







0 2007 1265675 6

California State Library

S...Y.

Accession No. 182348

Call No. f. 792 S1 1909





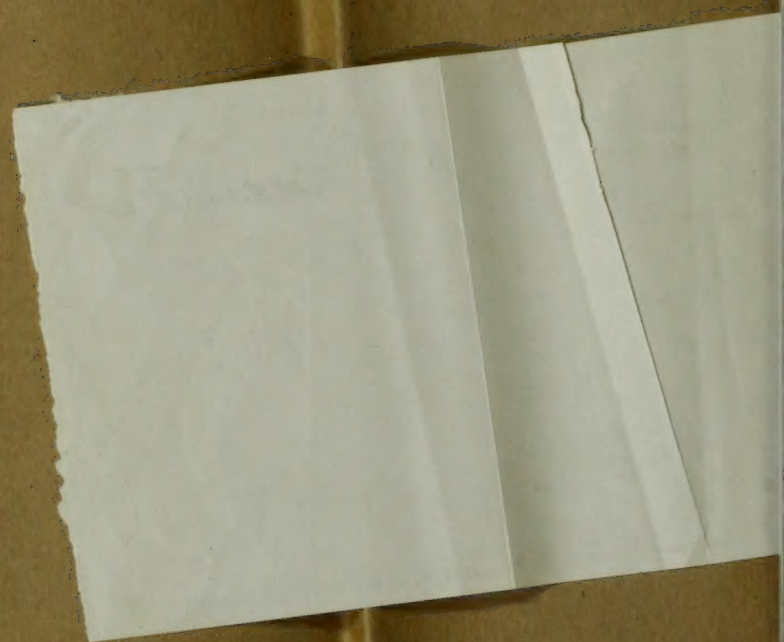














25697

Feb 6 missing

# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, January 2, 1909

No. 19—Vol. XIX—New Series



Robert Leonard



## Wilkie Collins Is Dead

William Calderwood Collins is dead, but one expression is heard on all sides—that of regret. "Wilkie" Collins, as he was familiarly known in Sacramento, was a general favorite. The announcement of the death of no other citizen of the community could call forth more sorrowful and sympathetic remarks. For twenty-five years he had been connected with the Sacramento Evening Bee, and was one of those who ever exalted his calling, was honest with his employers, honest with the public, and honest with himself. He had a smile for everyone, and no matter how dark the clouds, he only saw the silver lining. He never intentionally wounded the feelings of anyone, and had no enemies. He used to say: "Life is too short for quarreling." Wilkie was a man of ideas, had a keen sense of humor, and withal was a graceful and fluent writer. No man in newspaper work in Northern California had a wider acquaintance with theatrical people. He knew familiarly almost every actor of note in the United States, and had during his long newspaper experience interviewed almost every star in the country. His father, the late Barney Collins, was a man of great oratorical ability, and one of the best Shakespearean scholars of his day. "Wilkie" Collins was born in Indiana in February, 1861, and was in his forty-seventh year. He came to California and to Butte County in 1879, and was apprenticed to the printing business in Chico. He commenced writing while working at the case, and soon won his way to the editorial-room. His bright, spicy and witty stories brought the local paper into State prominence, and he soon was called to a larger field. "Wilkie" Collins is survived by his mother; two brothers, Utric, a well-known actor, now in the East, and Enos; a sister, Mrs. A. B. Dorrett of Berkeley; a wife and two children, Mrs. Alice Weisman and Ray B. Collins, the latter a member of the Elleford Company. The funeral will take place at 3 p. m., Thursday, from the chapel of Clark & Booth. Interment in East Lawn cemetery.

## New York's New High Art Theatre

The laying of the corner-stone of the New Theatre recently was an occasion of far-reaching interest in the art history of this city and country. So far, the theatre in the United States, and in every English-speaking country, has been primarily a place of amusement. It has been conducted, first of all, to make money, and such literary and artistic value as it has had has been incidental and has been abandoned when falling receipts showed a failing public interest. This does not mean that many of our actors have not been actuated by high artistic purposes, for many an actor has risked his hard-earned fortune in the effort to give to the public a higher class of plays than the public cared for. When the actor's savings were gone he quickly had to fall back upon such entertainment as the public was willing to pay for in the "palmy days." Shakespeare was followed by farces filled with an obvious horseplay which now finds its only place upon the

vaudeville stage. But, with the opening of the New Theatre next November, it will be possible to produce plays of high literary and artistic quality without regard to whether they are popular and without involving the actors in risk. The undertaking will start with the most costly and impressive theatre in the country, and with a subscription of \$3,000,000 provided for just this purpose of familiarizing Americans with a wider range of drama than is possible in the commercial theatre. Dr. Holmes once said that a lecture to be successful should contain nothing which could not reach the dulllest intelligence in thirty seconds. That requirement is much more true of plays that hope for the long runs upon which financial success depends. The New Theatre will give a hearing to plays of intellectual quality, yet to which a long run would be obviously impossible. That does not mean that the theatre is seeking uninteresting or tiresome plays. Of course, the prestige of producing a new play which shall achieve a great success would be especially valuable to the new house in its first season. But as at least two plays and one opera comique will be presented each week, there will be room for plays of more than one sort. As the poems of Browning and the novels of Meredith find publishers in the full knowledge that they cannot compete as "sellers" with the stories of John Fox, Hopkinson Smith or Mary Johnston, so at the New Theatre it will be possible to see plays which will interest six audiences without being able to attract six thousand. The effect of a high standard of quality at this theatre upon the more ambitious actors and managers is likely to be among the most useful results of the New Theatre. Actors like Sothorn and Mrs. Fiske, managers like the Frohmans, Klaw & Erlanger and Belasco are not likely to allow themselves to be outdone by the endowed venture in the adequacy of their productions, at least, while, if the New Theatre shall give popularity to plays of high intellectual quality, the private managers will naturally look for commercial success in the same direction. If the New Theatre be not wrecked upon the rock of amateurish incompetence at the start, its opening will make the year 1909 a red-letter date in American dramatic history.—*Brooklyn Eagle*.

## Norris & Rowe Circus

By the look of things we would not be surprised if The Donaldson Lithograph Company, the heaviest creditor of the Norris & Rowe circus, would put that concern out next season, with H. S. Rowe in charge. A meeting of the creditors of the circus was held in the court-house at Santa Cruz last Monday. The proceedings were conducted by Edward Martin, referee in bankruptcy, and as a result of the conference Mr. Martin appointed Joseph S. Geisler, an experienced circus man, trustee for Norris & Rowe, fixing his bonds in the sum of \$10,000.

## New York Picture Houses Remain Open

New York, Dec. 27.—Protected from interference by a Supreme Court decision, practically all of New York's 300 and more moving picture exhibitions were today in

January 2, 1909
January 2, 1909

# ROSENER'S

Annual Sale of

SUITS AND

\$25.00 Values at

## \$15.00

OVERCOATS

\$30.00 and \$35.00 Values at

## \$20.00

Out of Town Orders Filled  
VAN NESS AVE. AT EDDY ST., SAN FRANCISCO

full operation, despite the revocation of their licenses by Mayor McClellan on Christmas eve. In nearly all of them lectures were delivered, with a view to bringing the performances within the Corporation Counsel's interpretation of the Sunday law.

## Caruso Gives a Week's Pay

New York, Dec. 29.—Enrique Caruso will contribute a week's salary to the earthquake sufferers in Italy, his native land. Caruso is said to receive \$2,500 a week at the Metropolitan Opera House.

W. B. Sollender of Bishop, Inyo County, is figuring on building a theatre for his town.

## Alcazar

Another week of The Girl of the Golden West begins next Monday evening, with every indication that the drawing power of the great Belasco play has increased rather than decreased since its first presentation. It is not so much in its story as in the atmospheric effects employed and the brilliant acting of at least three members of the Alcazar company, that The Girl of the Golden West enthalls. Indeed, the narrative is little more than a series of dramatic incidents in the career of the Girl, but the clothing of each incident with a marvelous realism intensifies the general coherence, while the individual and team work of Evelyn Vaughan as the Girl, Bertram Lytell as the road agent and Will R. Walling as the sheriff compels admiring attention when it is in evidence. If fate had willed that Miss Vaughan instead of Blanche Bates create the role of the Girl, Broadway would now have another favorite, for all who have seen both actresses in the part pronounce the Alcazar's young leading woman more than equal to its every exaction. Mr. Lytell has never appeared to better advantage than as the road agent, because the role calls for the virility which is his best forte, and Mr. Walling's acting as Jack Rance is simply splendid.

## Orpheum

Rare enjoyment may be anticipated from the program for the week beginning this Sunday matinee. Wilfred Clarke, a dashing light comedian, will appear in a farce of which he is the author, entitled What Will Happen Next. It has proved enormously successful in the East, where it won the unqualified praise of the most eminent critics. Mr. Clarke, who is a nephew of the great tragedian, Edwin Booth

and a brother of that sterling actor Creston Clarke, will have the support of his own company. De Biere, an illusionist, will puzzle and entertain the Orpheum audiences. The Salvaggis, whirlwind dancers, are expected to prove a tremendous success. The troupe includes four women and one man, and their dancing is described as furious and strenuous. In addition to their whirlwind dancing the Salvaggis introduce characteristic Parisian, Spanish and classic numbers. Edwin Latell, an amusing comedian and a capital musician, will present a musical monologue, called Dull Care, in which he will impersonate an eccentricity named Bunion. Josie and Julia Rooney, daughters of Pat Rooney, will present an attractive offering, consisting of singing and dancing. Hibbert and Warren, two unique minstrels, will indulge in a pastime which they call The Pianist and the Dancer. Gus Hibbert is considered one of the best eccentric dancers in the country, while his partner, Fred Warren, is thoroughly at home at the piano. Eva Taylor, whose recent success in Chums is fresh in the public mind, will return for one week only, and Gus Edwards' School Boys and Girls, whose popularity is greater than ever, will conclude their engagement with this program. A new series of Orpheum motion pictures will conclude the performance.

## Valencia

So great has been the glee and so many have been the laughs caused by the hundreds of funny lines and amusing situations in The College Widow that the Valencia Theatre management has decided to continue George Ade's delightful pictorial comedy for another week and the concluding performances will not be given on Sunday afternoon and evening, as was originally intended, but seven days later. Robert Warwick, handsome, big of frame and looking the half-back hero, Billy Bolton, to the very finger tips, gives a sterling performance of the part. The Widow is delightful Blanche Stoddard and she has no difficulty in giving just the correct touch to the character. Charles Dow Clark, as "Bud" Hicks, the freshman, is one of the great laughing hits of the show. W. T. Sheehan, as the trainer, Matty McGowan, is another of the irresistible mirth-provokers. The character of the waitress, Flora Wiggins, is acted by Helen Lackaye for every laugh that there is in it. Grace Travers is the real thing as the athletic girl. The College Widow will be followed by Upton Sinclair's fantastic drama in four acts, Prince Hagen, which will receive its initial production on any stage.

YEARLY STARS



## Archie Boyd is Appearing With Shore Acres in Portland This Week

PORTLAND, Ore., Dec. 28.—The San Francisco DRAMATIC REVIEW is entitled to congratulations for the fine Christmas number issued by them this year. It is without doubt the acme of anything along dramatic lines ever published this side of New York. On all sides I have heard nothing but words of praise for the management in placing such a fine number upon the news market. Several news agents in this city told me that they were completely sold out the day they arrived, and there have been demands ever since upon them for copies. The Heilig Theatre had Louis James in Peer Gynt for the Christmas bill. Mr. James pays us a visit regularly every season and we have come to expect great things at his hands, and we were not disappointed in his present play, although it must be admitted that, as far as the play itself is concerned, Mr. James has had better vehicles. As far as the acting is concerned, he gave us the high-class delineation we expected. Aphie James gave him first-class support, and the balance of the company was up to all demands. The scenery was as good as ever displayed in this city. Last night George Cohan's Fifty Miles from Boston was the bill. It remains for the week. It is along the line of all of Cohan's plays, and the audience seemed to like it. It ranks with Cohan's best efforts. The company was satisfactory in all respects. The songs were catchy, the stage settings elaborate and the costuming satisfactory. Charles Willard and Suzanne Westford are the best of the company, and Hazel Lowry in the soubrette role was dainty and refreshing.

**BUNGALOW THEATRE** (Geo. L. Baker, mgr.; Milton Seaman, business mgr.)—The Bakronians offered Are You a Mason yesterday to packed houses at the matinee and evening performances. This is the first time that they have essayed this piece, and they did more than good with it. The company were all well up in their roles, and for the first performance the piece went very well indeed. William Dills and Sydney Ayers as the faking Masons were right in their element and kept the audiences convulsed with laughter. They played their roles up to all requirements. Howard Russell also came in for rounds of applause for his admirable work. Of the lady folks, Mrs. Mina Gleason is entitled to the most praise for one of her usual high-class portrayals. The minor parts were ably filled by the balance of the company. Next week, Zaza.

**BAKER THEATRE** (George L. Baker, mgr.; Milton Seaman, business mgr.)—Shore Acres is with us again this week at this theatre. It opened last night and was welcomed by a good house—I dare say many of those present had seen the play before and went again to revive the good impressions it had previously made. This year Archie Boyd is found playing the role made famous by James Hearne, and he gives a faithful presentation of the part and is a worthy successor to that capable actor. Dorothy Hearne,

daughter of James Hearne, is playing the leading lady's part, Helen Barry, and no doubt has inherited some of her father's talent. The balance of the company was equal to the demands made upon them. Next week, The Devil's Auction.

**ORPHEUM THEATRE** (C. N. Sutton, mgr.)—The show presented at this theatre last week by Manager Sutton was up to the usual high standard we are receiving weekly at this theatre. As a consequence there has been no diminishing in the business bestowed upon this popular playhouse. Commencing this evening George Primrose and his dancing boys are the headliners; Mr. and Mrs. Gene Hughes; Three Yoscarys; Pictorial Postal Card Album; Chadwick Trio; Alice Winona; Maude Francis and company and Mlle. Pertina.

**LYRIC THEATRE** (Keating & Flood, mgrs.)—For the second week of its engagement the new stock company offers Moths. It was presented yesterday to a good house. Orral Humphrey in the leading role gave a good performance, as did Ralph Belmont in his part. Corinee Walton displayed some good emotional work, and Lillian Griffiths was good in her character work.

**STAR THEATRE** (J. H. Ericson, mgr.)—Why Girls Leave Home is the bill at this theatre for this week, and at yesterday's opening the audience was packed in like sardines. This is just the kind of a piece that the patrons of this theatre desire. The company playing the piece this season is very fair, and the scenery used in the production is worthy of mention. No doubt it will do a good week's business. Next week, Jane Eyre.

**GRAND THEATRE** (J. H. Ericson, mgr.)—Mlle. Summerville and her trained horse is the headliner. Others on the bill are John Birch; Holmes and Holliston; James and Lucia Cooper; Payne and Lee; Brown and Hodges, and Fred Bauer.

Pantages has a company of eight people producing A Night With the Poets as their feature act for this week. Singing, dancing and high-class living pictures are all embraced in the sketch. A. W. W.

## Our New Chief of Police Was Formerly an Actor

Early in the 70's Jessie Cook, now chief of police of this city, was a member of the Trio Braziers, famous grotesques and pantomimists. He was one of the end-men and conceded to be the most graceful and agile high kicker of that time. This team of performers presented a line of business that is almost unheard of at the present time. Many old-timers who attended Woodward's Gardens and the Adelphia Theatre in their palmy days will no doubt recall the act in which the new chief of police was such a clever performer.

M. J. Lucid is the owner of a new

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**      **The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

**The Hamburger Theatre**  
Los Angeles, Cal.  
Cost, \$300,000.00.  
Opens Sept. 1st, 1908.  
For time address JOHN CORT

**The Garrick Theatre**  
San Diego, Cal.  
**MOROSCO & WYATT**,  
Lessees and Mgrs.

## TWENTIETH ANNUAL TOUR OF THE WORLD

Of the Greatest Living Irish Character Actor

## Charles Erin Verner

In His New Versions of

**Shamus O'Brien and Robert Emmett**

And an Excellent Supporting Company

**Warning**—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.

**JIM HASWELL**,  
Advance Courier

**CARL BERCH**,  
Manager

hall in Pinole, which will be used for theatrical purposes.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACCES**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

H. Lewin      H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager  
The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Masonic Opera House

Marshfield, - Oregon

**W. J. BUTLER**, Manager

Largest opera house and best show town in Southern Oregon. Seating capacity, 1,200; population, 6,000. Steamers twice weekly to and from Portland, Astoria and San Francisco. Good attractions wanted at all times on percentage.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

## FARRAGUT Theatre

Vallejo, Cal.

**WM. T. O'DONNELL**, Lessee and Mgr. (The Navy Yard Town), 3,000 employees; population of town is 12,000; monthly pay-roll, \$200,000. Good shows can get big money.

## CENTRAL HOTEL

Monterey's Theatrical Hotel

**A. R. Underwood**, Proprietor  
Special Rates to the Profession

## Grand Opera House Black Diamond California

The only legitimate house in this district.

2500 population; an extra good show town.

Seating capacity, 650.

Rent or Share.

**M. SIRE**

Manager of Opera House

# WIGS

**ALL MAKES, GREASE PAINTS, POWDERS, ROUGE**  
Largest Line on Pacific Coast. **MAKE-UP BOXES, PLAY BOOKS**  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## John D. O'Hara, Late of San Francisco, Tickles Broadway With His Comedy

NEW YORK, Dec. 27.—At the Broadway Theatre last week Joseph O'Mara presented Patrick Bidwell's new romantic musical comedy, *Peggy Machree*, for the first time in this city. When the clever Irish actor was forced by an enthusiastic audience to make a speech at the end of the second of the three acts, he remarked that he and his company had tried to present a play that was good and clean and wholesome. Mr. O'Mara's old Irish melodies were a feature of the evening, but the honors were by no means his alone. Adrienne Augarde, the Peggy, was certainly not more than second to the actor, and Katherine Moran as Mollie Cafferty and Jennie Lamont as Peggy's foster-mother deserved applause. With sparkling music and a score of charming songs, it seemed almost a shame to give only one song to John D. O'Hara, who as a canny Scotch majordomo provided some of the best comedy Broadway has seen in many a day. But that one song was worth going to hear if there had been no others. All of Mr. O'Mara's support, including a large chorus, did excellent work, and Peggy Machree seemed on the opening night to be a success. \* \* \* Enrico Caruso was indisposed last Monday night and the part of Manrico in *Il Trovatore*, which was heard for the first time this season in the Metropolitan Opera House, was sung by Riccardo Martin, the Kentucky tenor. It was his first appearance here in the role, and he shared with Mme. Eames the honors of the evening. He has done nothing better here and the audi-

ence was quick to applaud his excellent singing, especially in the *Di quella pira*, after which the audience recalled him half a dozen times at the close of the act. Mme. Eames's Leonora has long been recognized as one of her best parts. She was in excellent voice and sang with an abundance of dramatic power. Mme. Homer was, as last season, an admirable Azucena. Mr. Amato, who was heard for the first time here as the Count, made a good impression in the part and was heartily applauded for his singing of *Il balen*. A large and brilliant audience recalled the singers enthusiastically many times in the evening, and Mme. Eames received an immense basket of roses. Mr. Spetrino conducted. \* \* \* At the Majestic Theatre in Boston last week, Julia Marlowe produced the poetical drama, *The Goddess of Reason*, with which Mary Johnston, novelist, makes her debut as a dramatist. A large and fashionable audience was present on the opening night. The play is in five acts, with six scenes, and has to do with the French Revolution. All the scenes are laid in the city of Nantes or vicinity. Miss Marlowe takes the part of Yvette, a shepherd girl, who is a natural daughter of a fisherman's wife and the Baron of Morbec. Yvette's noble father dies, and his successor meets the girl in a forest and falls in love with her. The next time they meet Yvette is participating in the French Revolution as the Goddess of Reason, and leading a mob to burn the ducal chateau. The Duke protects Yvette, but she escapes

him, rejoins the revolutionists, and through jealousy sacrifices him. Finally realizing her mistake she gives herself up to death with him. The spirit of the Reign of Terror predominates. Miss Marlowe was called before the curtain at the end of each act and was warmly applauded. Miss Johnston also thanked the audience. \* \* \* *The Battle*, produced at the Savoy last Monday evening, is a capital and labor play written from the view point of capital. It is not the side which is most often heard—in plays and books. Cleveland Moffett, the author, will probably argue, as he did in a curtain speech, that he gives both sides and draws no conclusions. John J. Haggleton, multimillionaire, puts his side of the case in such a way that the average man can't help feeling that he is right. Still, an out and out labor agitator speaker who knew his business and his text could probably meet every one of John J. Haggleton's propositions with one for his side of the case that would be equally convincing. Only the multimillionaire in the play doesn't have to meet anybody of that type. Wilton Lackaye as the capitalist is generally an admirable figure, suggesting power, rugged perseverance and intelligent resourcefulness. H. B. Warner, as the son, could not be better. Elsie Ferguson was a girl weakened in misfortune and loving, and played with charming simplicity. E. M. Holland gives a finished, convincing sketch, and Charles Abbe a very amusing one. Josephine Victor exhibits an excess of emotional temperament. \* \* \* Wm. H. Thompson presented for the first time in vaudeville at Hammerstein's Victoria last week a one-act adaptation of *Waterloo* by Sir Conan Doyle. It is a version of the play in which Sir Henry Irving was seen in this city.

Mr. Thompson's delineation of old Corp. Brewster, who drove his powder wagon through the burning hedge at the battle of Waterloo and thereby saved his regiment, pleased the audience, and he received several curtain calls. \* \* \* The engagement of De Wolf Hopper, in *The Pied Piper*, at the Majestic Theatre, has been extended, and will not end on January 2d, as originally planned. \* \* \* Henrietta Crosman is to make her vaudeville debut on January 18th in the Colonial Theatre in a one-act playlet, entitled *Peggy O'Connor*. \* \* \* George Broadhurst's new comedy, *An International Marriage*, with Digby Bell in the stellar role, will begin an engagement at Weber's Theatre, January 4th, following Annie Russell in *The Stronger Sex*. \* \* \* Mabel Berra took the place of Albertine Benson as the Valentine Fairy in the cast of *Little Nemo* at the New Amsterdam Theatre last evening. \* \* \* Peter McCullough, the English Sergeant of the Reserves, who arrived from London on Sunday and was immediately engaged by the Shubert's as commissionaire for Maxine Elliott's theatre, which opens on December 30th, began his active duties yesterday, standing on guard at the temporary box-office in the Casino Theatre. \* \* \* Blanche Ring, the musical comedy star, is announced by Percy G. Williams as his latest acquisition to vaudeville. She will appear at the Colonial Theatre late in January in some new songs. \* \* \* The Yale Dramatic Association, comprising a cast of twenty-five men, accompanied by the university orchestra of twelve pieces, will go on the road December 30th, opening in Hartford that evening in *The Critic* and *The Fire-eater*.  
ROB ROY.

# Who Can Write a Western Play?

THE DRAMATIC REVIEW believes that of the West the great big heart-throbbing masterpieces of dramatic literature are to be written.

To demonstrate our judgment and to encourage substantially Western playwrights, we invite the competition of those who believe they have ability in this line.

## Our Offer

In an open competition, restricted only to a residence West of the Mississippi and to a subject relating to the vast Western empire that is bounded by the big river on the east and the mighty Pacific Ocean on the west, we propose to have selected by a committee of three competent judges, the best tragedy, comedy, comedy-drama or farce, that is submitted, and to the lucky author or authors we promise a production and royalty for one entire season.

Through the co-operation of W. J. Elleford, one of our most progressive and most influential road managers, we are enabled to make this splendid offer. Not only will the winner of the contest get a production, but will for one year receive a weekly royalty, figured on the basis of royalties now paid.

## The Competition Is In Force From This Date and Closes on May 31, 1909

Each manuscript must be type-written when submitted and must be accompanied by the name and address of the writer in a separate envelope. This envelope will be numbered, and a receipt numbered to correspond will be returned. The manuscript will also bear this number and not until the competition is ended will anyone outside of the Editor of THE DRAMATIC REVIEW learn the identity of the author of the manuscript.

All manuscripts will be returned after the competition.

Certain conditions attending this competition will be explained in a printed form, as the manuscripts are received.

The profits to be derived from a successful play are great. THE LION AND THE MOUSE has made Charles Klein a very wealthy man. Eugene Walter wrote PAID IN FULL after several failures. Last year he made something in the neighborhood of \$200,000 from royalties. George Broadhurst received last year \$250,000 from his royalties for THE MAN OF THE HOUR.

Send all manuscripts to Competition Department, DRAMATIC REVIEW, San Francisco.



Sis Hopkins is Very Popular in Los Angeles  
and Finds Two Weeks There Very Profitable

LOS ANGELES, December 31.—Benefit plans, theatrical changes, grand opera, and a general revival of the amusement enterprises locally have characterized the passing of the holidays. We've all been too busy really to know just which way things were turning, but enough has happened to make a bit of interesting reading. In the first place, the re-organized Belasco-Blackwood company, with Lewis S. Stone as its bright and particular star, enjoyed a most auspicious opening at the rejuvenated Belasco Theatre Monday evening, and despite the social and musical counter attraction of the Sparks-Berry grand opera at the Mason, there was an overflow house to say nothing of the overflow of good feeling, cordiality and general camaraderie which prevailed. John H. Blackwood recovered from his recent indisposition—he was threatened with pneumonia but managed to side-step it—and resplendent in brand new open front clothes, shone genially in the front of the house. On the stage the pick and flower of the two companies joined in giving so good a performance of *The Easterner* that the house was loth to leave even after the performance was over. Stone had to make a speech and was particularly happy in it, while Florence Oakley and the other ladies of the company were literally smothered in the floral offerings profusely showered at them by the delighted audience. But more of that anon. Lillian Albertson, formerly leading woman with the Belasco company and incidentally the most popular leading woman the old Belasco company ever had, occupied a box with her husband, A. J. Levy, opening night.

Plans for the Glazier benefit are rapidly taking on a degree of definiteness. The committee having the matter in charge have a vast abundance of excellent talent available, and will select a program which will run about three hours and a half. Dick Ferris will be stage manager, and that is sufficient guarantee that the affair will move briskly and without unnecessary delays. Tickets have been placed on sale and members of the Thespian colony are meeting with hearty receptions in their disposal of them, one actor having disposed of 150 in one day. They sell at \$1.00 each, except for the boxes, which will be raffled or auctioned off. While the primary purpose of the benefit is to raise \$1,700 with which to pay off the mortgage on the Glazier home at Glendale, it is desired to accomplish more than that, and to roll up a little balance for the widow and son to care for their immediate needs pending the settlement of the estate, since practically all of the dead actor's assets were invested in real estate and other securities not easily or quickly negotiable. In addition to the Glazier benefit, a benefit performance will be given by Signor Lambardi's Italian opera singers at the Mason Sunday afternoon for the earthquake stricken Italian sufferers. It will be remembered that Italy responded liberally at the time of the San Francisco disaster, contributing some \$400,000. Southern California, not to be backward in reciprocation,

is actively at work raising money to be sent the sufferers. Official municipal action is being taken, and the benefit Sunday will be a part of the Los Angeles contribution. A large attendance is expected. Mrs. Mae Scott, matron at the Orpheum, was the recipient of a handsome little private "benefit" at the hands of her fellow employees at Manager Drown's theatre. Mrs. Scott met with an accident while visiting a friend who was a patient at one of the hospitals, falling and breaking her leg. The attaches of the Orpheum raised a very comfortable little purse among themselves to assist in tiding the popular woman through her misfortune. Reports that Ferris Hartman is to close his season at the Grand in a fortnight or three weeks are meeting with a strenuous denial both from the actor-manager himself and from the management of the house as well. Announcement of future play plans is made as proof of an intention to play an extended season. Business has been eminently satisfactory. The Toymaker, now in its second week, is doing a fine business. The Auditorium Company, proprietors of the Theatre Beautiful, are organizing a musical extravaganza company to occupy its stage. Musical extravaganza upon an elaborate scale is to be produced, with a bigger chorus than was ever attempted in Los Angeles, and a list of principals which shall, it is promised, include the names of at least two well known and nationally famous operatic and musical comedy stars. The chorus is in course of organization and training for the opening, planned January 18. Florence Leslie is in charge of the training and will stage the musical numbers and effects during the life of the season. The names of the principals are withheld, but it is stated that they will be eminent people in their lines and that only big spectacular extravaganzas will be produced.

BELASCO—The *Easterner*, in which the new Belasco-Blackwood company makes its debut this week, is providing capital entertainment for the crowded houses which have gathered at every performance to welcome Star Stone and his associates "back home." Mr. Stone plays the role of an Eastern chap, obtaining his first view of California and the West, incidentally falling in love with a pretty Californian girl and getting into all kinds of trouble to save her brother from the consequences of his sixteen-year-old folly. The part is handled with Stone's customary aplomb and finish, and pleases highly. So does Florence Oakley's presentment of the heroine, whom she makes a most lovable young woman. Aside from the leading roles, and in fact in justice to the young woman, I had almost said "bedide," Beatrice Noyes makes the hit of the piece by her handling of the ingenu role entrusted to her. Chas. Ruggles plays the young brother, De Witt C. Jennings the sheriff, Howard Scott the villain, a polished man of the world, and the balance of the big company are congenially provided with parts. Victor Schertzinger's unique orchestra, composed entirely of reed and string instruments, provides delightful incidental music.

BURBANK—Zira, capittally staged and well played throughout, is Manager Morosco's offering of the week. Mary Hall's handling of the old Margaret Anglin role is quite easily the strongest thing she has done since she has filled her leading position with the Burbank company. The part is one testing the versatility and emotional ability of an actress severely, and Miss Hall responds nobly to the demands upon her. Her third act climax is a revelation. William Desmond is the clergyman-lover and does as much with the part as the part will permit, which is all that could be asked. A. Byron Beasley as the unfortunate suitor who goes to India, earns much sympathy for the character and is entitled to distinct credit for his good work. Louise Royce is the deceived aunt and makes a decidedly lovable old woman out of her, despite her verbal attempts to create the impression that she is hard hearted. The company is well disposed in the various parts, and the performance is a credit to the house and its workers.

MAJESTIC—Rose Melville in her perennial success, *Sis Hopkins*, has been "turnin' 'em away" at Manager Morosco's new playhouse all week, and bids fair to continue so to do for another week to come. The play and its quaint central character is doubtless known to everybody the country over, for we are told by the lady's capable press agent that it is her eleventh year, and certain it is that I myself remember to have seen it a good nine or ten years ago. However, it still carries the heart throbs that interest and the comedy which makes the world laugh, so there is naught but a cheerful welcome and generous patronage accorded it. Of the star herself it is only just to say that her living of the role for so long has but made her the more natural and pleasing. Her supporting company this year is far superior to any I remember to have seen with Miss Melville and the production is benefited accordingly.

MASON—It is a crying shame that so eminently capable an organization as the grand opera company which our old friend Sparks M. Berry has brought to the Coast should not meet with better patronage that has been accorded it here. Headed by a cast of artists who both sing and act wonderfully well, and the organization, even to the chorus, far in excess of what has been offered here for years in genuine merit, the patronage has been to a startling degree from the ranks of the middle classes, not from the opulent and supposably "generous patrons of art and music" who ordinarily occupy the boxes and expensive seats. As a matter of fact, there aren't any expensive seats when the merit of the offering is considered, but the \$2.00 parquet seats are the ones which have been empty, the seats ranging in price from 75 cents to \$1.50 having supplied the audiences that have attended. True, it is just after the Xmas expenditures, really very liberal here this year, but that should rather make a difference in the sales of seats in the cheaper parts of the house, one would think. As a matter of fact, I believe that a newspaper friend of mine has it figured out right when he says that "if the grand opera season had been worked up as a gigantic society event, with the seats at \$3.00 and \$5.00, the newly rich and social pretenders would have broken

their necks getting into their swell clothes and automobiles to attend. Impresario Lambardi has been giving excellent opera, his repertoire including *Rigoletto*, *Il Trovatore*, *La Boheme*, *Carmen*, *Faust* and *La Tosca*. Seventeen principals of European fame head the company. Among them are Sig. Alessandro Modesti, Eugenio Battin, Paul Wulman, Elvira Campoli, Alessandro Scalabrini, Delores Frau, Guiseppe Pimazzani, Artidoro Mauceri, Ester Ferrabini, Tosi-Arri-zoni, Geraldini Graziana, Giovanni Martino, Natile Cervi and Angelo Antola. The orchestra is under the direction of Agide Jacchia.

ORPHEUM—It is left for a hold-over team this week at the Orpheum to do us the most good in honest laughter. Raymon and Caverly, after a session of reverse English, cast back to the burlesque stunt of grand opera, and made the subject of their attack *Carmen*. When they finished there was nothing left of the dear old girl but shreds and giggles. Heading the new bill comes Felice Morris, daughter of the late Felix Morris, whose death removed America's foremost comedian. Her offering, *The Old, Old Story*, by Francis Wilson, proves a decidedly agreeable sketch. Miss Morris has in it a part just fitted to her talents, and the story told by the sketch is delightful. Capable support is a feature. Ethel Green makes a lovely Nell Brinkley girl, and sings like a prima donna. She is assisted in her tour of Spoonerville by Billy Gaston, whose forte is an eccentric dance. Anita Lawrence and Harry Linton have a pretty little sketch, *Married Now*, in which Mr. and Mrs. Newly Wed jostle songs and quips gaily about the stage. Happy Jack Gardner comes again with a deft mixture of old fun and new, his supply being exhausted before the audience has had enough. The balance of the bill is good.

CONTINUATION OF LOS ANGELES  
EMPIRE—*Poppyland* at Empire's this week proves a genuine surprise to patrons of the house. Telling the tale of an opium fiend confined in a sanitarium and of his impressions on the other patients there, the piece is full to the brim with bright comedy and replete with original scenes which of the situation. Ben Bloom, who plays the opium fiend, brings a distinct creation which more than does him credit, and his base singing of the Queen of Bavaria proves one of the hits of the piece. Lillian Blackwell, cast as a young school girl, sings *The Girl Worth While*, a song which is being sung and whistled all over town. Mildred Manning, who plays the part of Nellie Montgomery, will too ill to resume her work, makes a capital Becky, and sings *I Want to Be Like Lovelorn Juliet* pleasingly. Max Bloom is a sickly Hebrew and sings *I Don't Want to Be an Actor Any More*. Aubrey Car is the Eminent Dr. Pest, and his song introducing himself is well received. Frank Vack as a French nobleman and Laurel Atkins as an old maidish widow of wealth complete the cast. Mr. Vack sings *Mon Dieu, Le Comte*.

LOS ANGELES—There is a vaudeville team at the Los Angeles Theatre this week with Scotch names, English accents, German faces and Hungarian uniforms. Seemingly you take your choice. The team is billed as the Musical McLearns. There are five of them and all five play upon all sorts of instruments. Four of them dance cleverly and one of them sings. The act is good in the main, but is bad in spots, the spots being chiefly upon the skirts of the young women. Perhaps the dearest act upon the program is contributed by Pastor and Merle, man and woman, whose comedy acrobatic stunts are worth a good laugh any day in the week. De Voy and the Dayton Sisters contribute an old-time song and dance number which was new in the late '60's. Madame Kessley's marion-



## Dates Ahead

**A Knight for a Day.**—(H. H. Frazee, prop.)—St. Paul, Dec. 27; Hibbing, 31; Duluth, 4-6; Chippawa Falls, 7; Merrill, 8; Antigo, 9; Escanaba, 10; Marquette, 11; Calumet, 12; Hancock, 13; Ishpeming, 14; Menominee, 15; Sault Ste. Marie, 16; Milwaukee, 17; Chicago, 18; St. Louis, 19; St. Paul, 20; Terre Haute, 21; Robinson, 22; Vincennes, 23; St. Louis, 31.

**Allen Curtis Stock.**—Third Ave. Theatre, Seattle, Wash., Dec. 20, indefinite.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Brewster's Millions.**—Stockton, Jan. 19; Sacramento, 20; Marysville, 21; Roseburg, Ore., 22; Salem, 23; Portland, 24-27; South Bend, 28; Aberdeen, 29; Olympia, 30; Seattle, 31-Feb. 6; Tacoma, 7-8; Vancouver, 9-10; New Westminster, 11; Bellingham, 12; Everett, 13; Ellensburg, 15; North Yakima, 16; Pendleton, Ore., 17; Walla Walla, 18; Moscow, Idaho, 19; Pullman, Wash., 20; Spokane, 21-23; Wallace, Idaho, 24; Missoula, Mont., 25; Helena, 26; Great Falls, 27; Butte, 28-March 1; Bozeman, 2; Livingston, 3; Billings, 4; Miles City, 5; Hendeive, 6; Dickinson, 8; Bismarck, 9; Jamestown, 10; Valley City, 11; Fargo, 12; Grand Forks, 13; Winnipeg, Canada, 15-20; Duluth, Minn., 22-23; Superior, Wis., 24; Ashland, 25; Hancock, Mich., 26; Calumet, 27; Ishpeming, 29; Marquette, 30; Escanaba, 31; Green Bay, Apr. 1; Menominee, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connorsville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Elleford Company.**—Redwood City, Jan. 4-6; Gilroy, 7-9.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Isle of Spice.**—(H. H. Frazee, prop.)—Bartlesville, Jan. 4; Vinita, 5; Tulsa, 6; Muskogee, 7; So. McAlester, 8; Fort Smith, 9; Little Rock, 11; Hot Springs, 12; Pine Bluff, 13; Jonesboro, 14; West Plains, 15; Springfield, 16; Kansas City, 17-23; Peoria, 24-27; Springfield, 28-30; Milwaukee, 31.

**Jan. J. Corbett.**—(H. H. Frazee)—Pueblo, Jan. 2; Victor, 3; Colorado Springs, 4; Greeley, 5; Cheyenne, 6; Fort Collins, 7; Lafayette, 8; Boulder, 9; Denver, 10-16; North Platte, 18; Kearney, 19; Hastings, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-27; Alliance, 28; Lead, 29; Deadwood, 30.

**Kob & Dill.**—Princess Theatre, Oct. 26, indefinite.

**L. J. Rutledge's Just a Woman's Way Co.**—(R. F. Rutledge, mgr.)—Kankakee, Jan. 2; So. Chicago, 3-6; Fairbury, 7; Litchfield, 10; Carbondale, 11; Anna, 12; Cairo, 13; Poplar Bluff, 14; Hannibal, 15.

**Lambardi Grand Opera Co.**—(Sparks M. Barry, mgr.)—Los Angeles, Dec. 28-Jan. 6; Santa Barbara, 7; Bakersfield, 8; Fresno, 9; Stockton, 11; Sacramento, 12-13; San Jose, 14-16; Oakland, 18-23.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**May Nannery.**—Coalinga, Jan. 3; Modesto, 4; Grass Valley, 5; Nevada City, 6.

**Rose Melville.**—(Sis Hopkins.)—(J. R. Stirling, mgr.)—Los Angeles, Dec. 27-Jan. 9; San Diego, 10; Santa Ana, 11; Riverside, 12; Pomona, 13; Redlands, 14; San Bernardino, 15; Oden, 17; Salt Lake City, 18-20; Provo City, 21; Grand Junction, 22; Leadville, 23; Salido, 25; Canyon City, 26; Pueblo, 27; Colorado Springs, 28; Fort Collins, 29; Boulder, 30; Denver, 31-Feb. 6.

**Rose Stahl.**—(Henry E. Harris)—Everett, Jan. 2; Seattle, 3-5; North Yakima, 7; Spokane, 8-10; Helena, 11; Butte, 12; Duluth, 13-16.

**Royal Chef Company.**—(H. H. Frazee, prop.; W. A. Junker, mgr.)—Middletown, Jan. 2; Shelbyville, 4; Greensburg, 5; Bloomington, 6; Vincennes, 7; Robinson, 8; Urbana, 9; Springfield, 10-13; Peoria, 14-16; Michigan City, 17; Warsaw, 18; Peru, 19; Huntington, 20; Fort Wayne, 21; Coldwater, 22; Jackson, 23; Grand Rapids, 24-27; Port Huron, 29; Saginaw, 30; Bay City, 31.

**The Flower of the Ranch Co.**—(H. H. Frazee's)—Salt Lake, Jan. 3-9; Ogden, 11; Logan, 12; Pocatello, 13; Boise, 14-15; Weiser, 16; Baker City, 17; Walla Walla, 18; Pendleton, 19; Dalles, 20; Tacoma, 21-22; Aberdeen, 23; Seattle, 24-30; Portland, 31.

**The Little Prospector.**—(Frank L. King, mgr.)—Houma, Jan. 2; Thibodaux, 3; Plaquemine, 4; Alexandria, 5; Monroe, 6; Ruston, 7; Shreveport, 8; Texarkana, 9; Jefferson, 11; Marshall, 12; Longview, 13; Grand Saline, 14; Terrell, 15; Fort Worth, 16; Dallas, 18; Ennis, 19; Corsicana, 20; Waxahachie, 21; Amarillo, 22; Cleburne, 23; Weatherford, 25; Mineral Wells, 26; Decatur, 27; Bowie, 28; Wichita Falls, 29; Henrietta, 30; Gainesville, Feb. 1; Denison, 2; Whitewright, 3; Wolf City, 4; Farmersville, 5; Sulphur Springs, 6; Commerce, 8; Greenville, 9; McKinney, 10; Sherman, 11; Bonham, 12; Paris, 13; Clarksville, 15; Prescott, 16; Arkadelphia, 17; Hot Springs, 18; Pine Bluff, 19; Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24; Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, Mar. 1; Norman, 3; Chickasha, 4; Lawton, 5; Elk City, 6; El Reno, 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company.**—(W. W. Wilber, mgr.)—Salt Lake, Feb. 1-3; Los Angeles, 8, week; San Diego, 15-16; San Francisco, 22, two weeks; Seattle, March 14, week.

**The Right of Way Co.**—(Richard Dorney, mgr.)—Columbia, Jan. 2; Charlotte, 4; Richmond, 5; Newport News, 6-7; Norfolk, 8-9; Lynchburg, 11; Roanoke, 12; Staunton, 13; Charleston, 14; Lexington, 15-16; Nashville, 18-19; Evansville, 20; Terre Haute, 21; Decatur, 22; Jacksonville, 23; San Francisco in March.

**The R. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

**Three Years in Arkansas.**—(Perce R. Benton; Ben Stone, mgr.)—Ogden, Jan. 3; Brigham, 4; Pocatello, 5; Mt. Home, 6; Boise, 7; Weiser, 8; Baker City, 9; La Grand, 11; Pendleton, 12; Walla Walla, 13; Dalles, 14; Seattle, 17-23.

## Correspondence

**Salt Lake City, Utah, Dec. 28.**—Salt Lake Theatre—Little Johnny Jones, which finished its engagement December 23, proved to be one of the greatest treats of the year. The company is excellent and the music good. Wm. Keough as the "Unknown" was a great favorite. His humor was irresistible and his bluff manner was very attractive. Paid in Full concluded the week. It is a modern time problem play which is intensely interesting. James J. Corbett, in Facing the Music, commences the week December 28. The play is a farce comedy and is very entertaining. Max Figman will be the New Year attraction in his new play, The Substitute. The scenes are laid in New York City and in New England. The plot, as the name suggests, is one of mingled identities. A sporty New York lawyer, in order to keep his promise with his prospective brother-in-law, substitutes a country parson, and is compelled to officiate at the pulpit. The funny complications which follow form the meat of the play. Mr. Figman, who plays the part of the lawyer, has ample opportunity to display his humor. Colonial Theatre—The holiday attraction at the Colonial is the much-heralded Savage version of The Devil. The Devil is played by a capable company, and the costuming is artistic. A good bill is presented at the Orpheum, with the Millman Trio as headliners. The Millmans are wire artists of great ability. Then there is Marcus and Mack, in an act entitled Evolution (Marcus and Mack are local cartoonists who have recently made good with Martin Beck). Gracie Emmett and company; Snyder and Buckley; Clivette; Morrow Schellberg and company, and Fonda, Dell and Fonda. The new policy at the Grand of mingling drama and vaudeville is proving a success. Falsely Accused is the attraction. The vaudeville acts are of high class. The New Lyceum presents Lincoln J. Carter's melodrama, Too Proud to Beg.

**Laramie, Wyo., Dec. 28.**—Nothing doing at Opera House the past week. Nothing on the bills for this week. A. D. K.

**San Diego, December 30.**—Garrick Theatre (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—Dec. 22 Mme. Nordica was greeted by a large and enthusiastic audience and gave universal satisfaction. On account of the Lombardi Grand Opera Company cancelling their date in this city, the house is dark until December 29, at which date we have the University of Southern California Glee Club. Jan. 1-2, with special matinee each day. Brewster's Millions. Jan. 10, Rose Melville in Sis Hopkins. Jan. 19, The Lion and the Mouse. Pickwick Theatre (Scott A. Palmer, mgr.)—Dec. 28-Jan. 3, Myrtle Vane company in Forget-Me-Not. The piece is about the heaviest that the company has yet attempted, but every member carried his or her work through in a very capable manner. Miss Vane particularly doing very creditable work in the difficult part of the villainous Marquise. Special mention must also be made of the work of Will D. Howard, who interpreted the part of Sir Horace Welby, the young English tourist. Next week the same company will put on a magnificent production of Heidelberg. Grand Theatre (Walter Fulkerson, mgr.)—Dec. 28-Jan. 3, vaudeville. Ashburn & Hudson in sketch, College Days, pleased. Reed & Arbuckle, comedians, scored a big hit. Maude De Alma, balladist; Miss DuBell, soubrette, moving pictures and illustrated songs. Excellent business. Empire Theatre (W. W. Bosley, mgr.)—Dec. 28-Jan. 3, vaudeville. The Kiddies, comedy sketch artists; Elma Elwood, soubrette; Jack Stewart, balladist; moving pictures and illustrated songs. Good business. Star Theatre (Mason & Ames, mgrs.)—Dec. 28-Jan. 3, Lew Fields company in A Fox Tramp. Fair business and show. Union and Bijou Theatres offer moving pictures and illustrated songs to good business. Note. On December 28th Messrs. Swarts & Urban, formerly theatrical men of San Francisco, threw open the doors of their new cozy little theatre in this city, which is to be devoted to high class vaudeville and to be known as the Queen. The house is thoroughly modern, artistic and a practically perfect building, the same being designed with an eye to the comfort and convenience of its patrons. It is tastefully decorated in old rose, green and gold, and the seating capacity is 600. For the opening bill they had an unusually attractive bill which included J. Edward Pierce and Marie Roslyn, operatic terrors; Kawana, juggler; Dow and Dow, Hebrew comedians; Helen Alford, a charming soubrette; and the Three DeWolfs in A Smile with the Geisha.

**C. E. LUNDQUIST.**  
**Long Beach, Dec. 26.**—R. E. Watson, formerly manager of the Byde-a-Wyle Theatre, was held to the Superior Court Thursday afternoon by Justice W. S. Bratton. Watson was unable to get new bondsmen after the men who first went surety for him withdrew, and is in the county jail. Watson's friends are confident that he will be released when his case comes to trial. He was accused by Fred P. Baldwin of issuing a "no funds" check.

**Fresno, December 30.**—Barton Opera House (R. G. Barton, mgr.)—Ben Hur company played to crowded house 21-23 and one matinee. This company is unquestionably in far better form than it was upon the occasion of its last visit to Fresno, and was attended by enthusiastic audiences. Coming—May Nannery in Lives Divided, Jan. 1, '09. Novelty Theatre (A. J. Hotchkiss, mgr.)—Alta Phipps and her company are filling the present week with Is Marriage a Failure and doing excellent business. Kernan Cripps as Adolphus Doublelot, a much married man, does some very clever

work. Louis Thompson is exceptionally good as Tom Dangerous, amateur photographer and past master in flirtation. Mr. Thompson is unquestionably an artist and we will expect to hear more of him in the future. Wilton Dale as David, though a small part is well done. Alta Phipps in the role of Diana fills all our expectations, as she is always good, and Louise Melrose as Mrs. Sherramy is a most excellent mother-in-law. Empire Theatre (E. Hoen, mgr.)—The Gertie Dunlap company is playing Colorado, and are doing good business. Miss Dunlap in the title role is as pleasing as ever. C. Ray Berger, who fills a double role of Tom Oxley and Lively, is very good. Mr. Lew Virden as Jacky also deserves special mention. The balance of the cast is good.

**A. W. BURDICK.**  
**San Jose, December 31.**—The week theatrically has been more prosperous than usual. The road companies at the Victory did not fare as well as expected. The ever popular Elleford company is meeting with fair business thus far, while the stock company at the Garden are pleasing their many patrons with an excellently staged production of Raffles, with The Three of Us underlined. At Post's Unique the business has been very satisfactory, the Maybelle Thompson company having attracted attention with their abridged dramas and comedies. Millar Bacon is a new member of the company. The Empire is enjoying an unusually good week, the headliner being the first production of Herbert Bashford's dramatic sketch, The Broken Band, with Mae Keane in the leading role, supported by Norman Fuester and Arthur Cyril. The little play has made good and will doubtless be seen on the circuit. With everything taken into consideration the week's business at all the playhouses promises to equal that of last year at this time, which is saying a good deal for San Jose.

**Eugene, Ore., December 30.**—In Wyoming changed its booking here and played a Christmas matinee and evening performance to packed houses. Prospects are that Arizona, 30, will stand 'em up. Jane Eyre is booked for the night of January 1. The Robert Hildreth company has closed its stock engagement at the Orpheum and is now enroute. The little playhouse is dark. The new Bell vaudeville theatre is playing daily matinee and two evening performances to big business and is here to stay.

**OTTO GILSTRAP.**  
**Napa, December 28.**—Napa Opera House (E. F. Hogan, mgr.)—Dec. 27, Jane Eyre to fair business. This company, with Dorothy Turner in the role of Jane, should have had better patronage than they have been receiving in the past, as there is not a single character in the whole cast that is played badly. Hayes Theatre (Miss Alva Fisher, mgr.)—Same old story, good shows to big business. Note.—It is the rumor about town that a new moving picture house is to be built with all the latest improvements that an up-to-the-minute picture house should have. S. KYSER.

**Chico, December 30.**—Jane Eyre was the attraction at the Majestic Tuesday, Dec. 29, and drew only a fair house. The advance seat sale for The Alaskan, which is billed here for Jan. 1, is very large, and a capacity house is certain. The attraction drew a big house here Thanksgiving a year ago, and made a tremendous hit with local theatregoers. Jan. 4—in Wyoming. Betty Shultz, violin virtuoso, and late of the Pantages circuit, is the special attraction at the Gem this week, and capacity houses are the result of the bill offered. Don Fulano, Dr. Ellis' famous trained and educated pony, is billed as a special for next week.

**C. H. CHACE.**  
**Watsonville, December 30.**—Stockwell & MacGregor's company in Mrs. Temple's Telegram comes Jan. 2. The Holy City is due here Jan. 5.

**Tacoma, December 26.**—Happy New Year to the Review and congratulations on the excellence of the Christmas number. The theatres here all did a fine holiday business despite the fact that the weather was the worst seen here in many seasons. There was a Christmas tree at the Tacoma for the Rose Stahl company, playing there. Henry McRae had a big tree and banquet at Old Elks' Hall for his players and friends, including representatives of the local press. An impromptu program of speeches and music was followed by dancing. Every player and employee at the Star received handsome gifts. Miss Oswald coming in for the lion's share of dainty gifts. Mr. McRae received a handsome ring, pin and set of cuff buttons from his company, and everybody had a rousing good time. Manager Worley of the Grand provided a Christmas for the players at his house, as did Manager Timmons at the Pantages, the latter an especial joy to the little folks appearing in the bill this week. Arthur Hartmann, the violinist, who appeared in Tacoma this week, purchased a number of city lots as a speculation. Many theatrical people own real estate here and scarcely a week goes by but what some of the performers in vaudeville appearing here purchase property as an investment. Earle Williams of the Rose Stahl company, while in the city was the guest of his old-time friend, Allan J. Holuber, leading man at the Star Theatre. C. J. Riley has leased the Savoy Theatre from Mandel Lurie and beginning New Year's Day will offer Virginia Thornton in The Cow Puncher. Frank Montague will be leading man, and Noel Travers will act as stage director as well as take parts in the plays. Others included in the company are Marie Van Tassel, Tom Gaynor, Roy Sutherland and James Conway. The Tacoma opened the week with A Millionaire Tramp, 20, which was ordinary melodrama and drew well. J. C. Wright in blackface was good in vaudeville. Dec. 21, Arthur Hartmann, the Hungarian violinist, the fourth in the series of artists' recitals, was greeted by a brilliantly fashionable audience. From the pretentious numbers by Bach to Hartmann's own arrangement of MacDowell's compositions, each and every one was a delight. Alfred Calzin, the concert pianist, gave his selections in splendid style. Mr. Hartmann spent several days in the city, entertained at different func-

tions, chief of which was a supper at the Tacoma Hotel. The table, gay in holiday colors and candles, furnished a pretty sight. A number of prominent musical people were present. 25-26, The Chorus Girl at advanced prices did a splendid business and Rose Stahl won all hearts. The play is the best seen here this season and is a crisp, snappy comedy. Miss Stahl was the recipient of such hearty applause in her great scene in the third act that she was obliged to respond with a little curtain talk. The company, a splendid one in every way, deserved all the good things advance notices had said about it. Wilfred Lucas gave an excellent sketch of Dan Mallony, the horse trainer, as did Amy Lee in the character of the wardrobe woman. Earle Williams, who was here with White Whittlesey four seasons ago, played the part of Dick Crawford in a natural and unaffected manner. The play was splendidly staged and the dressing-room scene realism itself. Dec. 27-28—The Land of Nod; Jan. 1-2—The Great Divide; 3-4—Babes in Toyland; 15-16—Rose of the Rancho. The Star Theatre this week offered A Texas Steer for its Christmas bill. Mr. McRae was in the title role again, appearing as Maverick Brander, the cattle king. He was good in his role and shared honors with the two star favorites, Denton Vane and Bertha Cordray. The two popular comedians, Jack McCabe and James Martin, made great Texans, and the two Lawrences, Robert and Ed, both in blackface, were high class screams. The piece was well staged and business good. Miss Oswald, who was out of the cast, will appear next week as Rhy McChesney in The Three of Us, and Allan Holuber, who has recovered from his illness, appears as Steve Townley, the miner. At the Grand, Lil Kerslake's pig circus caused many laughs. Vieing with the pigs for honors was Columbus, the beautiful white horse whose best specialty was a buck and wing dance. Wenona and Frances have an acceptable sharpshooting act. John Birch was a clever monologist, and Payne and Lee did an amusing song and dance act. Holmes and Hollister in their rural comedy met with much favor. Beginning week of December 28—James and Lucia Cooper, chattering chums; Joe Deming and company in a farce, The Traveling Man; Stephen Donnelly and company; Prof. R. A. Boehke and Sensational Novelty Act; Gus Bruno, dialectician; Chas. Sabine and Mlle. Vera. At the Pantages—A Night with the Poets was really a show in itself, poetry, music and tableaux so neatly combined. The act was splendidly staged and in every way delightful. John Rucker, the colored comedian, was the comedy hit of the bill with his monologues and songs. Incidentally he cleaned up a nice bunch of money this week on the Johnson-Burns fight. The Walthour Trio of bicyclists have added a lot of new stunts to their already clever act and are even bigger favorites than when seen here last season. The Martinez Duo of Spanish instrumentalists, and Henry and Young in a Western comedy known as Nevada, were acceptable. Week of Dec. 28—Florenz Family, European acrobats; Kohler Grand Opera Trio; Burton and Brooks, comedians; Abrams and Jones, playlet; Brandon and Wilson, song and dance. For the benefit of those children in Tacoma who did not have the happy Christmas that children in more fortunate circumstances enjoyed, Manager Henry McRae of the Star Theatre has planned a big celebration and entertainment for New Year's Day. These children are to be the guests of Mr. McRae at the Star Theatre and the afternoon is to be spent in their entertainment. There will be gifts and a big Christmas tree, with Santa Claus and all the other necessary details. Instead of giving a regular performance of The Three of Us, which the McRae players are producing this week, Manager McRae will provide a vaudeville entertainment for the amusement of the children. The women of Tacoma interested in charity work will assist Mr. McRae in the distribution of presents and in managing the affair. That it will be an immense success is a foregone conclusion. A. H.

## Hartman Has Some Fine Offerings for Los Angeles

Following The Toymaker at the Grand Opera House, Los Angeles, Manager Charley Cavanagh of the Ferris Hartman company will produce It Happened in Nordland. Then will come Richard Carle's piece, The Tenderfoot, to be followed—the works given will not be in consecutive order—The Wizard of the Nile, The Earl and the Girl, The Belle of London Town, The Circus Girl, The Chaparones, The Office Boy, The Toreador, The Girl from Dixie, The Ameer and El Capitan.

## Musical Spectacular Plays for Los Angeles

Ernest Crawford, manager of the beautiful Auditorium Theatre of Los Angeles, states that he expects to produce some fairy spectacular plays at his theatre the latter part of this month.



## The Lion and the Mouse and The Alaskan Are Two Prominent Visitors in Oakland This Week

Oakland, Dec. 31.—Chas. Klein's great play, *The Lion and the Mouse*, is with us again and is inducing great enthusiasm at the Macdonough. Although seen here before, the play seems to have lost none of its great popularity, and the large audiences are more than generous with their applause. The company is headed by Paul Everton and Edna Archer Crawford, who are stars of considerable ability, and the balance of the cast is fully up to the standard of players usually seen in Henry B. Harris' productions. *The Alaskan* was seen at the Macdonough, 28-29, and proved an interesting production. There are many scenes familiar to Alaskan frontier life which gave the audience a pretty clear insight as to how things were done in the early life of the great northern country. The company showed ability, and the voices of both principals and chorus were well worth hearing. A revival of *Sherlock Holmes*, with Landers Stevens as the hero, and George Webster in the role of the arch-villain, is the Liberty's offering this week, and is doing a fine business. The stage settings for the play are exceptionally fine and caused considerable favorable comment, and the electrical effects were also of a very pleasing nature. The important

roles fall to Geo. Friend, E. L. Bennison, Clarence Elmer and Isabelle Fletcher, and are well taken care of. Madame Sans Gene will follow. Gus Edwards' *Blonde Typewriters* are still the big feature at the Orpheum and are the recipients of great ovations at every performance. The newcomers this week include Four Franklins, Bert Howard and Effie Lawrence, Sophie DeWolf. The hold-overs are Harry Tate's *English Company*, Eva Taylor and company, *Majestic Trio*. Business continues good, and the year, according to Manager Eby, has been a very satisfactory one. The Zingaris, eight full-blooded gypsies, who render grand opera selections, are the headliners at the Bell and are proving a strong attraction. At the Novelty, Derenda and Green and Burton Weston & Co. are the best of a good bill and are playing to good-sized audiences. In Wyoming, Brewster's *Millions*, The Red Mill, *Lambardi Opera Co.*, John Drew, Mrs. Wiggs of the *Cabbage Patch*, *Fifty Miles from Boston*, *In Toy Land* and *The Merry Widow* are future bookings at the Macdonough. Madame Galski will give a concert at Ye Liberty, Jan. 20th. She will be assisted by Frank La Forge, the composer.

LOUIS SCHEELINE.

## The Story of the Return of the Dog

SAN BERNARDINO, Dec. 26.—Manager J. W. Leonard of the Unique Theatre was made happy today by the unexpected return of his big bulldog, which was expressed in charge of the Wells-Fargo Company from Oakland by Louis James, the actor. Ten days ago the company was in this city, and on its departure the bulldog disappeared. Manager Leonard advertised and solicited the assistance of the police, but all in vain. Monday he received a happy inspiration, and telegraphed Louis James: "As a professional friend, I ask that you have the member of your company who stole my bulldog return it here by express at my expense." This was a mere conjecture on Mr. Leonard's part, and when the agent of the express company telephoned him today that his dog had arrived, he was about the most surprised man in town.

## Edna Goodrich Has Certain Ideas of Business

To Edna Goodrich, the fourth woman he has induced to enter the matrimonial double harness with him,

Nat Goodwin has given half the income from a property, stocks and bond pool, amounting to \$231,500. He will get the other half himself. The deed covering the fund, which makes Mayor T. H. Dudley of Ocean Park (where Goodwin maintains a summer home), was filed December 29, in the office of Los Angeles County Recorder Charles Logan. It was executed in London on August 14 last, a date which shows that the comedian and mine broker was successful when he went scurrying over Europe last summer in pursuit of Miss Goodrich, after the announcement of her engagement to Harry McMillan, the Nevada millionaire. It is also apparent that he carried on some financial negotiations, along with the lovemaking that destroyed his rival's hopes of making the stunning actress his bride, and to those whose memories can recall events three months back, that romantic session between pursuer and pursued possibly will carry an explanation of the cool attitude of Miss Goodrich toward McMillan on his return from abroad, and the breaking of the engagement which soon followed. The principal piece of real estate conveyed to the trustee is the Lafayette Apartment House in San Francisco, which is valued at \$100,000. Goodwin's Ocean Park home,

appraised at \$15,000 is also in the pool. The remainder of the holdings is made up of stocks and securities totaling \$116,500. The entire wealth is transferred to Dudley as trustee for a consideration of \$1, the understanding being that Dudley is to manage the property. The income is payable quarterly and half of it is to be forwarded to Mrs. Goodwin, whose address is given as the Plaza Hotel, New York, and the other half to Goodwin. The comedian married Miss Goodrich at his mother's Connecticut home last month. Mr. Dudley receipted for the securities as trustee at Santa Monica, November 16. He confirmed the transaction last evening. "Mr. and Mrs. Goodwin are expected to reach Ocean Park in about two weeks, and they will remain a month at their home," he said. A schedule of the securities attached to the trust deed shows the deposit of bonds to the value of \$15,000 with the Knickerbocker Trust Company of New York to cover a loan of \$10,000, but the following were forwarded to Mr. Dudley: \$7500 Lamb's Club bonds, first mortgage, Knickerbocker Trust Company, trustee; \$10,000 gold bonds, \$1000 each, of Federal Publishing Company, City Trust Company of New York, trustee; \$1000 of New York & Susquehanna Railroad, Central Trust Company of New York, trustee; \$1000 five per cent gold bonds; \$2500 United Rico Mines Co., six per cent, International Trust Co., Denver, trustee; two \$1000 bonds and one \$500 bond; \$5000, five, Chicago, Milwaukee & St. Paul \$1000 bonds, New England Trust Company, trustee; \$10,000 Chicago Edison Company five per cent, Merchants' Loan & Trust Company, Chicago, trustee; \$5000 Oregon Short Line, Equitable Trust Company, New York, trustee; \$10,000 Newhouse Mines and Smelters, six per cent, Colonial Trust Company, New York, trustee; \$5000 Brooklyn Rapid Transit, five per cent, Central Trust Company, New York, trustee; \$10,000 San Antonio and Aransas Pass, four per cent, Central Trust Co., trustee; \$5000 Chicago, Milwaukee & St. Paul, five per cent, Farmers' Loan and Trust Company, New York, trustee; \$5000 Oregon Short Line, \$1000 Equitable Trust Company; \$5000, five \$1000, Louisiana State, four per cent, \$5000, five \$1000, Chicago Gas, Light

and Coke Company, five per cent gold bonds, Central Trust Company; \$5,000, five \$1000, Louisville, New Albany & Chicago, six per cent, National Bank of Commerce, New York; \$10,000 on 100 shares United States Leather, and \$5000 on 500 shares Westinghouse Construction Company.

LAURETTE TAYLOR's costume in Yosemite so shocked the natives of Buffalo that a police inspector arrested the manager of the Teck Theatre, and the matter is now being heard in the courts. It will be remembered that as Lone Star, Laurette wears a gown of fig leaves. The Buffalo varieties of fig leaves seem to be small and few in the hill, to judge by the newspaper reports and the extraordinary demand for front row seats at the Teck these days.

BENNETT SOUTHARD of the Lewis Stone company became a benedict in Los Angeles recently

## At Liberty.....

Willis G.

## WEST

Eccentric German Comedian, for musical or farce comedy. Can also produce same.

Address

HOTEL CONGRESS

Fillmore and Ellis Sts.

## Performers Wanted For the Girton Stock Company

OPEN JAN. 13 IN STOCK AT EUREKA, CALIF.

Address PERRY GIRTON, Eureka, or WM. MENZEL, 1115 Van Ness Ave., S. F. Albert McQuarrie wire.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, 287



Thirteenth  
Street;  
reached by  
Mission  
Street cars.  
Telephone  
Market 2114

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Robert Leonard

Robert Leonard, of the Valencia Theatre Stock, is contributing largely to the pleasure of the performance of The College Widow this week by a strong and pleasing portrayal of Silent Murphy, the foundry heavy-weight, who has been enticed to take a special art course at Atwater College. Since Mr. Leonard's connection with the Valencia Company, he has demonstrated the possession of much ability, and whenever he has been favored with a part that offered opportunities he has acquitted himself with credit. Last season Mr. Leonard was in musical comedy at the Princess, and before that he was with Dick Ferris at the Auditorium in Los Angeles, going to that city from Denver, where for three seasons he was under Walter Clarke Bellows.

### Al. Hazen is Organizing Independent Circuit

Al Hazen, a well-known theatrical man, who is regarded as one of the shrewdest promoters in the business, is in town in the interest of Pelton & Switzer, who, having lost out in the melodramatic circuit bookings in Denver and Salt Lake, are now turning their houses into vaudeville propositions. Their idea is to start at Chicago, then go to Des Moines, Omaha, St. Joseph, Lincoln, into Denver, Salt Lake, Ogden and then into San Francisco, via Reno, where they have a house. They have been figuring on leasing the Novelty, running it as a burlesque house, and using two or three vaudeville acts. Nothing, however, has yet been done definitely to secure a San Francisco opening, and it is not without the bounds of possibility that they will give up the San Francisco idea.

### Changes in the Melodramatic Situation

The Stair-Havlin circuit is undergoing many changes, and while those in authority refuse to make any announcement of their plans, it is known that many of the less important theatres will be converted into moving picture houses and theatres where melodrama is unprofitable will in some instances be used for other purposes. The reports that the circuit is disrupted are without foundation, and the reports of an opposition circuit in the same field are equally absurd. Stair & Havlin, like all others in the show business, have found that the present season is a bad one. The closing of companies right and left has made it impossible to fill the time on the circuit to advantage, and finding it unprofitable to have some houses dark with rent running on, the circuit man-

agers are engaged in making changes which will insure the future prosperity of the circuit. There is no one high in power who has lost hope in melodrama, according to reports which reach this office. The falling off in receipts, which was mentioned in THE DRAMATIC REVIEW early in the past season is even worse than in the election year of 1904, but the promoters of this class of entertainment are confident that within a few months or by the opening of the next season, at the latest, things will be back to their normal condition. At present, the Coast is almost barren of visiting shows. After January, unless a large number of shows are headed this way, the Coast will have more open time than it has ever known before at this season of the year.

### Theatres Contribute Generously

The widespread horror that has overtaken Italy has found a sympathetic response in the hearts of our local theatres. So far the following sums have been contributed, and others, whose names we have not learned, will follow: Orpheum, \$250; Morris Meyerfeld, \$100; Van Ness Theatre, \$100; J. Charles Green Co., \$25. Total, \$475. The Beach Theatre at Montgomery Avenue and Vallejo Street, will turn over the proceeds of its entire performances on Tuesday. In addition to the above list, W. J. Elleford has contributed \$10.

### Firebugs Burn Denver Theatre

Fire, supposed to be of incendiary origin, destroyed the Manhattan Beach Theatre last Saturday evening and for a time threatened the destruction of the entire summer resort. The resort has been closed since the summer season. The resort is owned by the Southern Investment Company, which is controlled by Detroit capitalists. The loss is \$50,000. The theatre has been built for seventeen years and has housed during the summer season a number of well-known stock companies.

### Personals

GEORGE BARBIER and wife left Wednesday for New York.

EDDIE MOWRY has gone ahead of Culligan's Nashville Students.

COL. D. P. STONER, who closed with Eckhardt's Ideals in Portland recently, is in town for a short stay.

MME. LILLIAN NORDICA is confined to her bed at the home of her sister, Mrs. H. C. Castillo, in Los Angeles, by a severe attack of bronchitis, and the great soprano is deeply distressed lest her voice be permanently affected. Her illness has been coming on for ten days, and last Monday she communicated by telephone with a doctor, giving an assumed name and making an appointment at his office. The physician treated her there a number of times, but did not recognize the famous singer until her condition became so serious that he was called to her private car. Then she was removed to the Castillo residence, and has since been given the closest possible attention.

MONROE SALISBURY was the recipient of a handsome Christmas gift.

Through the settlement of a relative's estate he was handed \$5,000.

SAM FRIEDMAN, the mine owner of Darwin, which is the missing link between Keeler and Goldfield, Nevada, is due here any day ahead of E. H. Sothorn.

ED WARNER, who has been traffic manager for Norris & Rowe for several seasons past, has been signed to act in the same capacity for the Sells-Floto Circus.

CHAS. E. GUNN has returned from Spokane, where he made a splendid name as leading man. He will probably take a flier in vaudeville.

GEORGE GILL, ahead of Fifty Miles from Boston, is at Paso Robles Hot Springs, taking the rest cure for a few days. His health has not been of the best lately.

ROBERT WARWICK, at the conclusion of his engagement at the Valencia, seven weeks hence, will go to New York, and then in May open as leading man with the stock at the Davidson Theatre, Milwaukee, for the summer.

GEORGE CROSETTE, a member of the company playing Brewster's Millions at the Mason Opera House, Los Angeles, last week, was taken suddenly ill Monday of last week, and was operated upon for appendicitis at the Pacific Hospital. His condition is reported to be improving steadily.

THE body of Harry Glazier, who was found dead in his room in the Hotel Maryland, Pasadena, last week, was taken to Glendale, where it will be buried by the side of his mother's grave. Mr. Glazier was born in Terre Haute, Ind., on March 6, 1867, and made his first appearance as an actor on a Boston stage twenty years ago. He leaves a wife and child and two brothers, Louis P. Lenone and Jose Lenone. Miss Maurine Campbell of 144 North Euclid Avenue, the Christian Scientist practitioner, upon whom Glazier called the night before his death, says in an interview that treatment had not been begun by her, although arrangements for such action were talked over at the time of the visit. Mr. Glazier told her he was feeling the effects of his work upon the stage.

### AMERICAN THEATRE

Phone Market 381  
Market St., Near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Tonight—Last Time of the Famous  
Originals

MURRAY AND MACK  
in

The Sunny Side of Broadway  
A GLITTERING MUSICAL GAYETY

Com. Tomorrow Matinee, Augustus Thomas'  
Powerful Play.

...ARIZONA...

PRICES—Evenings, 25c, 50c, 75c, \$1.00.  
Matinees, 25c, 50c and 75c—No higher  
Seats Now Selling

### New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, January 4, Starts the Second  
Week of David Belasco's Picturesque  
Play of California in the  
Mining Days.

### The Girl of the Golden West

Superbly Acted and Produced

Prices: Nights 25c to \$1; matinees,  
Saturday and Sunday, 25c to 50c.

### ORPHEUM

Ellis Street, Near Fillmore

Absolutely Class "A" Theatre

Week Beginning This Sunday Afternoon  
Matinee Every Day

### A GREAT NEW SHOW

WILFRED CLARKE AND COMPANY in  
His Own Farce, What Will Happen Next;  
DE BIERE, European Illusionist; LES SAL-  
VAGGIS, Parisian Whirlwind Dancers;  
EDWIN LATTELL, Musical Monologist;  
ROONEY SISTERS, the American Dancers;  
HIBBERT AND WARREN, The Pianist and  
the Dancer; EVA TAYLOR AND COM-  
PANY, in Chums; NEW ORPHEUM MO-  
TION PICTURES. Last Week GUS ED-  
WARDS' SCHOOL BOYS AND GIRLS.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c.  
Phone West 6000

### Princess Theatre

Phone West 663

Ellis St., near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Matinee Saturday and Sunday  
Curtain Rises at 8 Sharp

UNTIL FURTHER NOTICE  
The Famous Comedians

### Kolb and Dill

And a Big Eastern Company, in Aaron  
Hoffman's New Musical Farce.

### The Politician

PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

### GO-OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17

This and Tomorrow Afternoons and Even-  
ings and All Next Week

THE BIGGEST LAUGH IN YEARS!

### The College Widow

George Ade's Pictorial Comedy  
Presented by the full strength of the  
Valencia Stock Company, including Robert  
Warwick and Blanche Stoddard. 60 People  
on the Stage.

Regular Matinees, Wednesday, Saturday  
and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.

Monday, Jan. 11—PRINCE HAGEN  
By Upton Sinclair

### GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET  
1865

### THE FRANCIS- VALENTINE CO. (Neche & Hoerber)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness

From the size of the curtain upon the scene in the desert, where Balthazar, the Egyptian, Gaspar, the Greek, and Malchoir, the Hindoo, beheld the star in the east, which shone over Bethlehem, heralding the birth of the Christ, to the finale where His power was revealed, accompanied by the hosannas of the multitudes in proclamation of His divinity, the masterful product of General Lew Wallace, who treats of the dawn of the Christian era in Ben Hur, the patrons of the Van Ness were entertained during the holiday week just closing. The very conception of the book inspires one with such a sense of sacred awe that it seems almost sacrilegious to descant upon it; and yet, having read the book and then witnessed its dramatic presentation upon the stage, one feels like resenting the liberties taken with it by the dramatist. While the dramatization of such books as *Quo Vadis*, *The Prisoner of Zenda* and others adds a certain thrill to some of the scenes, like Ben Hur much of the essence in detail is sacrificed to emotion, glamour, sensuality and tinsel. The music, the casting of Ben Hur, the young Jew, into the Roman galleys for a fancied crime, his rescue, the scene in the Grove of Daphne, and his triumph over Messala, the Roman, in the great chariot race, fairly made you tingle with amazement, admiration and delight, yet when we remember the sterling and sturdy qualities of Ben Hur, as depicted in the book, and while the whole tenor of his creation argues so strongly for every phase of morality, we do not appreciate the necessity of causing him to fall a prey to the seductiveness of the sensuous Iras, in order to add to the glint of the drama. However, eliminating the leper scene (where the very horror of it is too long-drawn), Ben Hur is one of the grandest, most spectacular, moral drama ever placed before the public. It will run another week, and if you want exquisite music, entrancing scenery, thrilling situations and a drama that yields full measure for the price of admission, go and see Ben Hur.

## Princess

Kolb and Dill have changed the articles in the menu this week, but it smacks very largely of the former offerings, inasmuch as it is very largely Kolb and Dill and is as funny as anything they have done this engagement. The title of the play is *The Politician*, and its story doesn't matter. The new offering brings into local notice several prominent and new actors and a stage director who knows his business. To Jack Mason is due much of the credit for the excellence of many of the novelties introduced in the performance. The work of the chorus is especially good, and the variety of the ensemble work is a tribute to his ability. Particularly is this so in the barn dance at the opening of the third act. Of the new principals, chief interest centers in Adele Rafter, a handsome woman and a good actress. Vocally, she has had no opportunity, but what she did was entirely satisfactory and augurs well for the future. Percy V. Bronson, the juvenile man, has the real juvenile appearance and is a splendid addition to the company. Sydney DeGray does his usual clever work, and Charles Swickard is most

satisfactory. The new soubrette, Myrtle Boyne, is a decidedly engaging and pretty young woman, who bids to become very popular. The Politicians is doing a tremendous business and will run several weeks.

## Alcazar

Beginning with this week's offering of *The Girl of the Golden West*, the management has started on a programme that probably has never been approached by another stock house. There has never been such a list of great successes following each other so closely as has been planned at this house. As to the performance of the week's play, it is in every way admirable, repeating in detail the great success achieved when it was presented last season. The only change of any consequence to be noted is that Evelyn Vaughan is substituted for Thais Lawton. Miss Vaughan gives to the part a totally different idea, and in the first two acts she is much superior to her predecessor. In the last two, she does not bring out as vividly the yearning and the pathos of the part as did Miss Lawton. However, it would be a captious critic, indeed, who would find fault with the work of the Alcazar's charming leading woman, who, everything considered, is by far the best leading woman in the history of this playhouse. Bertram Lytell repeated his admirable, well-poised impersonation of the road agent, and Will Walling was seen again as the gambler-sheriff, one of the very best of his impersonations. Burt Wesner, Ernest Glendinning, Walter Whipple, Harry Cashman, Herbert Farjeon and Christie McLean have developed their portrayals until they are examples of good acting. The scenic investiture is one of the most striking triumphs we have ever seen, and the music of the orchestra fits in most happily with the spirit of the play. Business is immense, and a second week of the same piece has been arranged for.

## Valencia

The second stock performance of *The College Widow* is to the credit and the nerve of a San Francisco playhouse. The judgment that prompted the payment of the tremendous royalty demanded for the play has been more than justified by a tremendous business all week—a business so great as to run the bill for a second week. In comparing the performance with those furnished by three road companies that have appeared here before, it is surprising to find how high the performance rates. Individually, the stock company is superior to any of the road companies, and if the ensemble work suffers at the hands of stock, owing to the short time allowed for rehearsal, the individual characterization holds its own without qualification. Robert Warwick plays the part of Billy Bolton, the star half-back. The part is not a star one, and the best an actor can do with it is to look handsome and make ardent love. Warwick does both. *The College Widow* is the central figure in the play. This vivacious and fascinating young woman is given the best characterization she ever knew. For the first time in her history she has been played by an actress of ability and charm. She has been favored with plenty of charm before, but the Stoddard abil-

ity has been lacking. And Miss Stoddard looks her handsomest and dresses the part with exquisite taste and style. The comedy hit of the play was made by Charles Dow Clark, who was seen as Bub Hicks, the awkward freshman. He was so funny—and so legitimately so—that the wheels of progress stopped, and the play stood still while he was on the stage. Helen Lackaye, too, was a comedy treat as Flora Wiggins, the waitress. With splendid method and a real funny vein, Miss Lackaye takes advantage of every opportunity. Gerald Harcourt was extremely pleasing as Stub Talmage, the busy undergraduate. It looks very much as though Sedley Brown had discovered a juvenile man who is of exceptionally good calibre. Robert Homans played the part of Bolton senior with much ability. His make-up was not so good. Thomas McLarnie gave a real characterization to the part of the football coach, which part in itself is one of small possibilities to an actor of ordinary ability. George Baldwin, Jr., was exceedingly funny as the Hon. Elam Hicks, from the cow counties, and Robert Leonard surprised and delighted his admirers by the way he made the part of Silent Murphy stand out. This young actor demonstrated that, given material to work on, he can make good abundantly. Grace Travers played the athletic girl with the necessary vim and showed that she is possessed of an abundance of temperament and ability. The scenery was a triumph, and Herman Heller again captured the plaudits of his audience by some exceedingly clever solo work in connection with the regular work of his orchestra.

## American

After passing us by one season, Murray and Mack return to the town that was always good to them, and, thanks to the clientele of Manager Abe Cohn's playhouse, their business has been immense during the entire week. *The Sunny Side of Broadway* is as good a title as any other for the melange of song, comedy, scenery and shapes that have long been identified with the firm of mirth providers. Murray and Mack contribute nearly all of the business that has been associated with them for the past ten years, and through long practice they are funny and entertaining. The stage management is good, and the chorus comely. Through a disagreement with the stage director, the company is shy of a German comedian and a prima donna, but these roles were taken very acceptably the latter half of the week by understudies. Following this show, *Arizona*, that standard drama of Western life, comes for a week's stay, and then the big Cohan & Harris show, *Fifty Miles from Boston*.

EVELYN GREENLEAF SUTHERLAND, co-author of the drama, *The Substitute*, now being used by Max Fignman, died suddenly at her home in Boston last week. She was engaged in writing a new play. She also collaborated on *The Road to Yesterday*.

## Fred Belasco Back From New York

Fred Belasco returned from New York Thursday evening, after an absence of six weeks, and announced that he had secured for exclusive production at the Alcazar a number of important plays which have had most successful runs in the East. Among the plays are *Blue Grass*, by Paul Armstrong which has created a sensation in New York; *The Girl Who Has Everything*; *The Man from Home*; *The Squaw Man*, Edwin Milton Royle's drama, which was seen here some months ago at the Van Ness; *Audrey*, dramatized by E. F. C. Boddington from Mary Johnston's novel, and *The Gentleman of France*. Options on a number of other plays which have not yet been released for stock were secured by Belasco. *The Warrens of Virginia*, a David Belasco play which has had a phenomenal run, will be another of the importations which will be seen at the Alcazar. All the costumes and properties for *The Darling of the Gods*, which will shortly be produced at the local playhouse, are now on their way to this city, where they will be used in a sumptuous production outlined. Theatrical business has been unusually dull in New York during the last month, according to Mr. Belasco. The reasons for this, he said, were partly that the financial depression had not entirely worn off in the East, partly that the holidays had followed closely upon the elections, and partly because the moving picture shows were cutting into the theatres. Cheap melodrama had almost entirely died out.

## Maxine Elliott Theatre

Maxine Elliott opened her new New York theatre on Broadway Wednesday night before one of the most brilliant society audiences ever seen in that city. Weeks ago, when the chart for the new Maxine Elliott Theatre was thrown open to the public, practically every seat was taken for some person prominently known in society. The play selected by Miss Elliott was *The Chaperon*, which she first put on in Boston three weeks ago. With the opening of this theatre it will present for the first time an actress as her own builder and manager, and with the theatre with a seating capacity for 700 persons. The building is said by architects to be entirely fireproof. The interior decorations are very elegant and modern in every respect. The seats are larger than those ordinarily in use and give perfect comfort to those using them. The house was built at a cost of \$750,000. The entire front is of marble, presenting an elegant appearance, and being distinctly different from anything else of its kind in New York. Miss Elliott expects to have a long run in her own playhouse. It is her desire to have a permanent theatre in New York that she might introduce new plays there and be spared the tedious trips through the country that are the lot of other stars of the theatrical profession.

## Robert Leonard

Valencia Stock

San Francisco



## Vaudeville

J. P. BOGARDUS, Vaudeville Editor

### Orpheum

The second week of the Orpheum Road Show continues to capacity houses. The present show will undoubtedly go on record as one of the most popular offered by this house during the holiday season. Only one or two changes are made in the bill this week. Work and Owen open the performance with their rapid-fire series of twists and falls. Their feats are done with such ease and rapidity that one gains an impression of simplicity, but in reality many of them are very difficult. They certainly excel in their line. Merian's troupe of canines are very amusing in their dramatic turn. The Elopement of Salome. What impresses one most is the infinite patience that must be required to train and direct such a troupe of dogs. Charles and Fannie Van have an amusing skit, which aims to portray a quarrel between the regular members of the team and the introduction of the stage carpenter to fill out the bill. The lines and situations are not very amusing, and it is the good work of Van that saves the turn. Edwin Holt and his company, in George Ade's comedy, The Mayor and the Manicure, present one of the most pleasing one-act plays in vaudeville. The lines and situations are good, and the acting first-class—a combination hard to beat. John P. Rogers and Ben Deely win decided favor in a singing and talking act. Both have good voices—better than usual for such a turn, and their dialogue is excellent. Mlle. De Dio, in her series of dances, continues her success, though, except for the fire-dance, equally as good work has been seen here before. Hyman Meyer, in his parody on grand opera and his imitations to piano accompaniment, shows himself a versatile and clever artist. His work is unique and pleasing. Of Gus Edward's Schoolboys and Girls, little need be said. They have been here before and always win success because they are always deserving of it.

### Wigwam

The Wigwam's many thousands of patrons have smoked the pipe of peace and good-will with Manager Harris for the passing of the old and the coming of the new year. The big chief has catered for them with great bills of entertainment and is in the highest favor with them. This week has another strong and varied bill, with Carl Herman, the electric king, a human wonder and a great laugh-producer; Palfrey and Hoefler, comedy and acrobatic cyclists; Fanny Frankel, prima donna; Sam Hood, the man from Kentucky; Kenyon and Healy, singing and comedy act; Sam and Ida Kelly, wits and comedy sketchers, and the really great Heras Family of acrobats, stars in Ringling's Circus for two years. Next week's bill will have two good laughing comedies, admirably acted, The Mixers, a modern play, with Douglas Flint and Virginia Fairfax in the leading roles in a bright and brainy comedy and the country comedy of A Rural Substitute, humorously interpreted by Joseph R. Kelter and company.

Besides there will be the Austins, "the American Beauties," in another laughing act; Bert Weston and company, The Medicine Man; the humorosities of Joe Hardman; the comical juggling Pelots; the hands and feet tumbling La Selle Trio, and Lukens' seven performing bears, a regular bear circus entertainment. Really a star bill.

### National

The Grauman theatre went in for fun alive for the last week of the year. It had two of the best laugh-provoking comedies and two excellent monologists on the bill. Dan Sheridan, Mabel De Forest and company, in A Jay Circus, who set the house into roars of laughter, and Mr. and Mrs. Arthur Young and company in Early Days East and West, a character playlet of the Denman Thompson order. John Fields, Jr., and Wm. Thompkins gave the two go-it-alone laughers, full of original matter of the jolliest kind. The balance of the bill included Prof. Patterson's bronze art statues in classic poses, very beautiful ones; the Adler expert club jugglers; Lucy Munroe, a dainty sou-brette, and Carranza, an operatic vocalist. The National's New Year's week bill has The Royal Musical Five, a combination of high repute, in An Artistic Novelty; Dolph and Susie Levino, in Hypnotizing a Wife; Jos. and Myra Dowling, A Snap Shot; S. Kikuda, Japanese juggler; Mallia and Bart, The Baggage Smasher; and the Swickards, those lively entertainers.

### Pantages-Empire

The Rickshaw Octette, in A Trip to China, spectacular novelty; Madden and Fitzpatrick, presenting the intense playlet, The Turn of the Tide; Thomas and Payne, superior wooden shoe and roller skate dancers; Eldora, the American Cinquevelli; the La Moines, novelty instrumentalists; Emil Subers, the Alabama Blossom; Ah Sing Foo, Chinese conjurer, furnished this week's entertainment. Manager Winstock gave the first matinee performance on New Year's in San Francisco—a milkmen's matinee—starting at 1 a. m. It wasn't a silence and fun entertainment. Next week's bill here presents the Johnson Students, club maniacs; World's Comedy Four, exponents of mirth and music; Conn, Downey and Willard, presenting Dr. Louder; The Bernsteins, singing and dancing duo; Cakewalk Octette, introducing competitive cakewalk; Albani and Collina, Italian operatic vocalists.

### Washington Square

The northside theatre has for its New Year's bill the American Trumpeters; Myrtle Victorine and Zolar Sisters; Stanley and Weaver; Miriam Marr; Sid Slapnix and Billy Howard.

### Thalia Concert Hall

The Thalia, the northside house on Pacific Street, gave a jolly passing to the old year and welcome to the new one, with many horns included. Next week's bill has Ancona and Mattais, grotesque acrobats; Brown and Cullen, ragtime

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, **SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR** Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
**KNITTERS**

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... **BERT LEVEY** ....

Phone West 9098 2053 SUTTER ST., SAN FRANCISCO, CAL.  
Will move February 1st to the Westbank Building, Ellis and Market Sts.

dancers; The Great Sidney, equilibrist; Green and Lundie, comedians and jugglers; Rose Stevens, late prima donna Grand Opera Trio; The Great Sawtell; Eva Rowland, presenting Salome.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of January 3, 1909:

GRAND, Sacramento—Mr. and Mrs. Esmonde; Zello Troupe; Herbert Cyril; De Garmo and Keough; Blockson and Burns; Amelia Mazette. NATIONAL, San Francisco—Jos. J. and Myra Dowling; Mallia and Burt; Dolph and Susie Levino; Royal Musical Five; Kikuda; Swickards. BELL, Oakland—Sherman and De Forrest; Mr. and Mrs. Arthur Young and company; Ader Trio; John Fields; Patterson's Statues; Fay Carranza. WIGWAM, San Francisco—Joe Hardman; The Pelots; D. A. Flint and company; Luken's Bears; Jos. R. Kelter and company; La Selle Trio. WASHINGTON SQUARE, San Francisco—American Trumpeters; Sid Slapnik; Billy Howard; Myrtle Victorine and Zolar Sisters; Miriam Marr; Stanley and Weaver. NOVELTY, Stockton—Sam and Ida Kelly; Grace Darnley; Kenyon and Healey; O'Connor, Saunders and company. NOVELTY, Vallejo—Palfrey and Hoefler; Sam Hood; O'Brien and Darragh. LOS ANGELES, Los Angeles—Carl Herman; Ioleen Sisters; The Fergusons; The Grazers; Grace Passmore. WALKER, Los Angeles—Edna Davenport; The Lyndons; Pierce and Roslyn. DENVER, Jan. 2—English Rockers; The Havelocks; Tom Moore; Les Durand Trio; Alice Mortlock and company; Hugo.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Fran-

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

cisco booking agent, for week of January 3, 1909:

PANTAGES-EMPIRE, San Francisco—The Johnson Students; World's Comedy Four; Conn-Downey and Willard; The Bernsteins; Cakewalk Octette; Albani and Collina. WIGWAM, San Francisco—Austin Brothers, the American Beauties; Burt Weston and company, presenting The Medicine Man. PANTAGES, Sacramento—Madden and Fitzpatrick; The La Moines; Eldora; Emil Subers; Ah Sing Foo; Thomas and Payne. NOVELTY, Oakland—Schell's Performing Lions; Farnon, Wills and Ransley; Boulden and Quinn; Fred Lancaster; Hanlon and Clifton. EMPIRE, San Jose—Eugene O'Rourke and company; McCloud and Melville; LeClair Brothers; Harry DeLaine. CENTRAL, Oakland—Rosalie; Brown and West. EMPIRE, Los Angeles—Aloah Serenaders. GRAND, San Diego—Will Hall. GRAND, Reno, Nev.—Bernier and Stella; Odar and company. THALIA, San Francisco—Baptiste and Franconi; Rose Stevens; Morse and Brown; Faust. COLORADO—Whitman Sisters and Robinson; Dunn, Francis and company; Schepp's Menagerie; Mme. Fregolia.

Manager Hart of San Mateo, who has been running a picture show there, has about completed his new theatre in that town.



## Vaudeville Notes

Billy Arlington is not the only minstrel evangelist. A wire from Chicago of December 27 says: The saving of the derelicts of Chicago's "Whisky Row" is the task which "Billy" Williams, once one of the minstrel kings of America, has set for himself. Practically penniless, Williams walked up and down the "barrel house" portion of State Street, exhorting the lodging-house habitués to follow his example and "cut out the booze." "I've got \$4 in my pocket, and I'm doing more good with it than I ever did before in my life," said Williams today. And Williams, in his day, has let thousands slip through his fingers. When Billy Arlington started in minstrelsy, John Morissy was the neatest dancer on the stage, and Dan Sherman and Barney Furgeson wore knee breeches. When Williams was a star with Haverly, Weber and Fields were doing an Irish turn in a New York dime museum for \$15 a week, and Chauncey Olcott was singing "black face" songs in the first part of the bills in which he appeared, and so was Andrew Mack.

Sullivan & Considine work quietly, but they work well. They have recently added to their Denver route eastward theatres in Colorado Springs, Pueblo, Topeka and Lincoln, and will have three more cities on their circuit in that territory in the near future.

The saving of the derelicts of Chicago's "Whisky Row" is the task which "Billy" Williams, once one of the minstrel kings of America, has set for himself. Practically penniless, Williams walked up and down the "barrel house" portion of State Street last Saturday, exhorting the lodging-house habitués to follow his example and "cut out the booze." When Williams was a star with Haverly, Weber and Fields were doing an Irish turn in a New York dime museum for \$15 a week, and Chauncey Olcott was singing "black-face" songs in the first part of the bills in which he appeared, and so was Andrew Mack. "I've got \$4 in my pocket, and I'm doing more good with it than I ever did before in my life," said Williams when seen by a DRAMATIC REVIEW correspondent. And Williams, in his day, has let half a million slip through his fingers.

John T. Fay, husband of Eva Fay, who has been appearing at our local theatres, committed suicide in Oakland, December 20th. Mrs. Fay had just completed her engagement, and the luggage of the husband and wife had been checked to Denver, where they were billed to play. No motive is assigned for the act, but immediately after dinner he retired to his room and fired the shot that ended his life.

Eddie O'Brien and Lottie Darragh have their stock engagement in Los Angeles and are meeting with success in vaudeville on the Sullivan & Considine time.

## Will the Independent Film Managers Be Done Away With?

All of the patents known by experts and authorities to have an important bearing on the manufacture of motion pictures and projecting machines

have been purchased by a new concern incorporated as Motion Picture Patents Company, of which the following are the officers: President, Frank L. Dyer; vice-president, H. N. Marvin; treasurer, J. J. Kennedy, and secretary, George F. Scull. It will be noted that the president and secretary are connected with the Edison Manufacturing Company, while the vice-president and treasurer are from the American Mutoscope and Biograph Company. The capital of the new company is not announced, but its purpose is known to be general betterment of the entire business from the manufacturer to the exhibitor. The licensees of the Motion Picture Patents Company are as follows: Edison Manufacturing Company, American Mutoscope and Biograph Company, Pathe Freres, George Melies Company, Vitagraph Company of America, Kalem Company, Incorporated; Essanay Company, Selig Polyscope Company, George Kleine, and Lubin Manufacturing Company. Motion pictures manufactured under the license of the Motion Picture Patents Company will be leased, and not sold, and will be subject to return to the various manufacturers at stated intervals. Licensed motion pictures will be leased for use only on projecting machines, which are also licensed by the Motion Picture Patents Company. There will be a nominal license fee to be paid by each exhibitor, and the funds thus raised will be used in promoting the best interests of the business. None of the officers of the Motion Picture Patents Company are salaried. It is hoped by this movement to do away with the vexatious litigation which has long harassed the business, to guarantee to the renters and the exhibitors a sufficient quantity of the best American and foreign films and to prevent the demoralized state of affairs which now prevail abroad, where no organization exists. All the licensees are manufacturers, except George Kleine, who, as is well known, is the American representative of several of the best-known and most meritorious of the foreign manufacturers. No increase in price of films is contemplated. Among the prominent patents which have been purchased—in addition to those of the Edison Company, and the Biograph Company—may be mentioned the Armat patents, which are said to control projecting machines; the Jenkins patents, the Pross patents, the Vitagraph patents, and the Campbell patents. The new license agreement takes effect on January 1, 1909. The question now agitating "Film" row is—"What is going to become of the Independents?" The Biograph Company was their big prop.

## Idora Park Will Open Soon Under New Management

Idora Park in Oakland, containing eighteen acres of amusement ground, will be reopened on Easter Sunday, under the management of J. H. Fitzpatrick, late general agent of the Norris & Rowe Circus. A large Italian band will be brought north from Los Angeles and will be the opening feature. Musical comedy will be presented in the theatre and a German village will be the outdoor attraction, in addition to numerous concessions. James

THE LITTLE GIRL OF THE GOLDEN WEST

## Zena Keife

Four seasons Keith & Proctor Circuit. Home again. Sullivan & Considine Time. Archie Levy, Agent

## George Yeoman

JEST A JERMAN JESTER

Address Archie Levy

## George De Voy & Dayton Sisters

IN AN ECCENTRIC SINGING AND DANCING ODDITY

Sullivan & Considine Time. Address Archie Levy.

AUSTRALIAN NOVELTY

## Ioleen Sisters

SHARPSHOOTING ON THE TIGHT WIRE

First Tour of America. Sullivan & Considine Time.

## Kelly and Violette

WISH ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

Doing well, thank you. Tenth week at the National, and Record-Breakers there.

## 3 Whitman Sisters & Willie Robinson

IN PLANTATION PASTIMES

Meeting with success on the Coast.

Playing Pantages' Western Circuit

Stewart will probably be excursion manager, as it is the intention to bill many miles of surrounding territory and bring in frequent excursion parties.

## Bashford Playlet Proves Great Success

Herbert Bashford's first vaudeville sketch was presented yesterday at the Empire Theatre. It met with instantaneous approval from the large audiences, and justly so. The title of the playlet is The Broken Bond. It has elements of dramatic intensity and as presented by the three capable players who have been engaged by Mr. Bashford it is a strong little drama, and one that cannot fail to "make good." Vaudeville audiences as a rule allow personal friendships to weigh but little in their judgments. If a thing does not catch their fancy they say so, regardless of who may be affected by their decision. It is therefore a distinct tribute to Mae Keane and Arthur Cyril that they were greeted with sincere applause on their first appearance, and it is a tribute to them and to Mr. Bashford that the most intense interest was displayed throughout the presentation, and that the applause that greeted the concluding words were little less than an ovation. Miss Keane is especially capable in her handling of the difficult role of the wife who has married for money, but who finds the bonds broken which have separated her from the man she loves. The climax, startling in its sensational denouement, she makes a real climax by her fine emotional acting.

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

IN VAUDEVILLE

## Eddie O'Brien & Lottie Darragh

IN THE RACEHORSE TOUT

Playing Sullivan & Considine Time

THE ACID TEST of eleven years' actual professional use proves Madison's Budget No. 11 to be 22-Karat Gold. Hundreds of the leading vaudeville artists of both continents are its subscribers, AND IF YOU ARE NOT, you are simply overlooking the one best comedy bet.

MADISON'S BIG BUDGET No. 11, price one dollar, contains 9 monologues that will make good every time, 15 sketches for two males and for male and female, that are among the funniest ever written, 28 parodies that simply can't be beat, 2 comedy afterpieces running 40 minutes each and rip-roaring cracker-jacks, besides hundreds of new stories, fill-in gags, endmen's jokes, etc. Past issues out of print except Madison's Budget No. 10. Price, while supply lasts, \$1. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

Arthur Cyril gives a clean-cut and intelligent interpretation of the role of lover. Cyril has a fine voice, splendid poise and a smooth and finished manner. The role of the husband is assumed by Norman Fusier, who sustains the character thoroughly well.—San Jose Mercury.



## Personals

**HARRY DARLINGTON** is doing the Coast ahead of **Why Girls Leave Home**.

**Brewster's Millions** will open its engagement of eight days on Sunday, January 10th, at the Van Ness. The comedy-melodrama was seen at the Van Ness last season for two weeks and will be played this year by practically the same excellent company as that which appeared in it on the former occasion. Robert Ober will have the principal role. The attraction is under the management of Cohan & Harris, who have staged the play on a very elaborate scale. The big yacht scene is said to be the height of stage realism.

**CONWAY TEARLE**, leading man for the Ben Hur Company, is plaintiff in a divorce suit on file in Reno, Nevada. The action has been filed for some time. The identity of the plaintiff did not become known until last week, when Tearle's attorney, W. H. Schnitzer, appeared in court and asked that the time for hearing evidence in the suit be set for January 4th. Judge Pike agreed to this, and accordingly the case will come at that time. Mrs. Tearle is making her home in London, England. Service of the complaint was secured on her and she filed a demurrer. This was overruled last week, and the case will now come to trial. No contest is looked for. Desertion is the charge made. The parties to the action have no children and no community property is specified. Tearle has secured a leave of absence from his company to be in Reno and testify.

## Correspondence

**Watsonville, Dec. 31, 1908.**—To very light songs, attraction gave good satisfaction. H. J. Lugg of Sacramento has been the main attraction. **Peoples Minstrels**, J. J. Temple's **Travelling**, with J. R. Stockwell, comes Jan. 2, and **The Holy City**, 5. La Petite Theatre continues to play to capacity, presenting moving pictures, illustrated songs and comedies. The **Alvares** were the attraction last week and Mack and Malone, the baseball dancers, this week.

**P. J. BURDICK.**  
**New Orleans, Dec. 26.**—Tulane Theatre—E. H. Sothern and his excellent company have played to a week of capacity business. In **Richard L. Sullivan**, **Hamlet** and **Hamlet** this incomparable artist runs the gamut from comedy to romantic drama and then to tragedy, giving an exhibition of her versatility and scholarly attainments. There are but a few actors in America who would set such a standard. Sothern, in order to win the plaudits of the fickle public, but Sothern's art rings true, and he is not the least of the great actors of the world. In a repertoire to achieve the same measure of fame and success such as a single presentation such as **If I Were King** would bring. Of the three offerings, so unlike yet faultlessly and sumptuously produced, it would be hard to judge of the precedence in point of favor. **Lovelace** has the dash and fervor of true romanticism, ending with a touch of pathos that strikes deeply and effectively. **Dundeady** fittingly perpetuates the memory of the elder Sothern, and with its many laughable situations enthusiastically engages the best efforts of the son. Sothern's **Hamlet** takes rank with the greatest masterpieces in that line. In the supporting company is found such excellent actors as John Taylor, Malcolm Bradley, Wm. Harris, Sydney Mather, Rowland J. Harrison, George Hammond, and Goldsmith and Gladys Hanson, the latter a Southern girl, who bids fair to carve a brilliant future. Miss Hanson belongs to the newer generation of leading women, but with striking dramatic power and good looks created a most flattering opinion. She was selected by Mr. Sothern for her intelligent and capable rendition of Shakespearean roles, and her parts in the other plays were taken with the same intelligence and genius and strong feminine individuality. Next week, **A Stubbren Cinderella**; Jan. 4, **Eleanor Robson**. **Crescent Theatre**—Thurs., the magician, is the week's offering. Next week, **Checkers**.

**W. L. McCONNELL.**  
**Philadelphia, Dec. 31.**—**Frank (Nixon & Zimmerman, mgrs.)**—With a company changed from the original cast seen during its long run in New York, but still retaining **Kyrle Bellew** in the role of **Richard Voysin**, a part with which he has become closely identified, **Henri Bernstein's** play, **The Thief**, was presented for the first time in Philadelphia this week. The effect it produced upon a large audience was such as to give endorsement to the deep impression the piece is said to have made in other

cities as one of the strongest and most vivid dramatic studies given to the stage of this country in several years. Its success in Paris, where it ran for many months, has been duplicated in New York, and it was slow in getting to Philadelphia, those who saw it obviously found it worth waiting for. In the part of **Richard Voysin**, **Kyrle Bellew** acts with the ease and regard for the niceties of dramatic portrayal which have long been characteristic of his work, and shows a firmer grasp of situation and more sincerity of feeling than he has often exhibited in the past. While **The Thief** is essentially a play for a woman star, the best opportunities going to the actress who portrays **Mrs. Voysin**, **Bellew** has, in the second and third acts, a chance to win the sympathy of the audience, and this he did effectively. His acting had force, restraint and power. He is as gracefully poised and debonair as ever and has lost none of his good looks. The intensely emotional role of **Mrs. Voysin** is now in the hands of **Effie Shannon**, who succeeds **Margaret Illington** and **Katherine Grey** in the cast. Miss Shannon, who has not in the past had a reputation as an actress of exceptional emotional power, meets the exacting requirements of this character in a manner that furnishes something in the nature of a surprise. **Isabel Richards** makes an attractive **Mrs. Lagardes**, **Sidney Herbert** does well with the small part of the detective and **Edward Elmer** as a servant calls forth comment. **Herbert Kelcey** was dignified and sympathetic as **Raymond Lagardes**, **Chestnut Street Opera House (Nixon & Zimmerman, mgrs.)**—It was a rudely changed version of **Mary's Lamb** which **Richard Carle** presented at the opera house. From the status of a comedy with music which the Lamb had on its appearance here there has been evolved a lively, rattling burlesque, in which songs and dances follow in quick succession, while **Carle** himself, as the husband who is mercilessly henpecked, usually occupies the center of the stage when it is not held by a bevy of galloping girls. **Cecilia Rhoda** was artfully coquettish as the retired actress who makes mischief wherever she goes, and **Nellie Brewster** proved her possession of a clear and well-trained singing voice. There were more than dozen musical numbers, of which **My Madagascar Maid** and **I Idolize Ida** made the biggest hits. The chorus was mainly composed of pretty girls, whose changes of costume were frequent, and sang with uncommon spirit and effectiveness, while brisk dances were interspersed on every possible pretext. **Walnut (Frank J. Howe, Jr., mgr.)**—The popularity of **Chauncey Olcott** in Philadelphia was amply demonstrated, and the size and enthusiasm of the audience that greeted him in his new play, **Ragged Robin**. Written around and for him, the piece affords Mr. Olcott every opportunity, for his vocal powers are tested by some new and melodious songs, of which the audience could hardly get enough. The scenes of the play are laid in Ireland, and the authors (**Rida Johnson Young** and **Rita Olcott**, wife of the comedian), have utilized the old-time belief in fairies in working out the story. Mr. Olcott is assisted by a large and capable company. **Alma Belwin** gave a sweet and fairly forcibly characterization of the part of **Margaret Grattan**, and **Mark Price** was up to his usual work. The piece is staged with praiseworthy attention to detail. **Garrick (Nixon & Zimmerman, mgrs.)**—**The Great Divide**, with **Henry Miller** still playing the part of **Stephen Ghent**, but with **Thais Lawton** in the role originally played by **Margaret Anglin**, as **Ruth Jordan**, made its reappearance at the Garrick this week. The play has occasioned much criticism and discussion since its first production, and has been the object of some extravagant laudation as the great American drama. Mr. Miller exhibits as usual in his portrayal of **Ghent** the splendid poise, reserve power and rough simplicity that make a vital and lifelike figure of the uncouth Westerner. The other roles are in the care of the same actors who have played them heretofore, the whole performance being an extraordinary smooth and finished presentation of the play. **Chestnut (Grant Lafferty, mgr.)**—The rollicking farce, **Charley's Aunt**, which convulsed both American and English audiences more than a dozen years ago, was the Christmas week's offering by the **Orpheum** players. **J. Hammond Dailey**, who essayed the part of the bogus aunt, has seldom found a part better suited to his talent as a comedian. **Marion Barney**, **Louise Randolph**, **John Stokes** and **Charles J. Harris**, all cast for prominent parts, contributed their individual quota to the success of the play. **Grand (Stair & Havlin, mgrs.)**—**Clarence Harvey**, as **Tweedlepunch** in **Florodora**, revived and presented by the **Aborn Opera Company**, was nearly the whole show. **Agnes Finley**, who was a member of the original cast, reappeared as **Angela Gilfair**. The bright, breezy music was rendered under the direction of **Frank Oppenheimer**. **Dumont's Minstrels** at the **Eleventh Street Opera House** offer a merry entertainment, appropriate to the season, giving a jolly new burlesque called **Pade in Full**. In the way of burlesque shows of the approved sort are **Robie's Knickerbockers** at the **Casino**, the **Tiger Lilies** at the **Bijou** and

the **Hastings** show at the **Gayety**.  
**CALVIN M. FRANKLIN.**

**Mrs. Temple's Telegram.**—**Watsonville**, Jan. 2; **Sacramento**, 3; **Stockton**, 4-6; **San Jose**, 8-9.  
**May Nannery.**—**Coalinga**, Jan. 3; **Modesto**, 4; **Grass Valley**, 5; **Nevada City**, 6.

## LOS ANGELES LETTER

Continued from Page 5

ettes form a pleasing feature for the children, and **George Yerman**, in a Dutch make-up and with a Bavarian accent, tells a few harmless stories and sings a medley which is cleverer than its rendition. **Sam Holdsworth's** picture ballad and motion pictures complete the bill.

**PEOPLES**—Irish patriotism runs riot at the **Peoples** this week, where **Charles Erin Verner** and a more or less capable company are presenting **Robert Emmett**, the popular historical melodramatic success of a generation ago, needless to say with the entire approval of the regular melodramatic patrons. Telling the tale of **Emmett's** struggles against the English oppression, it affords the hero ample opportunities for popular defiance of his oppressors, many hairbreadth escapes from deadly peril and as many fortunate rescues by his wits and his faithful servant. Mr. Verner is happy in his depiction of the renowned Celt, infusing a feeling and naturalness to his heroics which go far toward robbing them of their stiltedness, due to the period in which the drama was constructed and the tale it unfolds.

**UNIQUE**—A Busy Night keeps everybody amused at the **Unique** this week during the presentation of the two-act musical comedy under that title. **Will Armstrong** as **Flannigan**, **Ed Armstrong** as **Sommers**, the police sergeant, **Barney Williams** as **Schultz** the scrapping Dutchman, and **Jack Curtis**, were well cast in their comedy parts. There is no plot, and with the large number of laughs which come in rapid succession such an appendage to a musical farce-comedy would really be out of place. The trouble starts when **Sommers** gives a function in honor of his appointment as police sergeant. **Flannigan** and **Schultz** attend, with their wives. It appears impossible for the Dutch and the Irish to mix, and a mixup results. All hands are taken to jail, and from the time of their incarceration until the curtain drops the fun is fast and furious.

## SCENERY

**The Chas. F. Rosa**

**Scenic Studio**

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

## Theatrical Dressmaker and Costumer

A large assortment of made-up wardrobes for stage, also orders taken. 11 Jones St., room 515.

## COAST TOUR

(Watch Route in This Paper)  
of the Charming Comedienne

**Rose Melville**  
The ONLY and ORIGINAL  
**SIS HOPKINS**

## WARNING!!

**MISS MELVILLE** has no connection with nor interest in plays being advertised as "**Sis** in New York," "**Sis Perkins**," or any other "**Sis**" fakers attempting to trade on **Miss Melville's** reputation.

This is the Only **SIS HOPKINS** Attraction, and **MISS ROSE MELVILLE** is with it.

Direction, **J. R. STIRLING**  
Opera House Block, DETROIT, MICH.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for **The Great Northern Film Co.** All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13½c M; roll tickets, 12½c M; electric carbons, \$3.75 per C; Arco carbons, \$6.75 per C; **Edubius Henri** carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

**PACIFIC COAST FILM EXCHANGE**  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

**WALKER**—**Haverly** and **Wills**, the Gabbars from **Gabville**, offer a bright singing and talking act at the new **Walker Theatre** on Grand avenue, between Seventh and Eighth streets. **Hazel** and **Hawkins** present **A Pink Tea**, a comedy sketch that has been well received in other cities. **Heisse** and **Riordan** present a pleasing banjo act. **Pearleta**, who appeared recently at the **Empire**, repeats her success in her **Dance of the Four Seasons**. **Ida Walker**, soprano singer, will sing illustrated ballads in costumes of different nationalities. Motion pictures with new films complete the bill.  
**C. M. EMORY.**

Absolutely Fire-proof

The Theatrical Hotel of Los Angeles



**King Edward Hotel**

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

**J. B. REIGHLEY**

**Theatrical Hauling**

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

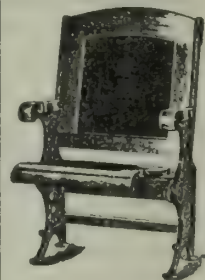
Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

**MISS E. MATTINGLY**

Official Stenographer and Typewriter to  
Theatrical Agents and Managers

**Theatrical Typewriting**

Plays and manuscripts copied. Press  
work and mimeographing.



Opera, Folding and  
Assembly

**Chairs**

Full Line

See Samples at

141 to 145

Grove Street

SAN FRANCISCO

The

**Whitaker & Ray Co.**

## No Pirating

OF

**Morrison's Faust**

As I have secured the rights to **Morrison's Faust**, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

**W. C. GORMAN.**

## Novelty Theatre

OAKLAND, CAL.

**TONY LUBELSKI, PRES. & GENL. MGR.**

First-Class Acts Wanted at All Times. Send in Your Open Time or Call.

Do you contemplate going to **HONOLULU**? If so, communicate with

**J. C. COHEN**

PROMOTER OF AMUSEMENT ENTERPRISES

Managing **HAWAIIAN OPERA HOUSE** and **ORPHEUM THEATRE**, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Dates of Importance to the Show Man

Lincoln's Birthday, Friday, Feb. 12, 1909. Washington's Birthday, Monday, Feb. 22, 1909. Ash Wednesday, Wednesday, Feb. 24, 1909. Lent begins Wednesday, Feb. 24, 1909. St. Patrick's Day, Wednesday, March 17, 1909. Holy Week, week of April 5, 1909. Good Friday, Friday, April 9, 1909. Lent ends Saturday, April 10, 1909. Easter Sunday, Sunday, April 11, 1909. Decoration Day, Sunday, May 30, 1909. Independence Day, Sunday, July 4, 1909.—Compiled by Tom Winnett.

## Great Producing Houses Announced for Chicago

Signs multiply that Chicago is to be the theatrical producing center of America, if not of the world, writes Will Reed Dunroy. Westward the course of theatrical empire takes its way. London has been losing its prestige and New York gaining new honors in the theatrical field, and now Chicago is to wrest supremacy from the eastern metropolis. Abraham Erlanger, a member of the greatest theatrical combination in the world, visiting Chicago recently, announced a great hotel and theatre as one of the projects of the firm of which he is a member. Charles Frohman, another giant in the theatrical world, also announces a producing house for Chicago, and the eyes of the whole theatrical world are on the Illinois metropolis. Those purblind individuals who cannot see any good in home productions and home loyalty and patriotism, will now, doubtless, begin to change their attitudes. Mr. Erlanger, who made a visit to Chicago last week, made some announcements that came as a bombshell to those who have long pooh-pooed Chicago as a theatrical center. Said Mr. Erlanger to a representative of the Chicago Tribune: "I am arranging for a hotel and theatre, all under one roof. The theatre is to be devoted strictly to local productions which are to be constructed and staged here in Chicago. As Chicago has no large producing theatre in the sense which I have in mind where local productions are to be launched, we are going to take the initiative in this matter." These plans were announced in all the Chicago newspapers with sensational headlines. In the same issues Charles Frohman announced through the Associated Press that he was on his way to Chicago to complete arrangements for a theatre to be built for him in which he will make original productions. Thus the original contentions that Chicago is the logical play producing center of the country are being verified. When such plays as *The Man from Home* can be produced in Chicago, and break all records for long runs, and later storm the icy citadel of New York successfully, it is time that theatrical promoters took notice of the vigorous western city. When *The Melting Pot* can stir the whole country with its power, and when *The Revelation* can command such attention and become such a potent drawing power that two new companies are demanded before the piece has been on the road three weeks, it must be confessed that Chicago is looming large on the horizon. The success of these western productions has opened the eyes of the great eastern producers. It has pointed the

way for new ventures and has shown that Chicago is now out of her swaddling clothes and is ready to take her place among the other great cities as the center of art, the drama and literature. The entering wedge has been made by men who have faith in Chicago. It has been demonstrated by pioneers who have had the courage of their convictions, and who have risked their money to demonstrate that Chicago is logically the theatrical hub of the continent.

## A Backwoods Manager of the South

Lee Parvin, in advance of In Wyoming, tells an amusing story of an experience he had down South last season when he was ahead of a musical show. Lee dropped into a small town on the circuit and discovered the manager of the opera house behind the counter of his hardware store. The representative introduced himself whereupon the old codger said: "One uv them pesky advance agent fellers war heer last year; wore a light suit—maybe ye know 'im. All he done wuz tew set 'roun' mah store, sah! spit terbacker juice an' tell funny stories—called everybody 'cul.' Now I haint gwyn' tew hev yew chaw an' spit 'roun' heah, sah! This heah is mah office 'an ladies come heah, sah!" Parvin assured the old fellow that he had no such intention and, by way of preliminary, asked what the last attraction had been and was told "Sousa's Band." "Did they play a matinee?" queried Parvin. "No," replied the local manager. "jist plain music and mighty few people hereabouts knowed what it wuz at that."

## Gay Occasions at the Paris Opera

When a foreign sovereign comes to Paris on an official visit, you may be sure that, whatever the programme of fetes may be like, there is one ordeal which the distinguished visitor will not be allowed to escape at any price—I refer to the gala representation at the Opera. It is never a lively function, and it is not intended to be. Tradition has consecrated its inclusion in the official list of fetes, and whether the royal visitor likes it or not, he has to accept it. King Edward had to comply with the usual procedure in these matters, and the Kings of Spain, Italy and Norway all had to devote one evening to a "soiree de gala" at the Opera House. Last night's performance in honor of the King and Queen of Sweden was just as dull as others which have preceded it. One saw the same scenery, the same actors, the same officials and the same decorum which always marks a gala night. The audience lacked brilliance, and there were far too many legislators. The average French Deputy is no more interesting than the average member of Parliament in England, and he does not show at his best on a gala night. But the managers of the Opera cannot keep out the Deputies and Senators when the State is paying the piper, and so the "Quinze-mille"—as the proletariat disrespectfully terms them, in allusion to the 15,000 francs per annum which the Deputies are paid—flood the national theatre and

bring their women folk with them. No wonder that last night's house merited the description, "tres bourgeoisie et tres parlementaire." The first item on the programme was the third act of *Hippolyte et Aricie*, interpreted by Mlle. Breval and M. Delmas. Applause was conspicuous by its absence, and at the entrance it was expected that the Queen of Sweden, who is in habit of retiring early, would take her departure. But it appears that her majesty is passionately fond of Wagner's music, so she waited to see the next part of the programme, the third act of the *Crepuscule des Dieux*. Then at 10:35 o'clock, the Queen rose and left, escorted by the President of the republic. Had he been at liberty to consult his own feelings, I have no doubt that M. Fallieres would gladly have held the remainder of the programme "as read" and gone home to bed; but he had to return

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

and keep King Gustav and Mme. Fallieres company, and it was 11:40 o'clock before the "Marseillaise" and the Swedish national hymn announced that the performance was at an end. It should in justice be stated that when the curtain rose on *Namouna*, which completed the evening's entertainment, the pervading frigidity at last began to thaw, and the delightful transformation begun by Lalo's joyful music was completed by Mlle. Zambelli's divine dancing.—London Globe Correspondence.

The music incidental to Prince Hagen, Upton Sinclair's new play to be produced at the Valencia Theatre, will be a distinct feature, and the orchestra will be increased to twenty men during its run. Herman Heller, the theatre's musical director, is arranging themes from Wagner's *Das Rheingold*, *Siegfried* and *Die Gotterdammerung* to carry certain characters during the action of the drama, and the instrumental portions of the performance will be peculiarly interesting and pleasing.

ALFRED J. LAPWORTH

Scenic Artist  
At Liberty Care Dramatic Review

## Wanted

Ingenue, Character, Old Man and Juvenile

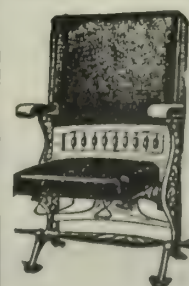
To create parts in vaudeville sketch over first-class time. Juvenile to create character similar to Checkers. Also, wanted, TWO ADVANCE AGENTS, experienced with high-class concert propositions preferred.

JOHANN NIEMEYER

2620 Regent St., Berkeley  
Telephone, Berkeley 3580.

## Majestic Theatre ...Chico...

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 POINTE ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

## For Sale!

A Fine Line of

## Pictorial Pick-Ups

—FOR—

## Dramatic Vaudeville

—OR—

## Musical-Comedy Companies

ADDRESS

EDDY MOWRY

Dramatic Review Office



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Wanted

When in Southern California write the EMPIRE THEATRE, SAN DIEGO. Good acts and singers wanted at all times. Salary no object. Address H. H. BOSLEY, Manager.

## NOVELTY

## MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.

## Monroe Salisbury

Leads

Mrs. Temple's Telegram



## Spotlights

The Gay Musician will soon be seen on the Coast, under the management of John P. Slocum. Arthur Lotts is the general representative. Amelia Stone, Lottie Kendall, Templar Saxe and Joseph Miron are the four principals in the company.

The Columbia Scenic Studio of this city has secured a part of the contract to supply the new Orpheum Theatre, which opens in March. Sosman & Landis get a large part of the work.

The newly organized Lambardi Grand Opera Company, which comes to the Central Theatre shortly, this year is larger, better and stronger than ever, and the principals of the organization have enviable records of European successes. Among them are Elvira Campoli, dramatic soprano; Dolores Frau, mezzo soprano; Ester Ferrabini, lyric soprano; Cecilia Tamanti Zavaski, Olga Simsis, soprano coloratura; Tosi-Ardizoni, lyric soprano; Lia Mileri, mezzo soprano; Eugenio Battain, lyric tenor; Gerardi Graziani, tenor leggero; Alessandro Scalabini, dramatic tenor; Angelo Antola, baritone; Alessandro Modesti, baritone; Giuseppe Pimazzoni, baritone; Pietro Martino, bassi; Artidoro Mauceri, bassi; Paolo Wulman, bassi; Natale Cervi, basso buffo.

**MARJORY DALTON**

Second Business and Singing Specialties  
James Keane Company

**EDGAR R. SINCLAIR**

Characters and Heavies  
James Keane Company

**MINA CROLIUS GLEASON**

Baker Stock, Portland.

**PIETRO SOSSO**

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

**GEORGE R. MATISON**

At Liberty for Next Season  
Leads and Heavies Owatonna, Minn.

**GEORGE S. HEERMANCE**

Scenic Artist  
Theatre Jose, San Jose

**FRANK A. BONNER**

Comedian and Characters  
Dramatic Review

**CHESTER STEVENS**

At Liberty

**JULIETTE CHANDLER**

Singing and Dancing Soubrette  
Margarita Theatre Eureka

**EDESSE FOWLER**

Emotional Leads and Seconds  
At Liberty Care Hotel Dale, S. F.

**ARTHUR SHEPPARD**

In Stock, Marshfield, Oregon.

**DAN KELLY**

Comedian  
Care Dramatic Review

**FREDERICK GILBERT**

Leads and Heavies  
Pickwick Stock, San Diego

**ARNOLD DUDLEY**

Comedian  
Yankee Doodle Boy Company  
Care of Dramatic Review

STEVE J. SIMMONS, Sole Proprietor

**Columbia Scenic Studio Co.**

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

**Stella Adams**

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**KERNAN CRIPPS**

Leading Man

Ed Redmond Stock

**Ralph E. Cummings**

Care of Dramatic Review.

**T. N. Heffron**

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

**Howard Nugent**

CHARACTERS

In stock Marshfield, nearer Vancouver, B. C.

**Margaret Nugent**

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

**Lew Virden—Dunlap Gertie**

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite

**Mona E. Anson**

Character Comedienne—Singing Specialties

At Liberty

Care Dramatic Review

**Virginia Eames**

Soubrette and Emotional Ingenue

At Liberty

Care of Dramatic Review

**Harry J. Kennedy**

Characters

At Liberty

Care Dramatic Review

**Orville Bunnell - Camille Kearns**

Manager

Soubrette

The Bunnell-Kearns Co.

En Route

**Millar Bacon**

Leading Man

At Liberty.

Care DRAMATIC REVIEW

**EDWARD B. LADA**

General Music Director  
for Belasco & Mayer

**A. BURT WESNER**

Alcazar Theatre, San Francisco

**TEDDY WEBB**

Comedian, San Francisco Opera Co.  
Direction John Cort

**HARRY J. LASK**

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

**HARRY MARSHALL**

Scenic Artist

At Liberty

Care Dramatic Review

**GEORGE SAUNDERS**

Characters, Comedies, General Business  
At Liberty Care Dramatic Review

**MINOR REED**

Scenic Artist

At Liberty

Address Dramatic Review

**GEO. H. VON BLIX**

Valencia Theatre, San Francisco

**AL. G. FLOURNOY**

Comedian and Producer  
Address Dramatic Review

**Howard Foster**

With Jessie Shirley, Auditorium  
Theatre, Spokane, Wash.

**CARRIE CLARKE WARDE**

The Cook Lady  
Orpheum Circuit Los Angeles

**GILMORE WALKER**

Stage Manager  
Valencia Stock Co., S. F.

**ELIDA VAN BECKER**

Soubrette and Ingenue  
Walter Sanford's Dramatic Co.

**EDDIE Mitchell**

Juveniles

Post Company  
Jose Theatre, San Jose

**EARLE GARDNER**

Comedian and Stage Manager  
"Mr. Brown" in Mrs. Temple's Telegram

**ARTHUR HILL**

Character Comedian  
Richard Jose Company. Permanent address  
437 Nineteenth St., San Diego

**MARY HARVEY-BARBOUR**

Leads (Versatile)

3d Ave. Theatre, Seattle

**WILLIAM MARION**

Leads and Heavies

are Dramatic Review.

**HERMAN HELLER**

Musical Director

Valencia Theatre Social engagements filled

**MILDRED FITZGERALD**

(Formerly "Little Mildred," with  
T. D. Frawley)  
Soubrette and Ingenue Novelty, Fresno

**MARION TIFFANY**

May Nannery Co.

On Tour Care Dramatic Review

**MAXWELL ALEXANDER**

Scenic Artist

Care Dramatic Review.

**GEORGE W. STANLEY**

Characters

Care Empire Stock Co.

**WM. YERANCE**

Characters

Belasco Stock, Los Angeles



**George Webb—Georgie Hays**

ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCO

AT LIBERTY  
INGENUES  
Address Care Dramatic Review

**Alf. T. Layne Daisy D'Avra**

Del S. Lawrence Co.  
Garden Theatre, San Jose

**Harriet Jocelyn**

Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

In Stock—Portland, Ore. *The Bungalow*

**Warda Howard**

Leads  
Lyric Theatre, Portland, Ore.

Harrington  
**Wheeler**

Metta  
**Chamberlain**

Just closed an eight months' successful season with our own company. At liberty—stock or production.

LEADING BUSINESS  
Address, Dramatic Review.

**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**

Character Comedian  
At Liberty  
461 Eleventh St., Oakland. Phone 3431 Oakland

Leading Woman or Heavies  
Care DRAMATIC REVIEW

**Arthur Cunningham**

Starring Kerfy Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**L. VICTOR—Gillard—MAY ROBERTS**

Strong Dramatic Characters  
Mrs. Temple's Telegram

Emotionals, Leads and Heavies

**Thurlow White**

Leading Heavies  
At Liberty for Stock  
Care DRAMATIC REVIEW

**Thomas MacLarnie**

Leading Juvenile  
Valencia Theatre Stock, S. F.

**Blanche Stoddard**

Leading Woman  
Valencia Stock, S. F.

**Bertha Foltz**

LEADING WOMAN  
Richard Jose Company  
Care DRAMATIC REVIEW

**Al Hallett**

Myrtle Vane Co. *Pickwick Theatre, San Diego*

**Priscilla Knowles Bennett Jack**

*Pickwick Theatre, San Diego*

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage) *Oakland*

**Whit Brandon Ethel Tucker**

Leading Man and Director  
At Liberty  
Care DRAMATIC REVIEW

Leading Woman

**Charles E. Gunn**

Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW

**Walter H. Newman**

LEADING BUSINESS  
Re-Engaged Richard J. Jose Co.

**Graham Earle**

Stage Director  
Rosabel Leslie Co., Tucson, Ariz.

**J. Lionel Swift Daisy A. Swaybel**

Comedian  
At Liberty  
Soubrette  
Care DRAMATIC REVIEW

**Harry C. Bradley-Lurelle Waters**

Light Comedy and Characters  
At Liberty  
Heavies and Characters  
Address DRAMATIC REVIEW

**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



## The Famous Boston Theatre

In drawing up the chronicles of the theatre he had managed for many years, Eugene Tompkins with *The History of the Boston Theatre; 1854-1901* (Houghton Mifflin Company), practically covers the whole history of the American stage for more than half a century. The theatre when it was erected was one of the largest in the world. It ranked as the third in seating capacity, if we are not mistaken, only San Carlo in Naples and one other surpassing it. Probably by accident its acoustic properties were extraordinarily good and Boston was justly proud of it. Though the theatre had a stock company, it always sheltered stars and opera companies. Thus it took under its roof nearly every actor and play of prominence that the fifty years brought forth. Mr. Tompkins' portraits begin with Thos. Barry and end with Fritz Scheff and between them is included almost everything worthy of record in American dramatic and musical history. The record awakens all sorts of memories: Edwin Forrest refusing to act with John Gilbert, Hackett as Falstaff, Col. Ellsworth with his zouaves, Brignoli, Amodio, La Grange, Adelaide Phillips. It is most provokingly meagre, but it is easy to see that very slight comment would expand it into a library. It takes one pretty far back to learn that for the first few years performances could be given on only five nights in the week because the New England Sabbath began Saturday at sunset. There is a lot of Boston history in Mr. Tompkins' extremely interesting record, but there is just as much of the history of the American stage. The book is illustrated with numberless portraits, which are extremely good and are startling often in the youthful representations of persons whose pictures are more familiar in their later years. —*New York Sun*.

## City Will Soon Have Great Auditorium

Charles E. Naylor, who is promoting a plan which he hopes will result in interesting capital in the erection of an auditorium which will seat in excess of 14,000 persons, appeared before the Building Committee of the Board of Supervisors last Monday in answer to an invitation from that committee. Naylor explained that he did not care to go ahead working on his project if the city seriously considered the proposition of building a municipally-owned auditorium. He expressed the opinion that the city should not undertake any enterprise which private capital would and could carry out, and said he entertained grave doubts as to whether the voters would sanction the issuance of bonds to build an auditorium. The plan on which he is working he explained calls for the erection of a \$600,000 building on the Mechanics' Institute lot, and those who contemplate making the investment will not do so unless they receive some assurance from the city that the municipally-owned auditorium scheme is to be abandoned. The committee did not commit itself, though Chairman Rixford, by questions asked of Naylor, made it clear

he did not share the opinion that the voters would not take kindly to the city building a magnificent auditorium. Leslie Burks, of the Real Estate Board, was present and announced that in the near future the association with which he is identified is to meet with the California Promotion Committee and consider a plan to bring about the erection of a city hall and auditorium by private capital, allowing the city to take immediate possession, and through a long lease contract finally acquire the property.

## Letter List

Letters remaining in *The Dramatic Review* post office:

- |          |                      |                       |
|----------|----------------------|-----------------------|
| <b>A</b> | Corinne Arden        | Ellis Hendrix         |
|          | Chas. Anderson       | Al Hazard             |
|          | Edward Abram         | J. H. Hearde          |
|          | Billy Arlington      | Geo. Hensley          |
|          | Mona E. Anson        | Russell Harrison      |
| <b>B</b> | Mrs. E. B. Bailey    | Margaret His          |
|          | Miss Sybil Barrie    | Louis Imhaus          |
|          | Orville Bunnell      |                       |
|          | James H. Bradford    | Charles R. Jones      |
|          | Byrd & Vance         | Thom Jackson          |
|          | Clark Burroughs      | Bernard Johnson       |
|          | May Bernard (2)      | Anna Jordan (2)       |
|          | Winnifred Baldwin    |                       |
|          | E. J. Bogel          | Orrin Knox            |
|          | Wilfred Burns        | Adeline Knapp         |
|          | Bernard Bros. (2)    | Ralph Keyes           |
|          | Beeson Bros.         | Ernest Kincaid        |
|          | Rose Broderick       | S. C. Knapp           |
|          | Benedict Brown       |                       |
|          | D. W. Breer          | Chester Loveridge (4) |
|          | Robtr Buchanan       | Alice Lonnon          |
|          | Frank Bonner (2)     | Chas. Lovick          |
|          | W. Willard Bowman    | Tessie Loftus         |
|          | Whit Brandon         | Leo Linhard           |
| <b>C</b> |                      | Scipioni Lombardi     |
|          | T. M. Cody           | Mr. Lett              |
|          | Ralph Cummings       | F. Lombody            |
|          | Francis Carridi      |                       |
|          | Joel Cohen (2)       | E. W. McFarland       |
|          | Mrs. Grace Clarke    | Nettie Morland        |
|          | Ivan Christenson     | Mildred Morton (4)    |
|          | Helm Calvert (2)     | Chas. Morrish         |
|          | Miss K. Carrigan (2) | Will Marconi (2)      |
|          | L. Carolan           | Ollie Mus             |
|          | Miss S. Calvert (2)  | Blanche Marble        |
|          | E. Calvert           | John McQuarrie        |
|          | Roy Carlisle         | A. J. Miles           |
|          | Smith Coulter        | Fred Meek             |
|          | Martin Carpenter     | Sadie McDaniels       |
|          | Ralph Cloninger      | Lester Mitchell       |
|          | P. E. Clark (2)      | Ethilynde McMullin    |
|          | Gladys Carlyle       | Agnes Maxwell         |
|          | Frank Cooley         | Miss Annie McDonald   |
|          | Gertrude Clarke      | Caroline McLean       |
|          | Mrs. J. C. College   | Mrs. L. Mann          |
|          | Alice Cavanaugh      |                       |
| <b>D</b> |                      | A. Oblatt             |
|          | Mrs. H. Dewey        | C. P. Oliver          |
|          | F. Dooley            | Maud Odelle (4)       |
|          | Miss Adeline Knapp   | Mazie Oliver (4)      |
|          | Kitty Daniels        |                       |
|          | Thomas Dudley        | Chas. Pyle            |
|          | Clifford Dempsey     | Mr. Pavella           |
|          | Wm. Devlin           |                       |
|          | Harry E. De Lasaux   | J. Reilly             |
|          | R. S. Douglass       | H. Raymond            |
|          | G. A. Doroty (2)     | Carroll Robinson      |
|          | Jennie Dolmus        | Walter Reynolds (2)   |
|          | Bonnie Dewart        | C. F. Reiner (2)      |
|          | C. G. Del Vecchio    | Martha Russell (2)    |
| <b>E</b> |                      | Jack Rone             |
|          | E. R. Edwards        | Fred Raymond          |
|          | Elmer Esperence      | Chas. Rees            |
|          | Elmer Everett (Tel.) | Wilfred Rodgers       |
|          | Miller Evans         | M. Romaine            |
| <b>F</b> |                      | Julia Rogers          |
|          | Will Frank           |                       |
|          | Geo. French          | Harry Stockton        |
|          | Nettie Foster        | Gerty Steffens        |
|          | Chas. Fisher         | Allan St. John        |
|          | Harris Foster        | Alice Saunders        |
| <b>G</b> |                      | Mabel Standish        |
|          | Jennie Griffith (2)  | Francis Swartz        |
|          | Gorham Shaw          | B. Slebert            |
|          | Olga Grey            | Lionel Swift          |
|          | Eileen Goodwin       | J. H. Smith           |
|          | Newell Goodman       | Alma Sauve            |
|          | Willis Goodhue       | C. M. Stringer        |
|          | John Griffiths       | Thomas Shea           |
|          | Henri Gressett       | S. L. Shaw            |
|          | Ellen Gibson         | J. H. Smith           |
|          | L. Gillard           | Monroe Salisbury (2)  |
|          | Raymond Griffiths    |                       |
|          | Raymond Gayer        | J. Thomas             |
|          | Fred Gilbert         | Ethel Tucker          |
|          | Anita Griffiths      | Phil Tron             |
|          | Ruth Gadsby          | Myrtle Tannehill      |
| <b>H</b> |                      | Lela Thompson         |
|          | Miss Maud Hart       | Kate Tonery           |
|          | Geo. Hensley         | Charlotte Thompson    |
|          | Julia Hursoc         |                       |
|          | Susie Howard         | J. Van Cleve (2)      |
|          | E. Harris (2)        | Rita Villers (4)      |
|          | Bertha Honora        | J. Voeges             |
|          | Wm. Hearty           |                       |
|          | Al Hessie            | Albert Watson         |
|          | Sam Maurice          | A. C. Winn            |
|          | Arthur Haynes (3)    | Edna Warde            |
|          | Constance Hobbs      | Olive Wood            |
|          | George Homans        | Franklin Whitman (2)  |
|          | Dana Hayes           | Clara Williams (Tel)  |
|          | Georgia Hayne        | W. Walton             |
|          | Mrs. Grant Hoag      | J. West               |
|          | V. Harmon            | Tom Waters            |

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## Personals

WILL H. BRAY, the original "Minister to Dahomey," has been especially engaged to appear in that part in an early production of Hoyt's always welcome and enjoyable *A Texas Steer* at the Valencia Theatre.

FAY TEMPLETON has returned to the footlights for a three weeks' season in Chicago. She will appear at the Olympic Music Hall.

DARRELL STANDING, who is such an acquisition to the Valencia stock company, is an accomplished musician as well as brilliant writer of lyrics. He has composed a number of beautiful sentimental ballads of a high order of merit and our local singers keep him busy during his spare moments furnishing them with manuscript copies of his songs.

THE South plays a prominent part in the work of the E. H. Sothern company, which will soon be seen here. Gladys Hanson, who plays the leading female roles with the noted actor, is a representative of that part of the country. She is from Atlanta, where her family now resides. Miss Hanson made a deep and favorable impression in New Orleans through her very excellent work in the leading female part, especially in the trying portions of *Richard Lovelace*, which is more of a two-player romance than otherwise. Miss Hanson has to do some very delightful work to play up to the requirements, in view of the fact that so accomplished an actor as Mr. Sothern is playing the leading role. Miss Hanson's first engagement was a minor role in Rex Beach's play, *The Spoilers*. She was engaged by Mr. Sothern because of excellence in speaking the lines of a Shakespearean play when he asked for a trial of her powers.

FLORENCE SMYTHE of the Belasco stock company, Los Angeles, closed her engagement with the Belasco last week with the announcement of her engagement to State Senator John Marshall of Charleston, S. C., whose beautiful home in that city the future Mrs. Marshall will manage with only the help of a "prompter." Miss Smythe, who was born in Santa Barbara and is therefore a Native Daughter of the Golden West, is favorably

known in Los Angeles as a member of the Belasco company, and especially for her work in the *Girl of the Golden West*, wherein she took the part of *The Girl* at twenty-four hours' notice upon the untimely death of Miss Hunt. Mr. Marshall, to whom Miss Smythe will become engaged for life, is a member of a distinguished family. He is the great-grandson of the late Chief Justice John Marshall, for whom he is named, and a great-grandnephew of George Washington. For ten years he was the editor of the *Charleston News and Courier*. Miss Smythe will leave Los Angeles the first of the new year for New York, where she will take a vacation from all active work other than preparing her trousseau. The date of the marriage has not been, as yet, announced.

REGA RUSSELL, declared by some critics to be the most beautiful girl in Chicago, and also known through her efforts to aid her mother in the promotion of a "love club" to encourage matrimony among maids and bachelors, has broken her engagement with W. E. Gorman. The engagement, which was announced during the summer, was the result of a pretty romance, and the friends of the young couple looked forward to a happy ending. Miss Russell, who is ill in New York at present, where she went to visit friends and pursue her musical and dramatic studies, changed her mind, and the engagement is off. Miss Russell went to New York to rehearse for her part in *Faust*, but became ill and was forced to discontinue her studies temporarily. She is on the road to recovery now, however. In Miss Russell's words the romantic story of her engagement—as she told it at the time—is as follows: "I went to Mr. Gorman, after being introduced by a mutual friend, and asked for a temporary engagement as an understudy. Mr. Gorman was very kind and, after a few weeks, he asked that the engagement be of a more permanent and personal character. I consented and we expect soon to sign a life contract." Miss Russell last year won first prize at a Philadelphia beauty contest in connection with the annual art exhibit. Mr. Gorman, at the time the engagement was announced, was in charge of the tour of Mrs. Patrick Campbell as manager.

## FOR RENT

By the Day, Week or Month

VICTORY THEATRE - - - SAN FRANCISCO

For Terms, etc., Inquire at Pantages' Empire Theatre, Sutter St., San Francisco



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



# THE SAN FRANCISCO DRAMATIC REVIEW

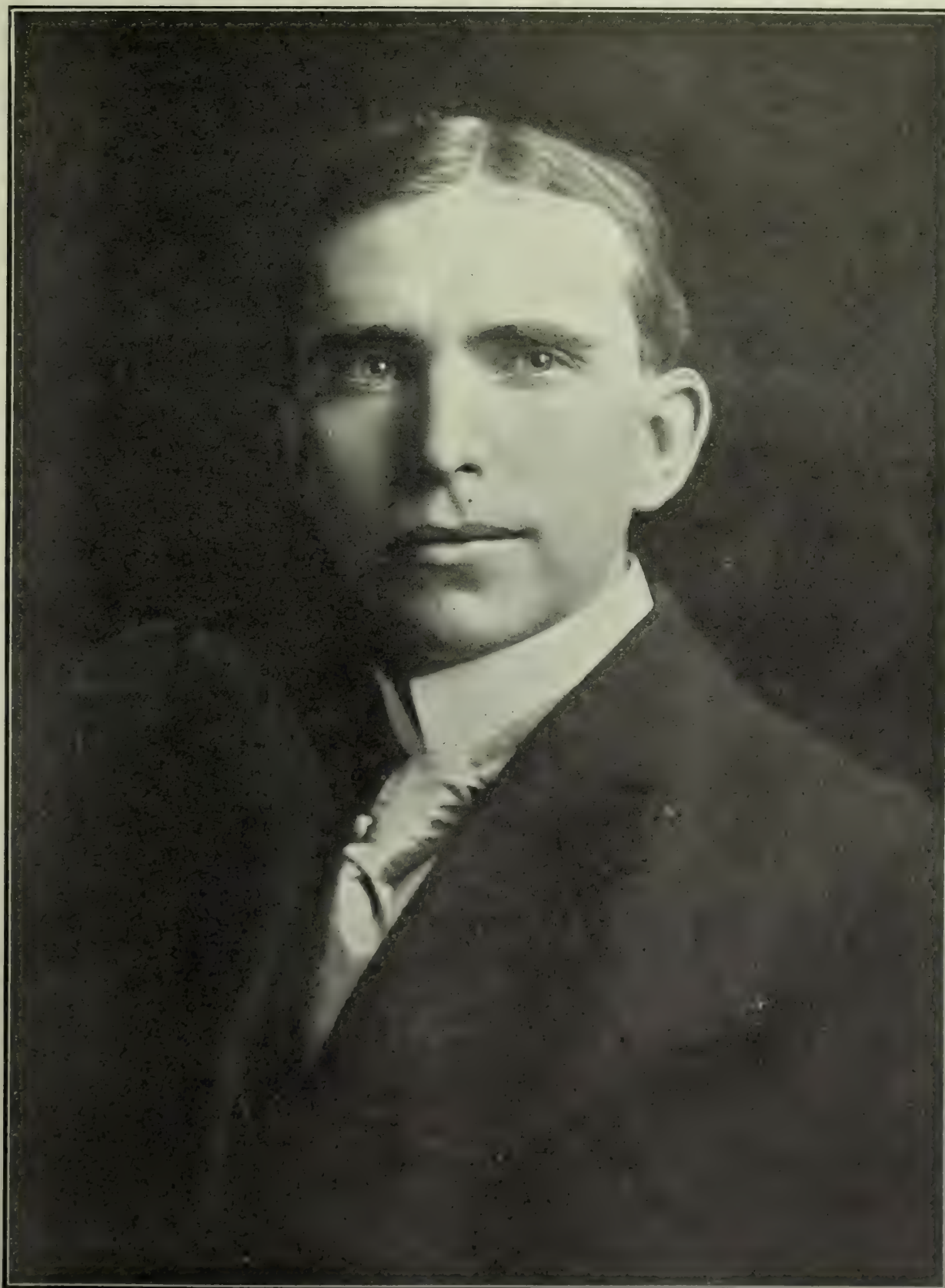
**'MUSIC AND DRAMA'**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, January 9, 1909

No. 20—Vol. XIX—New Series



Thurlow  
White



## The Usefulness of Actors' Society of America Ever Growing

"A happy New Year to you," said George Seybolt, secretary of the Actors' Society of America, as he greeted the members of the society at the New York City headquarters of the society since its establishment had been a paying proposition. Mr. Seybolt replied, "Not a money-making proposition in a business sense, but it has proved of invaluable aid to the profession. In addition to supplying players with a permanent address, the society's agency has been a wonderful success in bringing together capable actors and actresses and managers representing the most reputable in the business. The profession is able to make the society its permanent address and is always sure of a warm welcome. We now number about 1,000 members, with the prospects of the inducements we offer of having many more as the profession becomes familiar with the aid the society offers them. Here Mr. Seybolt recalled the first object of the society. "The object of the society shall be to promote and improve the actors' calling and its conditions by mutual benefit, dramatic, artistic, economic and social means. The motto of the society shall be 'Equity,' meaning fairness in all business transactions." The society averages over 60 engagements a month, and this number could be greatly increased if the entire profession would make a point of keeping the society posted when they are available for engagements. This requires so little effort—merely sending a postal card—and is often the means of getting players important engagements. If the profession as a whole had one place in New York where their addresses were kept, and the managers would recognize this as an authoritative source, how much better it would be. We have also been the means of collecting \$6,000 for salaries earned and unpaid from delinquent managers, and so have saved the actor many thousands in lawsuits. We have improved the sanitary conditions of theatres all over the country. We own the building we now occupy, valued at \$50,000, and have a library of over 3,000 volumes. At the present time we are compelled to ask commissions on engagements procured in order that we may pay our office expenses. We hope before long to do this without cost to the actor. With the dues coming in from an enlarged membership, together with rent from tenants who now share our building, we should be able to cover our running expenses. We have now two tenants, with room for more. The space we have to offer can be used by three distinctive departments, which I hope to have before another year has passed. We would consider, in fact, we are soliciting propositions for the installation of a play bureau, a vaudeville booking office and a musical branch of the engagement department. In fact, to anyone interested in the inauguration of a play bureau in the society we would be willing to offer inducements to anyone practically starting in business with his talent as his only capital and the society's facilities at his disposal. This includes desk room, light, heat and the telephone. On the above we would be willing to entertain proposals from reputable sources. This

invitation applies to the vaudeville agency and musical department propositions as well. During the past year the society has profited by two benefits—a regular benefit in April and President Wise's benefit in November. Another scheme, in which we hope to interest the members of the society is that with members of the society donating their services we could fill holiday engagements in the small outlying towns and turn over the profits to the society.

## Actors Interested in Real Estate

It is only in recent years that the theatrical profession has taken an active interest in the purchase of real estate. During the recent development of property in the suburban districts in New York, huge blocks of land were disposed of to actors and actresses, and in the rapid rise of values many of them sold at a great advantage. Oliver Doud Byron, who is appearing as John Burkett Ryder in *The Lion and the Mouse*, owns twelve cottages at Long Branch, N. J., which bring him at least \$10,000 a year from New Yorkers who desire to make their summer homes at the seashore. Edmund Breese, of *The Third Degree* company, is actively interested in the development of Bay Side, L. I. Helen Ware, another member of *The Third Degree* company, commands a number of lots at Roslyn, L. I. Gertrude Coghlan, of *The Traveling Salesman* company, possesses a beautiful villa at Bensonhurst, while Sarah McVicker of the same company, holds title to considerable property at Bayonne, N. J. Rose Stahl of *Chorus Lady* fame, finds Laurelton, Long Island, the means for a large investment in vacant lots. Robert Edeson, who is appearing in *The Call of the North*, next to Mrs. Russell Sage, is the largest taxpayer at Sag Harbor. These are but a few of many actors who have found real estate a profitable investment, induced, no doubt, to enter into this field by reason of his activities in the real estate market. It has been estimated that the actor colony of New York have invested \$5,000,000 in real estate, all of which disabuses the old and accepted idea that theatrical people live from day to day; in fact, the theatrical profession is becoming exceedingly frugal and are very earnest in their desire to lay by something for the inevitable rainy day.

## Making Acrobats of Children

It is nothing unusual for the larger circuses to carry thirty or forty children, ranging all the way from mere babies to boys and girls of 15 and 16 years of age. The majority are traveling with their parents, both the father and mother doing daily duty in the ring, and while often they are trained to follow in the steps of their elders, they are seldom allowed to perform in public. It is a common belief among circus men that the performer whose training is not started until after the age of 6 will seldom make a distinctive record. Following the afternoon show I often saw groups of boys, some of whom could not have been over 4 or 5 years old, practicing rudimentary somersaults and hand springs, while their parents looked on with a gratified smile. These were the fami-

January 2, 1909
January 2, 1909

# ROSENER'S

Annual Sale of

## SUITS AND OVERCOATS

\$25.00 Values at      \$30.00 and \$35.00 Values at

# \$15.00      \$20.00

Out of Town Orders Filled  
VAN NESS AVE. AT EDDY ST., SAN FRANCISCO

lies of the circus aristocracy; who treasure the records of their ancestors with the pride of a son in his father's sword, and who see no more inspiring calling for their own children than that of the great white canvas. Not that their education is neglected in other respects. Several of the families often hire an instructor—perhaps one of the performers who has the time and ability for such work—to coach their children in the standard studies. One circus, indeed, has now established a traveling school for the youngsters. If they are to be acrobats, they are to be educated acrobats.—*Lugh Weir, in The Bohemian.*

## Lillian Russell Sells Residence for \$60,000

Lillian Russell has sold her brownstone home at 161 West Fifty-seventh Street, New York, for \$60,000. She told her reasons for disposing of the property, and laughingly added: "And deny for me the silly story that this sale means I am going to get married again. No more matrimony for mine. I haven't the time. My home has been on the market for more than a year. It wasn't sold before, they tell me, because of the financial depression and the tightness of the money market. I'm so glad that money is loosening up. You see, I don't need that house. Last year I only had the use of it for eight weeks. I'm so busy."

## Witching Hour Now a Book

Augustus Thomas has transformed his successful play of *The Witching Hour* into a novel, which promises to appeal to many readers. It is issued by Harper & Brothers, with illustrations from photographs of scenes in the play. The story is unusual, as it includes hypnotism, telepathy and mental suggestion, and introduces these fads in such a way as to make them take a strong hold on the reader. There is no attempt at sensationalism, and the plot, full as it is of interest, does no violence to the probabilities. The hero of the story is Jack Brookfield, of one of the oldest families of Louisville, Ky., who, for years, has carried on the principal gambling establishment in that sport-loving city. When the woman he loved married another man, Jack changed from an amateur to a professional gambler, but his worst enemies did him the justice to say he always played a square game, despite the fact that most of his patrons were heavy losers. The fact that he kept a gambling house had forced his widowed sister to leave his house,

and it was a thorn in the flesh to all his relatives. When the story opens, his niece, Helen, has just become engaged to Clay Whipple, the son of the woman whom Brookfield had loved. This engagement is a bitter disappointment to Frank Hardmuth, assistant district attorney, who hoped to win the girl. On the return of a theatre party from the opera, Hardmuth complains to Brookfield that he has not been fairly treated, and Brookfield then declares flatly that he would never consent to the marriage of his niece to Hardmuth, because of his certainty that Hardmuth was mainly instrumental in securing the assassination of a former Governor of Kentucky. Hardmuth vows revenge, and he secures it speedily, for he is a witness in a few minutes to an encounter between Clay Whipple and the dissolute young son of a millionaire, which ends in Clay killing the young debauchee with a heavy paper-cutter. Clay was driven to this violence by his opponent's drunken efforts to tantalize him with a catseye, to which Clay had a hereditary aversion amounting to uncontrollable terror. Hardmuth heads the prosecution of Clay, and the story of the trial and the use which Jack Brookfield makes of his newly discovered powers of mental suggestion and telepathy is very well told. Old Justice Prentice, who warns Brookfield of his uncanny mental powers, is an excellent character. Perhaps the finest thing in the book is the effort of Brookfield to live down his old character and to make his life worthy of the unusual powers granted to him. The story of Brookfield's love for the woman who discarded him is something new in fiction, but it is entirely plausible. The happiness that comes to him after he has reformed is seen to be deserved by his self-sacrifice and his genuine efforts to live a better life. The book is full of humor, and the dialogue is particularly good.

The members of the Valencia stock company and the mechanical and scenic staff of the theatre are hard at work on the forthcoming production of Upton Sinclair's *Prince Hagen*, a dramatic fantasy in four acts, which will receive its first production on any stage Monday evening, January 11th, at the conclusion of the run of *The College Widow*. The brilliant young author of *The Jungle* is co-operating with Sedley Brown, the Valencia's stage director, in the work of producing the play, and nothing will be left undone to make the inaugural performance an event in the history of the stage in San Francisco.



## A Great Play—Two Powerful Men Collaborate

There is little doubt that the ablest man, the best mind on the American stage is William Gillette. He is very unusual, for he has done two things well. He can write a play and act it. Voltaire tried that and failed. Gillette is really a great actor, and he is a powerful and successful playwright. He wrote Secret Service, Held by the Enemy and other successful plays. He has interpreted some of the most important roles outside of his own plays, and has added creative strength to every one of them. At present, at the Criterion Theatre, he is playing in Samson, interpreting the work of the remarkable Jewish genius, Bernstein, whose success as author of The Thief and of the great national play, Israel, has been so great. We advise our readers to see this play, Samson, for more than one reason. To begin with, the play presents, vividly, conditions of today. A man, enormously rich—Gillette—discovers that the wife to whom he is devoted cares nothing for him. He is a man of humble origin, a longshoreman, whose power has brought him millions and the adulation of the world. But his money and endless kindness have not succeeded in getting him the affection of his wife. He has thought of little but money, but suddenly discovers that he wants revenge much more than he ever wanted money. The man that he hates is another lover of money. He tears down that man's fortune, and in doing it deliberately beggars himself and tears down his own fortune—hence the title of the play, Samson, recalling the blind rage of the Biblical giant that pulled the temple down upon himself and his enemies. Gillette, in this powerful play, ruins his enemy, ruins himself, and suddenly discovers that he has for himself the woman's affection that could not be bought with all the money and luxury of the world. When she learns that he cares for something else besides money she cares for him. Go and see this play rather than some of the trashy things that are offered to you. It will interest you, it will make you think, it will show you one of the greatest actors living, interpreting with wonderful simplicity and force the work of a great playwright. Here are some of the lessons that this play teaches: It explains to some rich husbands why their lives are monotonous, why they always MISS something, and to some wives of rich men why they find little interest in life, nothing but the dull routine of clothes and jewelry and idle talk. It will teach wives and husbands not so rich that money as power has limits. There is a lesson especially for that particular brutality in a man which always and promptly condemns the woman. Gillette's rage against the man he hates is no greater than his gentle consideration and sympathy for the woman whom he has mis-

understood and to whom he has made wisdom impossible. Bernstein's play teaches that the man who believes that money is really THE power among men has only looked at the surface. Get below that surface and you will find the ruling force to be the passions, the intense, fundamental emotions of the race that ruled our red-haired ancestors in their caves thirty thousand years ago. The theatre should be the greatest single educator and moral force outside of the printed book. The field of the actor and playwright is vast. They appeal to many faculties of man at once—to sight, to hearing, to all the emotions that vivid action stirs up. Long ago Goethe told of the play's power, when he advised the German Government that German territory occupied by Poles could most readily be made German by sending there many good German plays. The right kind of a play, he said, would make Germans and German feeling where armed soldiers would fail. The right kind of a play today can stir up good thought, arouse ambition and inspire noble action where many sermons might fail. Unfortunately, too few plays combine earnest thought with ability. In this particular play of Samson we have the remarkable combination of two great playwrights working together, and one of them, Gillette, actually interpreting the principal role. That is a combination as admirable as it is unusual and worthy of your attention.—New York Journal.

## Christmas Attractions in London

London, Dec. 26.—"Boxing day," as always, was marked by the production of big pantomimes, the management of the Drury Lane again excelling with the gorgeous spectacle, Dick Whittington, in which half a dozen of the leading vaudeville stars provided the comedy, and an army of chorus girls the picturesque. Two Americans, Marie George and Truly Shattuck, have the leading parts. Cinderella is the attraction at the Adelphi, while similar performances hold the boards at the Lyceum and the suburban and provincial theatres, in addition to pantomimes. The last week has seen several notable revivals. Peter Pan, which was revived at the Duke of York's Theatre, received an enthusiastic welcome, a society known as Peter Panites keeping up continuous applause and showering the actors with flowers. What Every Woman Knows, another of the plays, has been transferred to the Hicks Theatre, to make way for Peter Pan, and continues to be the most popular play of the year. Other revivals are Dorothy, at the New Theatre, with C. Hayden Coffin, Arthur Williams and Louie Pounds in their original parts, and the ever-popular Charley's Aunt, at the Aldwych, which theatre Charles Frohman has just given up, his lease having expired on Christmas.

Work for the Social Dramatic Club of Palo Alto and for the Church Home Club of Santa Cruz are two good-sized

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**

**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**

**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director

**FRANK WYMAN**, Manager

**WILLIS BASS**, Business Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury

The Halfbreed

The Empress and the Soldier

In South Car'liney

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House.

**The Hamburger Theatre**

Los Angeles, Cal.  
Cost, \$300,000.00.  
Opens Sept. 1st, 1908.  
For time address, JOHN COET

**The Garrick Theatre**  
San Diego, Cal.

**MOROSCO & WYATT**,  
Lessees and Mgrs.

## TWENTIETH ANNUAL TOUR OF THE WORLD

Of the Greatest Living Irish Character Actor

## Charles Erin Verner

In His New Versions of

**Shamus O'Brien and Robert Emmett**

And an Excellent Supporting Company

Warning.—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.

**JIM HASWELL**,  
Advance Courier

**CARL BERCH**,  
Manager

orders just turned out by the Columbia Scenic Studio.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **P. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Masonic Opera House

Marshfield, - Oregon

**W. J. BUTLEE**, Manager

Largest opera house and best show town in Southern Oregon. Seating capacity, 1,200; population, 6,000. Steamers twice weekly to and from Portland, Astoria and San Francisco. Good attractions wanted at all times on percentage.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

## FARRAGUT Theatre

Vallejo, Cal.

**WM. T. O'DONNELL**, Lessee and Mgr. (The Navy Yard Town.) 3,000 employees; population of town is 12,000; monthly pay-roll, \$200,000. Good shows can get big money.

## CENTRAL HOTEL

Monterey's Theatrical Hotel

**A. R. Underwood**, Proprietor

Special Rates to the Profession

## Grand Opera House Black Diamond California

The only legitimate house in this district. 2500 population; an extra good show town. Seating capacity, 650. Rent or Share.

**M. SIRE**

Manager of Opera House

# WIGS

**ALL MAKES, GREASE PAINTS, POWDERS, ROUGE**  
Largest Line on Pacific Coast. **MAKE-UP BOXES, PLAY BOOKS**  
**Parent's Stationery Co.** 818 Van Ness Avenue, S. F.



## The One Big Question

In whatever direction I go,  
One question, one only, confronts me:

The baggage man, weighing my baggage,  
Says, "A hundred excess, or so;  
What's the name of the troupe you're

"Can you fix me all right for the show?"

The genial, obliging hotel clerk

"It's a pity, but I can't do it,  
I'm sorry, but I can't do it."

The porter, who brings in my trunk, says;  
I know.

I can tell dem a mile off, by golly;  
Say, how about a pass to the show?"

The chambermaid says, with a sly little  
wink.

And in tones confidingly low,  
"If you can fix me all right for the show."

And nights in a feverish slumber,  
I wretchedly toss to and fro,  
And dream that the bed bugs in legions are  
calling.

"Can you fix me all right for the show?"

Kind Heaven! will even Saint Peter shout,

"Say, when is the company coming,

"Can you fix me all right for the show?"

—A New Shakespeare, Unidentified.

## The Earnings of Wagner

While Wagner's letters contain countless and bitter references to his poverty and the never-ceasing money stringency, his financial condition was more often than not due to his impracticable handling of his affairs. In comparison with the money earned by contemporary composers of far smaller powers, Wagner was poorly paid for his works. Nevertheless, for some years before his death he received substantial sums by the sale of publication and performing rights, royalties, etc. Rienzi, the first of his operas to be performed, was a money-maker; but unfortunately the composer had omitted to secure a profitable arrangement and he received \$225

for his share in its first performances. The earlier operas were published on Wagner's own responsibility, and saddled a heavy and irksome debt on him. The publisher Meser had the sympathy of the wits of the day. He lived in the first story before printing Rienzi, they said; The Flying Dutchman and Tannhauser took him up to the second and third, and Lohengrin was sure to send him to the garret. In later years, as the music dramas gained momentum, the returns increased. The Intendant of the Berlin Opera House who refused to pay \$750 for the rights to Tannhauser was compelled to pay the composer \$1300 in tantiemes the first year alone. The publishing rights of the Nibelungen Ring tetralogy were purchased by Schott and Son for \$10,000, and for Parsifal they paid the composer \$15,000. According to Henry T. Finck, Wagner's income for the last year of his life (1882) was \$25,000. The annual profits from his operas have, of course steadily increased. In 1892 Mr. Finck estimates them to have been at least \$50,000; and without a doubt twice that amount is well within the figures for the last few years. The Bayreuth Festivals alone have been a veritable gold mine for the heirs of Wagner. The quickest and most easily earned money that Wagner ever received was the \$5,000 paid by a group of rich Americans for the Centennial March, which he wrote to order for the Philadelphia Exposition of 1876. The immense interest in Wagner after his death is illustrated by the fact that his widow received \$12,000 for the concert rights for a year, for a youthful symphony which had never been published, and which the composer himself never wished given to the world.—*Lewis M. Isaacs, in the Bookman.*

ANNUAL COAST TOUR OF AMERICA'S GREATEST  
EMOTIONAL ACTRESS

# FLORENCE ROBERTS

In the Success of Her Career

## The House of Bondage

By SEYMOUR OBERMER

Remarkable Cast, Including

ARTHUR FORREST, THURLOW BERGEN, ANN WAR-  
RINGTON, HALLET BOSWORTH, MARY BERTRAND  
AND HARRY GIBBS

ITINERARY—Portland, Ore., Jan. 7-10; Salem, Ore., Jan. 11;  
Eugene, Ore., Jan. 12; Medford, Ore., Jan. 13; Chico, Cal., Jan. 14;  
Marysville, Cal., Jan. 15; Stockton, Cal., Jan. 16; San Francisco,  
Cal., Jan. 17-23; Oakland, Cal., Jan. 24-27; Fresno, Cal., Jan. 28.  
Hanford, Cal., Jan. 29; Bakersfield, Cal., Jan. 30; Los Angeles, Cal.,  
Jan. 31-Feb. 6.

Through arrangements just consummated, the Auditorium of Los Angeles will in about three weeks be opened as a musical extravaganza house. The productions will be done by the management of the house and will be of a high order of merit. Such pieces as Cinderella and the like are contemplated. Florence Leslie, whose reputation as an expert in stage dancing and the posing of stage pictures is

notable, has sixty girls in training already for the ensembles and chorus. The principals will probably all be brought from the East, a number of names of established reputation being under consideration. Manager Ernest Crawford will have charge of the productions. His policy will be to give the public bright, sparkling performances, yet thoroughly cleanly and refined.

# Who Can Write a Western Play?

THE DRAMATIC REVIEW believes that of the West the great big heart-throbbing masterpieces of dramatic literature are to be written.

To demonstrate our judgment and to encourage substantially Western playwrights, we invite the competition of those who believe they have ability in this line.

## Our Offer

In an open competition, restricted only to a residence West of the Mississippi and to a subject relating to the vast Western empire that is bounded by the big river on the east and the mighty Pacific Ocean on the west, we propose to have selected by a committee of three competent judges, the best tragedy, comedy, comedy-drama or farce, that is submitted, and to the lucky author or authors we promise a production and royalty for one entire season.

Through the co-operation of W. J. Elleford, one of our most progressive and most influential road managers, we are enabled to make this splendid offer. Not only will the winner of the contest get a production, but will for one year receive a weekly royalty, figured on the basis of royalties now paid.

## The Competition Is In Force From This Date and Closes on May 31, 1909

Each manuscript must be type-written when submitted and must be accompanied by the name and address of the writer in a separate envelope. This envelope will be numbered, and a receipt numbered to correspond will be returned. The manuscript will also bear this number and not until the competition is ended will anyone outside of the Editor of THE DRAMATIC REVIEW learn the identity of the author of the manuscript.

All manuscripts will be returned after the competition.

Certain conditions attending this competition will be explained in a printed form, as the manuscripts are received.

The profits to be derived from a successful play are great. THE LION AND THE MOUSE has made Charles Klein a very wealthy man. Eugene Walter wrote PAID IN FULL after several failures. Last year he made something in the neighborhood of \$200,000 from royalties. George Broadhurst received last year \$250,000 from his royalties for THE MAN OF THE HOUR.

Send all manuscripts to Competition Department, DRAMATIC REVIEW, San Francisco.



## Ferris Hartman is Pleasing Los Angeles With It Happened in Nordland

Los Angeles, Jan. 7.—The grand opera benefit for the Italian sufferers last Sunday afternoon proved quite a financial success, netting something over \$1,400. Other near-to-be plans include a benefit which the *Examiner* is arranging, and from which the funds are to go into the big Los Angeles Italian Relief Fund, which now amounts to over \$10,000. The programme for the Glazier benefit, January 15th, has been announced. It embraces eighteen rattling good numbers, and looks to prove the finest value for \$1.00 theatrically ever offered in Los Angeles. There will be several one-act sketches and numerous single and double offerings. Every theatre in town is represented in the roster of talent selected by the committee in charge, to say nothing of the vast number of volunteers whose offer of services had to be declined in the framing of a programme of reasonable length. The Auditorium Extravaganza Company, which plans to open at the Theatre Beautiful, January 18th, is rounding its initial offering, Jack and the Beanstalk, into shape, and will doubtless be ready to offer a magnificent spectacle by opening night. The list of principals is being kept secret. Another reorganization of the Unique Comedy Company is in prospect. George Rehn is to assume charge as producer, and Maxie Mitchell returns for her line of parts. The junior Armstrong and Ethel Davis are leaving. Florence Leslie, who is staging the numbers at the Auditorium, will also stage the Unique musical numbers.

**BELASCO**—Lewis S. Stone is playing his part in *The Heir to the Hoorah*, at the Belasco, this week, with particular zest, in view of the recent arrival at the Stone stronghold of a new heiress. Mrs. Stone and the little girl, who arrived just in time to watch the old year out and the new year in, are both doing well. As to the presentation of the piece, how could it be otherwise than good, with the star's heart so much in his work, and his whole company feeling good with him? Florence Oakley makes as much of the part of the wife as the playwright lets her, while Leslie Preston as the dashing widow is quite breezy enough to suit anybody. Charles Ruggles, De Witt Jennings and Ben Graham as the triumvirate of friends find a world of comedy in their rollicking roles, while Burke Clarke as the near-villain and Richard Vivian as the Eastern friend of "Joe," are all that could be asked. Harry Oakes does a good bit as "Hush," Joe's Jap servant. Beatrice Noyes is a delightful little Madge, and the play as a whole moves off well.

**BURBANK**—Our old friend, Nancy & Company, made its appearance at Morosco's stock house Sunday last, much to the decided edification and enjoyment of the usual Sunday audience. Moreover, the delight has been continuing ever since, as is usually the case when this old Daly farce is produced. As to the play itself, nothing need be said. Of the players, much. Alice Lovell Taylor as Gloriana finds opportunity for a spectacular and dazzling display of her gowns. Moreover, she acts. Margo Duffett is

also to the fore with beautiful clothes and some more "acting." Harry Stockbridge; John Burton, in a character lead which he handles excellently; A. Byron Beasley in a poetic role, and William Desmond in a dashing, breezy military role are all good. So is Harry Mestayer as the well-managed husband. But the one and real hit is Mary Hall, whose Nancy Brasher is a revelation as to her comedy abilities. The play is well mounted, and, as I said before, pleases everybody, which is enough.

**MAJESTIC**—Rose Melville and her company are still presenting *Sis Hopkins* at the Majestic to pleased houses.

**MASON OPERA HOUSE**—The first half of the week we have had more of the good grand opera *Sig. Lambardi* and Manager S. M. Berry brought out with them. Their bills have been *Il Trovatore*, *Cavalleria Rusticana*, *La Tosca* and *Rigoletto*. Tonight they give way to E. H. Sothorn, whose repertoire includes *Lord Dundreary*, *Richard Lovelace* and *Hamlet*.

**GRAND**—It Happened in Nordland, Lew Field's former success, is providing the Ferris Hartman Company and its star with a good laugh-producer, and good music, to say nothing of opportunities galore for costume display. Hartman himself seems easily at home in the role of the long-lost brother, while Josie Hart's American ambassador and queen poem gained importance from her air of easy grace and regality of figure. Walter de Leon, as the crown prince, with a fondness for absinthe, provides much of the fun during his interims before the footlights. His Absinthe Frappe, and You Remind Me a Lot of Someone, have been many-time encore hits. Muggins Davis and a personable young woman who spells her name E-d-n-a-h Robinson are pleasing scenic adjuncts, neither having any singing chances to speak of. Robert Lett is an amusing prime minister, while James Fogarty's Baron Sparta, minister of police, is a scream. Adequate costuming and well-staged chorus numbers add to the effectiveness of the piece.

**PEOPLE'S**—We Are King, Walker Whiteside's former success, with Edmund Carroll in the stellar dual roles, is occupying the People's this week. Mr. Carroll was a member of Mr. Whiteside's original company, and gives a forceful and satisfactory interpretation of the role. His support is good, particularly effective being the princess of Maude Shaw. She is an accomplished and able actress, whose attractive personality is by no means a negative quantity in her pleasingness. *We Are King* is a comedy version of *The Prisoner of Zenda*, following the Zenda story insofar as the leading roles are those of a weak king (in this play a usurper of the throne), and a newspaper correspondent who resembles him to so marked a degree as to make a substitution possible. In *We Are King* the newspaper man is found, after all, to be the rightful heir to the throne, and accordingly is allowed to marry the princess and "live happy ever afterwards."

**ORPHEUM**—Motoring, an Eng-

lish sketch, presented, apparently, by Englishmen who announce that they played "before his majesty, King of England, under royal command," is the headline feature, and maybe in spite of this, if not because of it, the skit has been receiving a cordial reception. Gus Edwards' *Blonde Typewriters*, very blonde, too, by the way, are six attractive young women, who sing and cavort pleasingly through a half-dozen catchy songs. Harry Linton and Anita Laurence, with their *Married Now*, muchly improved and added to, provide another good number. Bert Howard's piano playing is one of the best features we've had in a long time, especially his imitation of a music-box. Happy Jack Gardner, Felice Morris and Ethel Greene are holdovers who make good. The Castlane Brothers, with their hair-raising cycling exposition and the thrilling loop the loop, are then sensation of the bill.

**LOS ANGELES**—Carl Herman, "The Electric King," presents an ingenious act at the Los Angeles this week. Whatever electricians or those versed in the mysteries of the mystic force may think of his performance, certain it is that to the lay mind his feats are not only wonderful, but amazing as well. Seemingly he turns himself into a storage battery, accumulating enough of the "juice" to render possible the ignition of a sheet of paper merely touched to his flesh by an assistant. He does other marvelous stunts too numerous to mention. The *Loosen Sisters*, wire walkers and sharpshooters, offer a clever act. Arnold and Ethel Grazer present a sketch, *Going Into Vaudeville*, which is not half bad. Grace Passmore sings some coon songs passably. Sam Hodsworth offers pictured ballads and Dick and Barney Ferguson contribute dancing par excellence. Their alleged comedy is as bad as their dancing is good.

**UNIQUE**—The *Toreador*, a musical comedy wherein is set forth the series of adventures befalling an Irishman who visits Mexico, is the bill at the Hentz-Zolle house this week. Will Armstrong has the title role, and pleases immensely as the unfortunate Celt, while his brother, Ed Armstrong, and Jack Curtiss assist in the complications. Barney Williams is a genial Dutchman, prominent in the mix-ups. Among the song interpolations are *Shamrock*, by Lillie Sutherland; *Long Ago*, by Ethel Davis, and *Mary Ouch*, by Maglelene Holly and the chorus. Illustrated songs by Leona Craft and motion pictures complete the bill.

**EMPIRE**—The plaintive, entrancing airs of Hawaii, with their alluring minors and counter-melodies, were never more attractively rendered in Los Angeles than they are being sung at the Empire this week by The Five Royal Hawaiian Serenaders, four boys and one pretty girl. They accompany their singing on the native string instruments. Reed and Arbuckle are presenting an Irish-Teutonic duology as one of the features of the bill, and Edith de Belle's singing and whistling solos, to say nothing of her dainty dancing, are well done. The Hill Sisters offer an illustration of unusual appeal in *My Garden Which Blooms For You*, and the stock company gets a lot of fun out of *The Arrival of Jeffries*, another of Al Frank's farces.

**FISCHER'S**—From its operatic opening, *Pretty Little Geisha Girls*, to its operatic finale, *The Pogoda*, Charles Alphin's musical comedy at Fischer's Theatre this week is really entitled to the more pretentious title *operetta*, and is far and away the best thing musically the First Street theatre has ever presented. Also its story is amusing and full enough of comedy to be called by that name. It's the old story of the love of a man for a maid. They are Japanese, and the lady's father, who objects to the match, is proprietor of the tea house where the play takes place. Through the intervention of a detective the irate father is placated and the wedding is arranged. Nellie Montgomery is the girl; Aubrey Carr, her lover; Max Bloom, the obdurate parent of the girl; and Libby Blondelle the equally obdurate mother of the lover. Frank Vack as a Chinese servant and Ben T. Dillon as the detective complete the cast.

**WALKER'S**—The bill at Walker's Theatre this week is enlivened by some good acts. Margaret Lindon, appearing in one of the sketches, formerly was a resident of Los Angeles, having been a member of the Olympia Opera Company and the Los Angeles Choral Society. Pierce and Roslyn, holdovers, offer the *Toreador* act with which they made good at Fischer's some weeks ago, and they interpolate as well a number of Indian songs and Western numbers. Edna Davenport and Harry Tyler have a good singing and dancing specialty.

C. M. EMERY.

## Correspondence

**Oakland, Jan. 7.**—This has been a week noticeable for its good attractions, of which, noticeably, has been the Road Show at the Orpheum, which has been packing that spacious house at every performance. It is unquestionably the best bill that the Orpheum has given us this season and every number is a headline in itself. The following program speaks for itself: Mile. De Dio; Edwin Holt and company; Merian's

Canine Actors; Heyman, Moser, Charles and Fannie Van; Work and Owner; Rogers and Dandy; and Foma Frankens. At the Maedonough, George Colan's new comedy opera, *Fifty Miles from Boston*, was seen here for the first time, and as is always the rule with Colan's plays, the house was well filled each night. W. D. Stevenson, W. P. Richardson and Hazel Lowery are the stars of a good all-round company. The musical features are quite conspicuous. Suzanne Westford making quite a hit with her song, *Aln't It Awful?* Brewster's Millions is booked, 7-9; Shamus O'Connell, 10; Rose Hare, 11-1. **Maryland Stage**—Gene, with Isabelle Fletcher in the title role, is making good at Ye Liberty, and incidentally drawing packed houses. The play, which is one of Sarah's "Freak" comedies, calls for an exceptionally large cast, there being no less than 200 characters, speaking parts in the piece, thereby calling into action every member of Bishop's large force. The play is given a most elaborate production, in which the fine work of Milton Stallard, the stage director, and Grace Wishart, the scenic artist, are easily discernible. Both are entitled to the greatest of praise. Of the company the best work beside Miss Fletcher is done by George F. and George W. Foster. Landers Stevens, E. L. Bennis, Lillian Elliott and George Cooper. The latter was taken seriously ill Wednesday evening, and at a moment's notice, with but a few preparations whatever, Estelle Warfield jumped into her role and gave a performance that really was remarkable under the circumstances. Miss Cooper is rapidly recovering and will resume her work in a few days. Next week *Strongheart* will be the attraction, and following that, Minnie Madden Fiske's great play, *Tess of the D'Urbervilles*, will be given a magnificent production. January 20 is set for the date of the Gadsby concert at Ye Liberty. At the Bell, the road show, including the Jay Circus and Patterson's living models, is playing to capacity houses and giving general satisfaction. Manager Lubelski of the Novelty is arranging a monster vaudeville bill to be given Friday for the benefit of the Italian sufferers. Those who have volunteered their services for the cause are Mme. Schnell, who is a native of Sicily; W. C. Falt; Hanlon and Clifton; Billy Farnham; Boulder and Simon. The benefit will be under the auspices of the Italian Order of Columbus.

LOUIS SCHEFFEL.

**Eureka, Cal., Jan. 7.**—George C. Stanley, the baritone singer, has joined the Gorton stock company at Eureka, Cal. Iva Shepard will close at Long Beach to join the Gorton stock company to play ingenue leads. James Guy Usher, late leading man with the Ed Redmond company, has joined the Gorton company at Eureka. Franklin Murray, late with the Chicago stock company in Chicago, will be the director and character man with the Gorton stock company. Marion Dunn will play characters and Launing Rowan will be the leading woman. Miss Rowan was for two seasons with Ralph Stewart. Miss Rowan left New York last week. James Wright will do the comedies and specialties between acts.

**Chico, Jan. 6.**—It is a well-known fact that a production may make a decided hit in one locality and be a dismal failure in another. The Alaskan, which showed here New Year's night, found Chico to be one of the localities with the "hit." The house was packed. The Alaskan is a very worthy attraction, and Chicanos and others were loud in their praise of it. In Wyoming was seen here Monday, January 4, and was well received by a rather small house. It was deserving of better patronage. The next attraction at the Majestic will be Florence Roberts on January 14, while all open dates are being filled by a moving picture concern. Don Fulano, the trained horse, at the Gem is drawing immense crowds this week. Walter Ferry, a comedian, will be the special offering for next week.

C. H. CHACE.

**Tacoma, Wash., Jan. 2.**—Managers of the Tacoma, Star, Grand and Pantages Theatres will be required to pay fines in the police court for violating the State law providing for the closing of theatres on Sunday. Some months ago the managers were arrested, and a test case was made of the case of Manager Herald of the Tacoma Theatre, which went to the Supreme Court. Judge Snell held that the Sunday theatre closing law was unconstitutional, and the case was appealed, with the result that the Supreme Court, some months ago, handed down an opinion reversing Judge Snell and upholding the law. The cases have been on the Superior Court records ever since. Prosecuting Attorney Rowland taking no action on them. Today Deputy Prosecutor Dow obtained an order from Judge Snell remanding all four cases to the Justice Court, and the managers will be called in to pay their fines. "The State law is very plain in requiring theatres to be closed on Sunday," said Judge Snell, "and I do not understand why it has not been enforced. The enforcement of the law lies in the hands of the police or the prosecuting attorney, or any citizen may swear out a warrant against the theatre managers for violating the Sunday law." At the Tacoma Theatre, Dec. 27-28, The *Legend of Ned* played to good business. Knox Wilson as April Fool is with the company again this season, and with his grotesque make-up and concertino solos scored a hit. Grace Drew is still the Jack of Hearts. Adelaide Harland as the Chorus Girl played well, as did Maurice Barry, who is *The Man in the Moon*. Jan. 1-2, *The Great Divide* proved to be a dramatic treat. Tacamans seldom being privileged to witness such fine acting. Edwin Mordant, who was here last season with Sarah Truax, played the part of the Westerner in splendid style, and Ethel Brownell, who had Margaret Anglin's old part, is an emotional actress of much ability. The supporting company was adequate in every way and the piece well staged. Jan. 3-4, *Babes in Toyland*; 8-9, *Louis James in Peer Gynt*; 10-11, *Jefferson in Rip Van Winkle*. The Savoy reopened New Year's day with an absorbing melodrama of Western life, called *The Cowpuncher*. Virginia Thornton and Harry

Continued on page 8.



17-23; Racine, 24; Peru, 25; Warsaw, 26;  
Vincent, 27; St. Louis, 31.  
**Guthrie Stock.**—Guthrie Theatre, Seattle, Wash., Dec. 20, indefinite.  
**Belasco Stock.**—Belasco Theatre, Los Angeles.  
**Bishop's Players.**—In Stock, Ye Liberty Playhouse, Oakland.

Wash., 20; Spokane, 21-23; warpage, Idaho,  
Idaho, 21-23; Washington, 21-23;  
Fols., 27; Butte, 28-March 1; Bozeman, 2;  
Livingston, 3; Billings, 4; Miles City, 5;  
Glen live, 6; Dickinson, 8; Bismarck, 9;  
Jamestown, 10; Valley City, 11; Fargo, 13;  
Grand Forks, 13; Winnipeg, Canada, 15-20;  
Duluth, Minn., 22-23; Superior, Wis., 24;  
Ashland, 25; Hancock, Mich., 26; Calumet,  
27; Ishpeming, 29; Marquette, 30; Escanaba,  
31; Green Bay, Apr. 1; Menomonie, 2; Appleton,  
3; Fond du Lac, 5; Oshkosh, 6; Ashland,  
7; Winnebago, 8; Clinton, 9; Red Wing, 9; Winona,  
10; Dubuque, 12; Clinton, 13; Iowa City,  
14; Cedar Rapids, 15; Burlington, 16; Muska-  
tine, 17; Davenport, 18; Moline, 19; Gales-  
burg, 20; Hannibal, 21; Jacksonville, 22;  
Decatur, 23; Springfield, 24-25; Peoria, 26;  
Streator, 27; Bloomington, 28; Champaign,  
29; Danville, 30; Crawfordsville, May 1;  
Terre Haute, 2; Vincennes, 3; Bedford City,  
4; Columbus, 5; Shelbyville, 6; Cairo, Ill.,  
7; Chicago, 8; Madison, 9; Dayton, 10;  
Chillicothe, 11; Newark, 12; Zanesville, 13;  
Wheeling, 14; Newstead, 15.

**In Wyoming.**—(H. E. Pierce & Co's.)—  
Sacramento, Jan. 5-9; Stockton, 10-11; Petaluma, 12; Oakland, 13.

**Jas. J. Corbett** (H. H. Frazee)—Boulder, Jan. 9; Denver, 10-16; North Platte, 18; Kearney, 19; Hastings, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-27; Alliance, 28; Lead, 29; Deadwood, 30.

**Lambardi Grand Opera Co.**—(Sparks M. Berry, mng.) Fresno, Jan. 9; Stockton, 11; Sacramento, 12-13; San Jose, 14-16; Oakland, 18-23.

**Richards & Pringle's Minstrels.**—(Direction Hall and Wilkins.) Thursday, Jan. 1. Mineral Wells, 2; Weatherford, 4; Arlington, 5; Ft. Worth, 6; Dallas, 7; Stephenville, 8; Dublin, 9; San Angelo, 11; Ballinger, 12; Brownwood, 13; Temple, 14; Taylor, 15; Austin, 16; New Braunfels, 17; San Marcos, 18; San Antonio, 19; Seguin, 20; McComb, 21; Cuero, 23; Yorktown, 24; Beeville, 25; Victoria, 26; Bay City, 27; Wharton, 28; Houston, 29; Humble, 30; Galveston, 31.

**Rose Stahl.** (Henry B. Harris.) Spokane, 8-10; Helena, 11; Butte, 12; Duluth, 15-16.

**Royal Chef Company** (H. H. Frazee, prop.; W. A. Junker, mgr.)—Urbana. Jan. 9; Springfield, 10-13; Peoria, 14-16; prop.; W. A. Junker, mgr.)—Middletown, Jan. 2; Shelbyville, 4; Greensburg, 5; Urbana, 9; Springfield, 10-13; Peoria, 14-16; Michigan City, 17; Warsaw, 18; Peru, 19; Huntington, 20; Fort Wayne, 21; Coldwater, 22; Jackson, 23; Grand Rapids, 24-27; Port Huron, 29; Saginaw, 30; Bay City, 31.

Stetson's Uncle Tom's Cabin (Coast).—  
 Santa Maria, 13; San Luis Obispo, 14; Paso  
 Robles, 15; Salinas, 16; Castroville, 19;  
 Gilroy, 20; Watsonville, 21; Santa Cruz, 22;

**The Flower of the Ranch Co.—(H. H.**  
 Frazee, 12; Logan, 12;  
 Pocatello, 13; Boise, 14-15; Weiser, 16;  
 Baker City, 17; Walla Walla, 18;  
 Pendleton, 19; Tualuma, 20-22;  
 Aberdeen, 23.

**The Lieutenant and the Cowboy.** Seattle, Jan. 3, week; Portland, 24, week; San Francisco, Feb. 7, week.

**The Little Prospector.**—(Frank L. King, mgr.)—Shreveport, Jan. 8; Texarkana, 9; Jefferson, 11; Marshall, 12; Longview, 13; Grand Saline, 14; Terrill, 15; Fort Worth, 16; Dallas, 18; Ennis, 19; Corsicana, 20; Waxahatchie, 21; Weatherford, 23; Weatherford, 25; Mineral Wells, 26; Decatur, 27; Bowie, 28; Wichita Falls, 29; Henrietta, 30; Gainesville, Feb. 1; Denison, 2; Whitewright, 3; Wolf City, 4; Farmersville, 5; Sulphur Spring, 6; Greenville, 9; McKinney, 10; Sherman, 11; Bonham, 12; Paris, 13; Clarksville, 14; Proctor, 16; Arkadelphia, 17; Little Rock, 19; Pine Bluff, 19; Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24; Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, Mar. 1; Norman, 3. Cl

**The Right of Way Co.**—(Richard Dorney, mgr.)—Lynchburg, Jan. 11; Roanoke, 12; Staunton, 13; Charleston, 14; Lexington, 15-16; Nashville, 18-19; Evansville, 20; Terre Haute, 21; Lecatur, 22; Jacksonville, 23; *Says business in March.*

**The R. E. French Stock Company**—Third Avenue Theatre, Seattle, Wash., permanent. **Three Years in Arkansas.** (Perce R. Benton; Ben Stone, mgr.)—Baker City, Jan. 9; Ida Grand, 11; Pendleton, 12; Walla Walla, 13; Dalles, 14; Seattle, 17-23.

—**New Orleans**, January 2.—**Tulane Theatre**—We have been offered a treat this week by another of Mort H. Singer's galaxy of successful productions, namely, **A Stubborn Cinderella**, which has proven the most acceptable musical comedy seen here this season. It has deservedly played to big business. There is both life and joy throughout the three acts. The cast is capable, the costumes bright and pretty, and the music cheerful and catchy. **Homer B. Mason** as "Mac," the leading character, around which most of the action and fun revolves, makes a masterpiece of the role. His work is easy, natural and above all spiced with intelligence. His magnetism was plainly visible about the audience. **Grace Edmond**, as **Lady Leslie** the titled character, was both dainty and graceful, bringing to the part careful study that won much favor. She has a good voice, is fair to look upon and shared honors with the star. Some of the best work is done by **Ethel Dovey**, a winsome, pretty girl, whose character of **Lois** was that of a college chum to all the male students. **Lincoln Plummer** as **Fat** looked the part and was responsible for a good deal of the fun of the play. **Harry Paul**, as **Skeeter**, is a dancer of the **Cohanesque** school. His songs and slang were excellent. **Jack Raffael**, our "Frisco friend," got lots out of the part of **Colonel Hunt** and in the garb of a Scotch highlander sang one of the hits of the evening, namely, **None but the Brave Deserve the Fair**. **Charles Wilson**, **Fred Truesdale** and a comely, active chorus, which showed the masterful drilling of **George Marion**, deserve special mention. **A Stubborn Cinderella** will be seen on the Coast to delight playgoers with the music of **Love Me Just Because**, **What's the Use**, **Don't be Cross With Me**, **Don't be Anybody's Moon** but **Mine**, and **When You First Kissed the Last Girl You Loved**. Next week—**Eleanor Robson**. Jan. 10.—**Blanche Walsh**. **Crescent Theatre**—Checkers is with us again and playing to capacity. The cast is about the same as last year, with **Hans Robert** as **Checkers**, **Dave Braham, Jr.**, as **Push Miller**, and dainty **Helen Ormsby** as **Pert**. This play has so much merit that it will always prove entertaining and profitable. Next week—**The Virginian**.

**Phoenix, January 2.**—The engagement of E. H. Sothern did not materialize here, as too great a guarantee was demanded by Mr. Sothern's advance agent, in the estimation of local manager "Jap" Wheelock. The following bookings are noted for Phoenix: A Stubborn Cinderella comes on the 14th. Charles B. Hanford's company will appear here this year in Much Ado About Nothing for the matinee, and A Winter Night's Tale at night.

**San Diego**, January 6.—Garrick Theatre (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—Dec. 19—The University of California Glee Club, under the direction of Clinton R. Morse, did very good business. The boys gave a nice little show, and that they pleased is evident from the fact that after the last curtain they were greeted with round after round of applause. Jan. 1-2, with special matinee each day, Robert Ober in Brewster's Millions played to four large and enthusiastic audiences and scored a big hit. Mr. Ober enacted the part of Monte Brewster in a very capable manner and shows that he is a comedian of the A-1 caliber. Mr. Ober is ably supported by Jane Mathes who made a sweet and captivating Peggy Grey. The balance of the cast are good in their respective parts. The scenery and electrical effects are very good, the much advertised yacht scene in the third act lived up to all expectations and was one of the best bits of stage realism seen here this season. 12-13

—Rose Melville in *His* Hopkins 4-17-18  
—A Storm Cloud in *His* 4-17-18  
—The Mouse Pickwick Theatre (Scott A. Palmer, mgr.)—Jan. 4-10—Myrtle Vane stock company in *From Sire to Son*. It is a striking melodrama and the company is doing very good work. Oscar Grey Briggs, especially, doing extra good work. Al H. Hallett provides an excellent Dr. Marmaduke Mandrake, and Frank Richardson makes a good Peter Grimes. Fredricka Hattie

Giant makes the most of it. Ferd gambles and makes the most of it. Ferd Unwin makes a good Abe Isaacs. Miss Vane pleases as Mable Armitage, as also does Priscilla Knowles as Mrs. Amanda Stockup. Queen Theatre (Swarts & Urban, mgrs.)—Jan. 4-10—Mlle. Marzella with her wonderful birds scores a hit. Hesse & Raidon, musical and singing act, pleases. Mack & Maloney, eccentric dancers, have a good act. Francis Clark, monologue artist, tells some good stories. Latest moving pictures. Capacity every performance. Grand Theatre (Walter Fulkerson, mgr.)—Jan. 4-10—Moving pictures and illustrated songs. Good business. Empire Star, Bijou and Union theatres, with moving pictures and illustrated songs, report good business. C. E. LUNDQUIST.

**Bedlands, January 2.**—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, bus. mgr.)—Murray and Mack, 9, were welcomed as

old friends by a large audience. 11—Mme. Gadski, Spinet attraction, drew large and fashionable house. Coming—Sis Hopkins, 14; Girl of the Sunny South, 15; Stubborn Cinderella, 16; Hanford, 19; Lion and the Mouse, 21; The Wolf, 26. Lora Leib spent the Christmas holidays in Redlands with her aunt, Beatrice Leib.

**Petalum.** Jan. 4.—Hill Opera House (J. R. Roche, lessee): Dec. 25, Miss Turner played Jane Eyre. Her support was excellent, and there was a fine house for Christmas Day. On Dec. 28, Stockwell and McGregor's dual production, The Blind Organist, and Mrs. Temple's Telegram, was well received, and the company played to good business. J. R. BOOTHE.

**Sacramento, January 5.**—In Wyoming comes to the Clunie 8-9. The Lombardi Grand Opera Company comes to the Clunie Theatre on Tuesday and Wednesday evenings of next week. The company travels by special train, carrying 115 people, which includes a chorus of forty, an orchestra of thirty, and seventeen leading singers. The following artists are among those who will appear: Mme. Elvira Campoli, Giuseppe Pimazzoni, Alessandro Scalabrini, Delores Fraum, and Artidoro Maureri. Special scenery and effects are carried. A concert by the University of California Glee Club will be given in Elks' Hall this evening. The vaudeville houses are doing well and presenting good bills. At the Grand Theatre for the week of January 3 there are appearing Mr. and Mrs. Esmond in The Soldier of Propville; the Zello Group, comedy act; Alice de Garmo, gymnastic Ariel; Herbert Cyril, London Johnnie Blockbloom and Burns, eccentrics, and Escalves, singer. At Pantages are seen for week starting Sunday, January 3, Madden and Fitzpatrick company, in playlet, The Turn of the Tide; Eldora, the American Cinquevelli; The La Moines, novelty instrumentalists; Emil Subers, the Alabama blossom; Ah Sing Foo, Chinese conjurer; Thomas and Payne, roller skate dancers; A-la Williams, Pal of Mine.

**Portland, January 2.**—If the plan of the Portland ministers works out, there will be no Sunday baseball in Portland next season. And that isn't all. Theatres, too, will have to close their doors on Sunday. Excursions run to make money will also fall under the ban and in fact the churches will be the only places open, if the proposed law is passed. An entirely new Sunday closing law is being fostered by the Ministerial Alliance. This statute will be very blue indeed. Baseball and theatres are the chief evils aimed at but almost all sorts of recreation that are left in this spotless town will suffer as well. The present Sunday law exempts theatres and the injunction to stop baseball and similar exhibitions on the seventh day are not plainly stipulated. But all these things will be set down in the law now being drafted. The bill will be handed to the legislature, which opens the middle of this month, with the expressed wish that it be passed. If it becomes a law, it will prove a severe set-back to amusements in Portland.

It has always seemed to me that the Seattle theatre should be devoted to a higher class of amusement than popular priced melodrama. Despite its sixteen years, the house remains as one of the most expensive, beautiful and comfortable theatres in the West. It has a splendid stage and excellent dressing rooms, and some of the heavy shows given there in the old days prove that the house can handle the biggest scenic attractions that are likely to be brought to this city. Furthermore, while its seating capacity is far more limited than that of the Grand or the Moore, the Seattle is still larger than the most modern type of Broadway playhouses. Its capacity rather adapts it to a limited, steady clientele at good prices than to the handling of big crowds at a cheap scale of admission. Seattle is now far larger than was San Francisco at the time the Krulings established the enormously successful Tivoli Opera House in that city, and the Seattle would be ideal as the home of a permanent stock musical organization, playing at perhaps seventy-five cent or dollar prices, and offering the best of comic operas and musical comedies with lavish productions and a perfectly balanced company of the real sort. Another profitable use to which the Seattle could be put would be the establishment of a high-class dramatic stock company, to play royalty comedies and society dramas, with the accompaniment of a rotation of stock stars appearing in their own successes, such as James K. Hackett, Kelcey & Shannon, Arnold Daly, Robert Edeson, Amelia Bingham and similar talented players. Along the lines of the above our friend Jimmy Sayre of the Seattle Argus speaketh with wisdom. What Seattle would stand for is a high-class stock house producing the best plays at 50 cents admission. Musical comedy as a permanent thing we do not believe would be supported the year around. Seattle is not large enough. A dramatic stock is the thing.

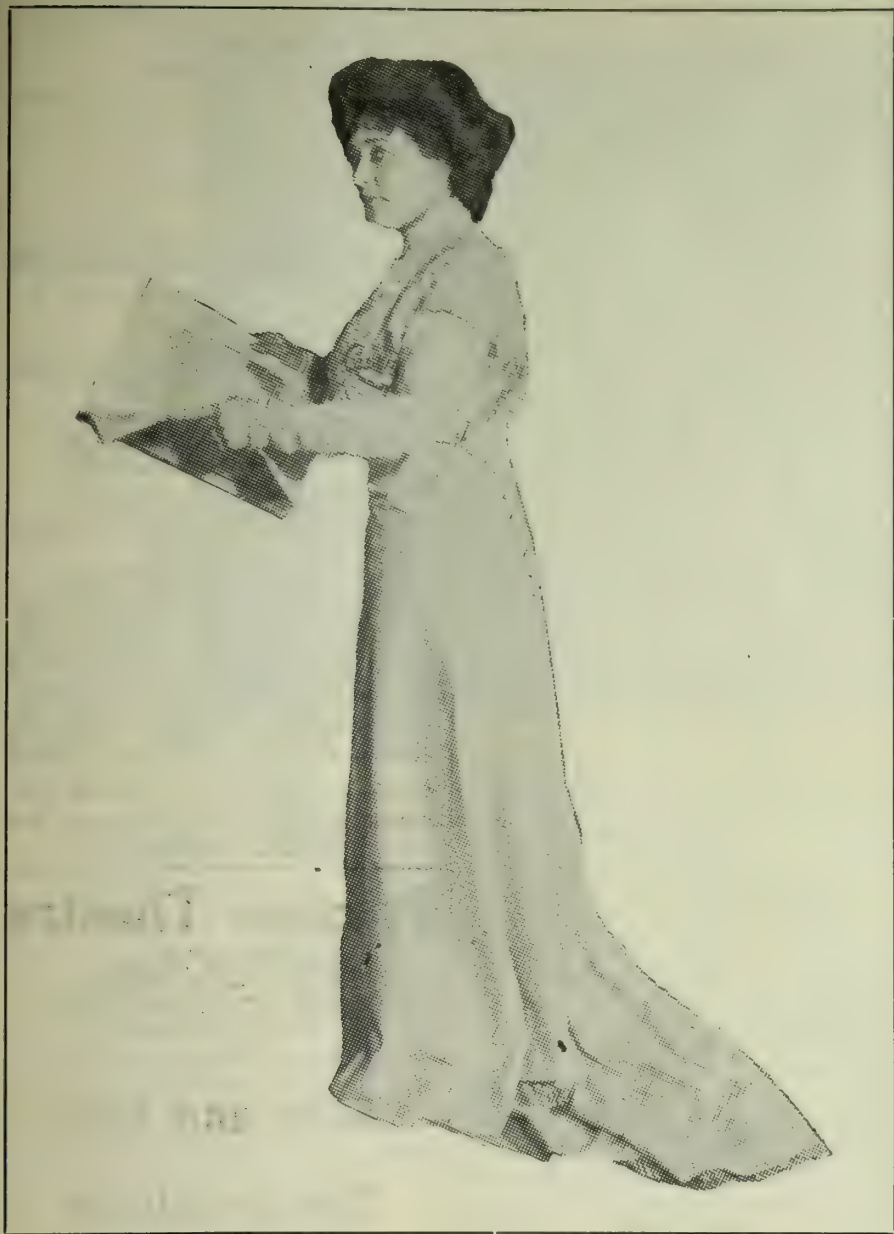
FRANK A. PRESCOTT is ahead of Stetson's Uncle Tom's Cabin Company this season.

E. H. Sothern will be the brilliant stellar attraction at the Van Ness Theatre for two weeks, commencing Monday, January 18th. It is now several seasons since this famous star has appeared here, and he has arranged to stage a strong repertoire, to include Richard Lovelace, Hamlet, Lord Dundreary and Riche-lieu.

RENO (Nev.), Jan. 4.—Harry McMillan, one-time millionaire and more recently announced as engaged to marry Edna Goodrich, who is now Mrs. Nat C. Goodwin, stands charged with issuing fictitious checks to the amount of nearly \$9,000. The warrant was sworn to by James May, Nevada's gambling king, in this city today, and the officers arrested McMillan in Tonopah tonight. McMillan is alleged to have secured this money from May one night early last month during a week he spent in Reno. At that time he gambled heavily, and at one sitting won \$6,000 over one of May's gambling tables. Later he returned to the game, and when he started to lose he issued checks on the John S. Cook Bank of Goldfield for his losses. On each of these checks May, it is claimed, paid McMillan a small cash consideration and the balance in chips, which were played over the table. In doing this, it is claimed, the element of a gambling loan in the matter is eliminated, and McMillan is liable to imprisonment in the penitentiary for from one to ten years. Nat Goodwin arrived

Lillian Russell has another surprise in store for her friends and the public. She has just announced that the love letters which she has received during her long and wonderful stage career will be published within a short time. That the letters will make interesting reading goes without saying, for no one, on or off the stage, has been the recipient of more attention and admiration than the eternally youthful Lillian Russell. By publishing these letters the actress will give the public knowledge of her love affairs, the number and fervency of which have kept the world gaping for many years. "Ever since I first went on the stage I've saved all the letters that were written to me, and I have a trunk full of them," Miss Russell said in explaining her purpose. "I am going to publish many of the best in two volumes. One volume will be devoted to the serious ones, the other to the outrageously funny ones. Of course, there are some I cannot publish."





Florence Roberts as Lady Joan Meredyth in *The House of Bondage*.

## Florence Roberts in The House of Bondage

PORTLAND, ORE., Jan. 8.—Florence Roberts opened an engagement of four nights at the Heilig Theatre last night, presenting her new play, *The House of Bondage*, by Seymour Obermer. The theatre was filled by a fashionable audience, and it was evident that it was a deeply interested one. Before the play was in progress long enough for the story to develop, the brightness of the dialogue had reached and held the close attention of every one. The extreme warmth of Miss Roberts's reception indicated a predisposition on the part of her auditors to accept her, no matter what the play might be, but the positive ovation at the conclusion of the second act was not entirely personal, but was in large part a tribute to the play and the supporting company. *The House of Bondage* is of English locale, the

first act being laid in a physician's office in London, and the last two acts in the living-room of a chalet in the Swiss Alps. The triangle has been used frequently of late as a mathematical figure of speech to illustrate the plays written about a husband, a wife and another man. Here the mathematical figure must be altered to a quadrangle, as there are presented not only the husband, wife and another man, but another woman as well. The most refreshing frankness exists among the four regarding the situation. The quadrangle is ingeniously bisected by making the other man a surgeon who must operate on the brain of the husband, the interest is skillfully suspended by the doubt as to whether his knife is going to slip or not, and the play is finished by the other woman getting the husband a place in the English Cabinet, whereupon the wife leaves him forever, warning him if he does not use his newly acquired political power to

amend the divorce laws in six months, she will ignore the laws and live openly with the man she loves. John Cort has surrounded Miss Roberts this season with a superb supporting company. Miss Roberts, of course, plays the role of the wife, which affords her every opportunity for the display of those great emotional powers which have won for her an acknowledged eminence in roles of a certain sort. Arthur Forrest plays the husband—the same Arthur Forrest who in many a Richard Mansfield production nearly wrested laurels from the lamented tragedian. Thurlow Bergen, ever able and engaging, plays "the other man," and Ann Warrington, a seasoned and intelligent artist, is "the other woman." Mary Bertrand, Hallett Bosworth and Harry Gibbs are all well-known players who contribute to an uncommonly fine performance.

## Dance of the Ben Hurites

Lee Parvin, who is doing the publicity work ahead of H. E. Pierce & Co.'s *In Wyoming*, through the courtesy of Dave Towle, press agent of Ben Hur, together with Nick Panfilio of *Brewster's Millions*, and Ben Krouse of *Arizona*, were extended an invitation to attend a banquet and dance given by the Ben Hur company New Year's night. The occasion proved a most enjoyable one, and Mr. Parvin reminiscently eloquent said: "It is such little exchanges of thoughtful regard that bind the members of the profession by silken cords of sympathy and strew their thorny paths with choicest blossoms of fragrant consideration. The average man or woman on the road has very little pleasure to brighten up their lives and it is at such gatherings as this that we are really made to feel that life is worth while and we are all the better for it." It will be easily seen that Mr. Parvin is a press dope dispenser of decidedly unusual ability.

## Hayden Talbot Writes a Play

Hayden Talbot has resigned his position as house manager of the

## AT LIBERTY

Sober, Reliable Man, qualified to act as Stage Manager, Property Man or A-1 Billposter. Knows show business thoroughly. Non-union. Address, M. E. BILLINGTON, Bently Grand Theatre, Long Beach, Cal.

Valencia Theatre and will spend the next three months in Pasadena polishing off the rough spots of a play which has been favorably criticized by Walter Hoff Seely, general manager of the Valencia. Mr. Talbot hopes to return to San Francisco in April with his play in shape to produce.

## Now Actor Von Plank Wants Damages

BAKERSFIELD, Jan. 1.—Adrian von Plank, the actor who was shot by E. N. Blacker, left the sanatorium yesterday for his home in Portland. Before leaving, Von Plank placed his affairs in the hands of a local attorney, with instructions to effect a settlement with Blacker, and if unsuccessful to begin suit for damage. Von Plank was shot by Blacker after the latter had discovered his wife in the actor's room. Blacker is out on \$2,500 bail, charged with assault with a deadly weapon with intent to commit murder. Blacker refuses to discuss the terms demanded for settlement.

## Rattling the Skeleton

Frank P. Shanley, manager of the Hotel St. James, before he was in the hotel business, was an actor with *The Jolly American Tramp*. He played Warren Wade, the leading juvenile part, at five rehearsals.

## Performers Wanted

For the

## Girton Stock Company

OPEN JAN. 13 IN STOCK AT EUREKA, CALIF.  
Address: PERRY GIRTON, Eureka, or WM. MENZEL, 1115 Van Ness Ave., S. F. Albert McQuarrie wire.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric Signs; Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



# THE SAN FRANCISCO Dramatic Review

MUSIC AND DRAMA  
CHAS. E. FARRELL, Publisher



Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## The Dramatic Review Office in New Location

The Dramatic Review is now located in the Van Ness Theatre Building on Van Ness Avenue. We have large and attractive offices and invite the profession to make their headquarters with us while in San Francisco. Our postoffice and other facilities are always at their disposal.

## Thurlow White

This very admirable actor leaves today for Eureka, where he goes to become leading man for the Girton Stock Company, playing occasionally a heavy lead and directing. Mr. White received much good training with Charles B. Hanford in the legitimate, and then to even up in the opposite style of work he joined Hennessey Le Royle, playing in Other People's Money. Last season Mr. White was in stock in Benton Harbor, Michigan.

## Theatres to the Fore With Benefit Performances For Italy's Sufferers

The theatrical interests of the Coast are busy arranging benefits for the suffering people of Italy. In this city the managers of the local theatres have decided to assist in the collection of funds by arranging for a monster benefit performance, which will be participated in by talent from the various houses of amusement. Initiatory steps were taken Monday at a meeting held in the Orpheum of the Association of Theatrical Managers, at which it was decided to give the performance at the Van Ness Theatre on Thursday, January 14th. It will begin at 1:30 o'clock and the programme will include attractions from the Van Ness, Valencia, Orpheum, Princess, American and Alcazar Theatres. John Morrissey and Melville Marx of the committee on programme reported that Madame Galski, the soprano, would sing; that the Alcazar would contribute the second act of Sweet Kitty Bellairs; that Kolb and Dill and their company from the Princess would give an act of The Politicians; that the Valencia Theatre would send their stock company with sixty people to give the rousing third act of The College Widow, and that the Orpheum would contribute several specialties, including Hyman Meyers of the Orpheum Road Show, now playing in Oakland. Robert Ober and the members of Brewster's Millions Company at the Van Ness will have something interesting to offer, and the best specialties from George Cohan's Fifty Miles

from Boston will be the contribution from the American Theatre. Preparations are going on swiftly for the benefit under the auspices of Corpus Christi Church, to take place at the Valencia Theatre Tuesday afternoon. A programme full of interest and embracing the best acts to be obtained in San Francisco will be presented. Manager Will Greenbaum said that he had wired Mme. Galski, and that she would participate in the performance. An auction sale of seats and boxes for the benefit were held at the Merchants' Exchange yesterday. The managers look for a return of several thousand dollars from the affair, which will be a substantial addition to the relief fund. Sid Grauman of the National Theatre is arranging a benefit, the proceeds from which will be given to the relief fund, for Thursday night, January 14th, at Dreamland Rink. There will be a number of theatrical turns, to be followed by a boxing tournament. He expects to realize about \$8,000. The receipts from the Flagg Theatre benefit, last Tuesday, gave the fund \$92.35. Later contributions have been as follows: Princess Theatre Orchestra, \$11.50; Theatrical Stage Employees' Union, No. 16, \$100.00.

## The Novelty in Burlesque

Definite arrangements have been concluded looking toward the opening of this theatre on Sunday, January 24th, with a burlesque show, in which will be included several vaudeville acts. As near as can be learned, the arrangement consists of George Clayton, who is well known in local amusements, as the head of the proposition, with Al Hagen in the background, representing Pelton & Switzer of Denver, with more or less of an interest in the proposition. Whatever the details are, it means the formal opening wedge in a big San Francisco theatre of the independent vaudeville circuit, which is booked through Bert Levey's office. Allen Curtis will furnish the burlesque show. At present he is now playing in Seattle.

### CORRESPONDENCE—Continued from page 5.

Cleveland played the leads in a manner altogether satisfactory. Others well known here who contributed to the success of the production were Noel Travers and Virginia Bryant and William Thorne. Miss Van Tassel and Carl Hinkley were good in character parts. The McKee players scored a success second to none of their past triumphs when they presented The Three of Us. Miss Oswald handled her emotional scenes splendidly, and Mr. Holmer, who is again in the cast after a fortnight's absence, scores a personal hit. Denton Vane as the discontented young brother, has some splendid opportunities for clever work and neglects none of them. Edward Lawrence as the Chinese servant and Erba Robeson as the Irish maid furnish the comedy. Dorothy Brighton, who has just joined the company, created a favorable impression. Robert Lawrence, James Martin and J. Brigham Percival were well cast and Bertha Cordray made an excellent Sonny. The scenery and staging were correct and the furniture used in the bachelor apartments was elaborate in the extreme, being constructed of elks' horns. Next week, The Pride of Jennico. Thursday afternoon Mr. McKee gave an afternoon of vaudeville, amateur and professional, to the poor children of the city. Robert Lawrence officiated as Santa Claus and every child received a box of candy. The boys received balls, bats, games, etc., and the little girls were given dolls. Miss Robeson contributed a monologue and coon song; Miss Aubrey, a character sketch; Miss Cordray, a group of songs, as did Mr. Vane, and Jack Martin entertained with a collection of stories. Women prominent in the social and charitable life of the city helped distribute the presents. At the Grand, Prof. Boehlke with his London act "Who was the subject of much comment. It was a clever conception. Stephen Gratton and company had a bit of comedy entitled Locked Out at 2 a. m., which was splendidly acted. The Traveling Man, as enacted by Joseph Deming and company, was laughable, as was the variety of dialects dealt out by Gus Bruno. Mlle. Vera dances well and Edward Charrison pleases with his illustrated songs. Beginning January 4, Buster Brown and His

Dog Tige; Emily Benner; Phil Staats, pianist; Carsons Brothers; Pitching Brothers, in A Musical Flower Garden. At the Pantages chief interest centered in the Florenz Troupe of acrobats and their clever act. These people appeared in the opening bill of the rechristened theatre last spring and scored a success. Besides, Baby Florenz was born here during the engagement. The Kohler Grand Opera Trio of Italian singers is the best act of its kind seen here in weeks like Abrams and Johns had a humorous playlet and Burton and Brooks secured many laughs with their topical songs and local hits. B. B. Vincent still continues to please as the singer of illustrated songs. Jan. 4, De Kock Brothers, equilibrist; Leonard Kane, dancer; Clayton and Glenn; Southern Quartet; Rentfree and Jensen.

Eugene, Jan. 4.—Arizona, 30, brought playgoers out en masse, everybody delighted. Jane Eyre, New Year matinee and evening offering, played to fair business. Why Girls Leave Home, booked for 7; Florence Roberts, in The House of Bondage, 12. The Orpheum Theatre has been transformed into a moving picture show and is now known as the Lyric Theatre. The initial performance was given tonight. Another building is being remodeled into an electric theatre, which will be ready by the 15th. This will make four moving picture shows, one continuous vaudeville and the Court Circuit theatre. The Bell vaudeville theatre has an excellent bill for the current week.

Salt Lake City, Utah, Jan. 1.—Max Figgman in The Substitute packed the Salt Lake Theatre for three consecutive nights. The Wolf commences the year at the Salt Lake Theatre in a most promising manner. The Wolf is typically an American play, the plot being laid upon the Canadian frontier among pine woods and where man is wholly free. Among the principals of the company is Alfred Swenson (a Salt Lake boy), who has made good in his profession. He will undoubtedly receive a warm welcome at the hands of his old friends. An excellent bill is being presented at the Orpheum, and crowded houses every night in the week are the result. Staley and Birbeck head the bill in a musical transformation act which is truly remarkable. Of scarcely less merit is the Royal Italian Quartet, which sings high-class opera. Slivers, the clown, presents a highly comical pantomime act. Emerin Campbell has an amusing one-act comedy, entitled Two Hundred Miles from Broadway. Connelly and Webb and the Four Orans present good acts. The Devil at the Colonial has just closed a very successful week, both financially and socially. The present week The Flower of the Ranch is being played to good houses. The play is a medley of drama and musical comedy. The musical part constitutes the chief merit of the show. An interesting incident of the stay of The Flower of the Ranch company in Salt Lake has been brought about as a sequel to the great Italian earthquake. A local newspaper has contributed copies of their daily issue, which members of the company sell upon the streets. Several automobiles have been tendered to aid them in their work. The proceeds of the sales go as a relief fund for the destroyed city of Messina. The Grand vaudeville and drama combination is proving a success. By the introduction of vaudeville features, tiresome between-act waits are done away with. The present drama is entitled A Man Who Dares. The vaudeville features are unusually good. The New Lyceum is producing some first-class melodramas, and will doubtless do well in that line of play. The Farmer's Daughter, playing this week, is a wholesome play, scoring strongly of Way Down East or of The Old Homestead. It is, however, a good play, ably produced and truly portraying rural life.

## AMERICAN THEATRE

Phone Market 381  
Market St., Near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Next Attraction—One Week Only  
Commencing Sunday Matinee, January 10th  
THE SHOW OF THE SEASON  
Cohan & Harris Present

## 50 MILES FROM BOSTON

Geo. M. Cohan's New Musical Play  
All Gems—My Small-Town Gal, Harrigan, Jack and Jill, Waltz with Me, Ain't It Awful, Boys Who Fight the Flames—Music that will make you whistle

Biggest Hit in Years  
Note the Great Cast—Hazel Lowry, Jos. M. Sparks, Suzanne Le-marl, Westford Wilmer, W. Douglas Stevenson, Chas. Willard, Walter P. Richardson, Alf. Helton, Thos. Emory, Percy Helton, Ella Sothern, Mae Helton, Kathryn R. Perry, Russell Pincus, Lester Templeton, Stanley Fields and PERFECT COHAN CHORUS  
Secure Your Seats Now

PRICES—Evenings, 25c, 50c, 75c, \$1.00.  
Matinees, 25c, 50c and 75c—No higher

## New Alcazar Theatre

Tel. West 6036  
Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, January 11th and All Week  
First Time in San Francisco of David  
Belasco's Comedy of the Heart

## Sweet Kitty Bellairs

Adapted from Egerton Castle's Famous  
Story, The Bath Comedy

Prices: Nights 25c to \$1; matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, Near Fillmore  
Absolutely Class "A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

THE THREE YOSCARYS, Europe's Foremost Athletic Eccentrics; MR. and MRS. GENE HUGHES, in the Dainty Playlet, Suppressing the Press; ROGERS AND DEELY, the Singer and His Valet (this week only); The Mysterious DE BIERE; LES SALVAGGIS; THE ROONEY SISTERS; HIBBERT AND WARREN; NEW ORPHEUM MOTION PICTURES. Last Week—Great Comedy Triumph, WILFRED CLARKE & CO., in What Will Happen Next?

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c.  
Phone West 6000

## Princess Theatre

Phone West 663  
Ellis St., near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Matinee Saturday and Sunday  
Curtain Rises at 8 Sharp

UNTIL FURTHER NOTICE  
The Famous Comedians

## Kolb and Dill

And a Big Eastern Company, in Aaron  
Hoffman's New Musical Farce,

## The Politician

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (except  
Sundays and Holidays), 25c, 50c, 75c.

## GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17

Saturday and Sunday Afternoons and Evenings—Last Times of  
THE COLLEGE WIDOW

Commencing Monday Evening, Jan. 11th  
First Production on Any Stage of

## PRINCE HAGEN

A Fantastic Drama by Upton Sinclair  
Author of The Jungle  
Presented by the Valencia Stock Company  
Including Robert Warwick and  
Blanche Stoddard  
Special Music, Composed by Herman Heller  
and Played by an Orchestra of 20.

Regular Matinees, Wednesday, Saturday  
and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

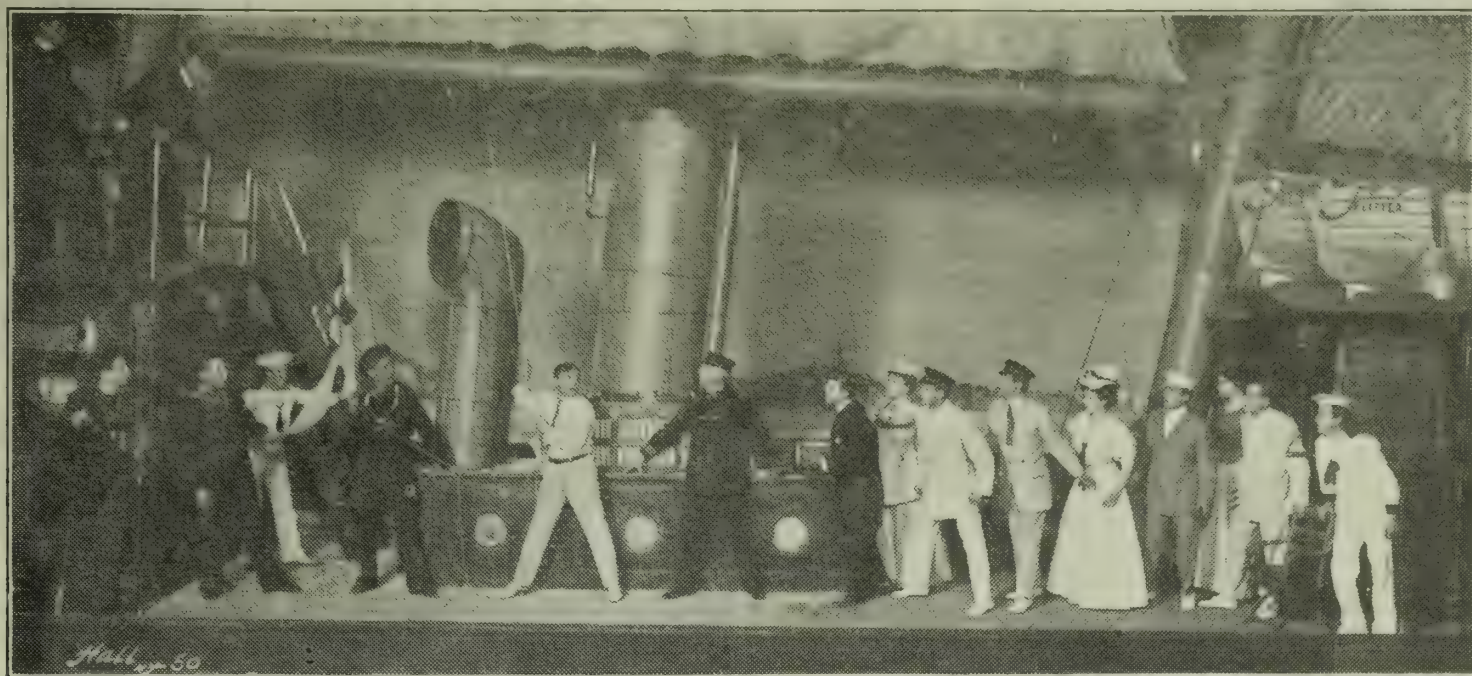
2257 MISSION ST. Phone MARKET 1865

## THE FRANCIS-VALENTINE CO. Show Printers

(Roche & Mosher)  
Thirteenth St., near Mission, S. F. Cal.  
Spacious Headquarters  
for Theatrical Agents  
PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper





*The famous Yacht Scene in Brewster's Millions, Van Ness Theatre, January 10th to 17th.*

## Brewster's Millions

Robert Ober will spend a cool million at the Van Ness Theatre next Sunday night, as "Monty" Brewster. Peggy Gray, the ingenue, and Nopper Harrison, the chief male character next to Brewster himself, are to be interpreted by June Mathis and Norman MacDonald, respectively. The story of Brewster's Millions tells how Montgomery Brewster, inheriting

feat him, but his wit and dexterity \$1,000,000 from his grandfather, is informed by a solicitor that his mother's brother, who has just died, has left him a fortune of \$7,000,000 on condition that he shall spend the first million within a year, the reason for the stipulation being that the young man's mother had been left in want by the grandfather, and the uncle did not wish her son to enjoy an inheritance derived from that source.

The conditions are that he shall not give the \$1,000,000 away—that would be too simple. He must spend it in some legitimate way, by investing it in some business, or using it for his enjoyment and that of his friends. Above all he must not disclose his purpose. He accepts the conditions, and his efforts to make himself penniless in a short time make up the fun that follows. Up to the last minute some complication or other threatens to de-

extricate him from every emergency. In the company are Carl Gerard, Franklin George, Norman MacDonald, Roger L. McAndrew, Daniel Fager, Nat Royster, George Marcourt, John Alden, Gene Foxcroft, Charles H. Crosby, Gus Christie, Frank Hughes, June Mathis, Charlotte Lambert, Katharine Raye, Marie Horton, Viola Grant, Elizabeth H. Van Sell and Robert Cher. The engagement is for eight nights with a matinee Saturday.

## Van Ness

Ben Hur is playing to large business and the second week of the engagement will be in every way satisfactory. Ben Hur will be seen in this city for the last time next Saturday night. On Sunday night Brewster's Millions will be presented with Robert Ober, who was here last season, in the leading role. The engagement is limited to eight nights and one matinee. E. H. Sothorn follows.

## Princess

Kolb and Dill have scored in their new musical farce, The Politicians. The theatre has been crowded with pleased audiences all week. In the characters of A. Gafter and I. M. Wurz, Kolb and Dill are very funny. They are admirably supported by a cast which includes Adele Rafter, a handsome woman and a graceful and accomplished actress, who is seen as Marion Gay, a candidate for divorce. George A. Wright as Ike Stringer, the Pooh Bah of Richville, demonstrates that he is a good character actor. Percy V. Bronson as Byrne Coyne, the Democrat, is particularly clever. The other characters are in the hands of Sydney de Grey, Carlton Chase, Richard Stanton, Albert E. Duncan, Harris McGuire, Myrtle Boyd and Netta Vesta, who do individually pleasing work.

## Alcazar

The Girl of the Golden West is concluding its second and last week and continues to attract large audi-

ences. It will be withdrawn next Sunday evening for Sweet Kitty Bellairs. Bertram Lytell, Evelyn Vaughan, Will Walling and Bert Wesner do notably good work in this wonderful western play.

## Valencia

The College Widow will be seen for the last time next Sunday night. Blanche Stoddard, Robert Warwick, Thomas McLarnie, George Baldwin, Robert Homans, Gerald Harcourt, Helen Lackaye, and Robert Leonard have each achieved a marked success in their various roles.

## American

Arizona, which will always be regarded as one of the great American plays, is once more a visitor to San Francisco. There is still an immense charm to this masterful story of love and native chivalry of the Arizona desert—the desert that since the author wrote the play has been transformed in large measure, through the agency of water, into one of the garden spots of the world. A well-balanced company interprets the play. Ernest Allen, splendidly fitted by physique and temperament for the part of Canby, is very pleasing in the part. Edward Farrell, an easy actor of handsome appearance and pleasing personality, makes Lieutenant Denton a natural and likable character. Lizzie McCall is thoroughly good, too, in the part of Mrs. Canby. Alma Bradley, a vivacious and winsome little woman, plays Bonita very well, and Julia Morris, to our mind, is about the

best Lena the play has ever had. Robert Deshon gives the regulation characteristics to the character of Tony, and Charles E. Graham, who plays Sergeant Keller, gives a magnificent portrayal of the part. The balance of the cast are more or less capable. The spectacular cavalry features of former productions are missing, but on the whole the show is eminently entertaining.

## New Offices for the Great Western Theatrical Circuit

The Great Western Theatrical Circuit moved on the first of the new year to their new offices in the Van Ness Theatre Building. During the past year the "Circuit" booked a large number of the leading Eastern theatrical attractions and all the better class of attractions organized in San Francisco. At present "The Circuit" is under contract booking several companies that are being organized in the East for California tours. Among the last few contracted with are Weber & Field's Musical Comedy success, Fiddle Dee Dee, that is being put on the road by I. P. Wilkerson, who has lately arrived from the East and is bringing several members of his new company with him. A farce-comedy, Papa's Boy, with a well selected cast of comedians will be on their way shortly. Mr. Cunningham, who has been connected with several Eastern attractions, is also arranging time for his company of comedians to present several high-class comedies in California. It is only a

question of a very short time when San Francisco will be a recognized "producing center." And why shouldn't it be? "The Circuit" is also laying out routes for Richard Jose, to commence about March 1st; Black Patti with her colored troubadours; "Hi" Henry's Minstrels; The Gingerbread Man; Babes in Toyland, and several other high-class attractions. When in San Francisco managers are invited to call at the office, and if they are in trouble, why "The Circuit" can get them out of it and send them on their ways rejoicing. "If you don't believe it," says Jack McCullough, who has charge of the booking, "ask Darlington, Parvin, Pennypacker, Charles Allen and a few more old college chums."

A special committee of directors of the Metropolitan Opera House of New York has asked Charles B. Dillingham, the theatrical manager and producer, to survey, from a business standpoint, the financial affairs and business methods in vogue at the famous home of music. Dillingham has accepted the commission.

**Reward** To Any One Giving Information of the Whereabouts

— OF —

**Maxie Mitchell**

When last heard of was between Riverside, Los Angeles and Bakersfield Address:

**TRACY McDERMOTT**  
And  
**DOROTHY RAYMOND**  
Fischer's Theatre, Los Angeles, Cal.



## Vaudeville

J. P. BOGARDUS, Vaudeville Editor

### Orpheum

The Orpheum habit is an institution of San Francisco. It has been nursed a good many years, with remarkable judgment, and consequently there is seldom opportunity for disappointment. This week's bill is surely one of the most gratifying of many moons. The first turn is that of the Salvaggis, whirlwind dancers. They present a good example of their style of performance. Following come Gus Hibbert and Fred Warren, colored dancers and comedians, who by way of good measure threw in a rattling good performance on the piano. Gus Edwards' Schoolboys and Girls, a pretentious musical number, presented by five girls and four boys, is entertaining, but does not equal some others of Mr. Edwards' big acts, nor some presented by Jessie Laskey. Several of the voices are most pleasing, and the dancing excellent. That charming comedienne, Eva Taylor, reappears for one week with her company in Chums. As on the occasion of her first visit, Miss Taylor made a pronounced hit, and the audience voted the presentation of the playlet one of the best things seen in vaudeville this season. Splendid support is rendered by Louis Albion, Eleanor Phipps and Lawrence Grattan. The Rooney Sisters, petite and attractive girls, present the dancing feature of the programme. They plan a great variety of dance steps and execute them most gracefully. Wilfred Clarke, who once upon a time was a stock star in San Francisco at the old Grand Opera House, and who since that time has become a fixture in vaudeville, presents himself and a capable company in his own absurdity, entitled What Will Happen Next. Mr. Clarke is a rarely good comedian, and his and supports' efforts caused much laughter. The abilities of the actors made the play. Edwin Latel is one of a few surviving examples of old-time minstrel men. He does a monologue which he helps out with a little banjo playing and other musical oddities. His humor is enjoyable and his act was keenly appreciated by his audience. Mr. Latel was followed by De Biere, an illusionist and sleight-of-hand man, who displays more "class" and genuine ability than any performer of his kind that we have had here in years. In every particular his tricks are sensationally mysterious and his personality is decidedly attractive. Moving pictures wound up a really wonderful bill.

### Wigwam

Manager Harris had four comedies in the bill this week. Douglas Flint's excellently acted and sterling playlet; the country comedy of A Rural Substitute by Joseph R. Kelter and company; the Austins in a laughing act; and Bert Weston and company in The Medicine Man. Luken's seven bears were funny at times, and Joe Hardman's lively stories added to the laughter. An extraordinary comedy bill. The Pelots, jugglers, and the La Selle Trio, acrobats, rounded out the show. Next week has Dan Sheridan;

Mabel De Forest and company, in A Jay Circus, a roar of laughter act; Mr. and Mrs. Arthur Young and company in Early Days East and West, a character sketch; John Fields, Jr.; the Adler Trio, club jugglers; Mizuno Trio, in special entertainment; Eugene O'Rourke and company in Parlor A; Farren, Wills and Ramsley, singers and dancers; Emile Suber, monologist.

### National

There were four comedy turns in the National bill this week: Dolph and Susie Levino in Hypnotizing a Wife, original in plot and matter and finely acted, a gem; Joseph and Myra Dowling in A Snap Shot, a story of mistaken identity; the Sweigerts in protean playlets; and the baggage smashing Mallon and Bart in good, uproarious fun. The Royal Musical Five, young and cultured artists, provided a featured musical entertainment. The other turns were Smith and Brown, singers and dancers; Amelia Bazette, the vocalist; Avil and Grimm, daring high trapeze bar casting act; and S. Kikuda, a superior Japanese juggler. Next week's bill presents Mr. and Mrs. Esmond in the Soldier of Propville, an act of high repute; the Zello Group, laughing comedy act; Alice De Garmo, gymnastic Ariel; Herbert Cyril, the London Johnnie; Blockson and Burns, eccentrics extraordinary; and two other turns.

### Pantages-Empire

A very full and varied program ruled as usual at this theatre this week, including the Johnson Students, club tossers; World's Comedy Four, mirth and music; Conn, Downey and Willard, presenting a good character sketch, Dr. Louder; The Bernsteins, singing and dancing duo; Cakewalk Octette, introducing competitive cakewalk; Albani and Collina, Italian operatic vocalists; and the motion pictures of the earthquake district of Italy, the first to be presented. Next week comes a grand combination of twelve people in A Night with the Poets; Walhour Troupe, comedy and trick cyclists; Henry and Young, comedy sketch, Nevada; John Rucker, the Alabama blossom; Boulden and Quinn, entertainers.

### Washington Square

Up on Powell and Montgomery avenue, Manager Abrams has Eddie O'Brien and Lottie Darragh, the musical comedy artists; La Vail Sisters; Amelia Mazette; Jimmy Mack; Heliene Neilsen; and Bonnie Cruz.

### Thalia Concert Hall

The Thalia illuminates the white light district of Pacific street and is the favorite resort therein. The bill this week includes the Dale Sisters, singers and dancers; the Tahora Arabs in a wild acrobatic turn; Rose Stevens, the vocalist; Tait and company; the Great Sawtell and others.

Max Steinle and Mattie Hyde conclude two weeks of a most successful engagement in Reno tomorrow night.

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts. **SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR** Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

**Gantner & Mattern Co.**

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1368 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUVERON  
Chicago Representative  
604-5 Ontario Bldg., 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, American Theatre Bldg., 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of January 10, 1909:

GRAND, Sacramento—Brown & Hodges; Payne & Lee; Holmes & Hollister; John Birch; Wenona Francis & Co.; Mlle. Summerville. NATIONAL, San Francisco—Zello Troupe; The Swickards; Mr. and Mrs. Esmond; De Garmo and Keough; Blockson and Burns; The Coopers. BELL, Oakland—Joe and Myra Dowling; Mallia and Bart; Dolph and Susie Levino; Royal Musical Five; Kikuda; Smith and Brown. WIGWAM, San Francisco—Shermann and De Forrest; Mr. and Mrs. Arthur Young and company; Adler Trio; John Fields, Jr.; Mizuno Trio. WASHINGTON SQUARE, San Francisco—Amelia Mazette; O'Brien and Darragh; Jimmie Mack; Bonnie Cruz; La Vail Sisters; Heliene Neilsen. NOVELTY, Stockton—Sam Hood; The Pelots; Jos. F. Kelter and company; La Selle Trio. NOVELTY, Vallejo—Sam and Ida Kelly; Joe Hardman; Luken's Bears. LOS ANGELES, Los Angeles—Marzella's Birds; Fannie Frankel; Kenyon and Healy; D. A. Flint and company; Plafrey and Hoefler. WALKER, Los Angeles—O'Connor, Saunders and company; Patterson's Statues. DENVER, Jan. 9—Goldwin Patton company; Geo. Yeomans; Musical McLarens; Pastor and Merle; Devoy and Dayton Sisters; Kessley's Marionettes.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of January 10, 1909:

PANTAGES-EMPIRE, San Francisco—A Night with the Poets, 12 people; Walhour Troupe; Henry and Young; John Rucker; Boulden and Quinn. WIGWAM, San Francisco—Eugene O'Rourke and com-

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. See O. S. BURNS, Representative. Office: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

pany; Farnon, Wills and Ramsley; Emil Suber. PANTAGES, Sacramento—Four Johnson Students; Conn, Downey and Willard; World's Comedy Four; Martelli and Albani; The Bernsteins. NOVELTY, Oakland—Baptiste and Franconi; Thomas and Payne; The La Moines; Fred Lancaster. EMPIRE (Jose), San Jose—Ferra; Maddern and Fitzpatrick; Morse & Brown; Eldora; Rickshaw Octette; Ah Sing Foo; Francisco Murracci. CENTRAL, Oakland—Mabel Pierce. EMPIRE, Los Angeles—Hanlon and Clifton. GRAND, San Diego—Aloak Serenaders. GRAND, Reno, Nev.—The La Monts; Sid Slapnik; The Blessings; Weston and Trau. THALIA, San Francisco—Fait and company; Dale Sisters; Taharo Arabs; Rose Stevens. PEOPLE'S, San Francisco—The Roselles; Morey and Morey; Billy Jones. COLORADO, Jan. 10—Lillian Wright and Gordon Boys; Ashburn and Hudson; Walter Daniels; Wheeler Earle and Vera Curtis. NOVELTY, Visalia—Hall and Lorraine.

The stage hands of the National gave Sid Grauman a valuable ornamental gold headed cane for New Year's, and the Graumans, father and son, presented Archie Levy with a costly carved Japanese ebony center table. It is so hefty that when Archie wants to move it he calls in his neighbors to help him.



## Vaudeville Notes

The clever vaudeville team, Eddie Barnes and Kitty Edwins, are one of the features of the North Brothers' stock company, now playing the Lyric Theatre, St. Joe, Mo.

Undue haste to purchase a ticket to Chicago and the nervousness displayed by E. J. Burk, who gave St. Louis as his home, led to his arrest in Fort Worth, Tex., on January 3, and to the discovery that the safe aboard the train conveying a Wild West circus (known as the 101 Ranch) to Fort Worth had been blown during the night and robbed of \$15,000. When asked to explain the possession of \$750 in silver coin which he carried in a leather satchel, the man, formerly an attache of the circus, told of the robbery, declaring that he had been made the tool of a professional safe-blower, who had escaped with the rest of the money. The robbery occurred as the train was nearing Fort Worth.

It is reported that the Victory will open in vaudeville.

The People's, out in the Mission district, has gone back to 10 cent vaudeville again.

The Pantages-Western States Vaudeville Association will play their people at the Jose Theatre in San Jose hereafter, and use the Empire for another line of business.

Sid Grauman says he will make his big double show benefit for the Italian earthquake sufferers at the big Dreamland a \$5,000 one if he has to fight Sam Harris, manager of the Wigwam, a twenty rounder for the managerial championship of San Francisco in the sporting addition of the show.

The death of Barney Reynolds, the Dutch comedian of fifty years ago, occurred in Cleveland, Ohio, on January 5, from heart disease, at the age of 72 years. Many an old theatregoer will remember him; a little fellow and an excellent performer with a fund of dry humor that seemed exhaustless. Reynolds was one of the first of Dutch comedians, and visited San Francisco many times during his stage career in minstrel, variety and farce comedy companies, and was always the gentleman on and off the stage.

The stock of the Empire Theatre Company was distributed into a number of hands before Alex Pantages purchased into it, and it became the Pantages-Empire Theatre. The theatre has been more overburdened with riders since, and to relieve the pressure of too many associate managers, Mr. Wise and Marcus Bloom, two of the original stockholders, disposed of their interests to their associates last week.

The return of Joseph and Myra Dowling to the National in the vaudeville rotations around the continent recalls a tragic episode in San Francisco in 1873. James M. Dowling, father of Joseph Dowling, was one of the early stage managers on the Coast. He officiated in that capacity at Maguire's Opera House on Washington street, the first theatre built in San Francisco, for several seasons, and was also manager of the Metropolitan Theatre on Montgomery street, between Washington and Jackson streets. This was the heart of the city at that time. One night after the performance, Dowling with some actors dropped into the Pup

saloon to lunch. While there Johnny Truers, an eccentric comedian, and George C. Thompson, who obtained fame for his "Old Joe" song, had an altercation in which Truers fired a shot at him. The bullet lodged in Dowling's groin and caused his death. James M. Dowling was a dramatically classic man. It was the era of Shakespeare's plays and he had staged hundreds of them and was schooled in them. When asked about his wound he quoted Horatio's words, "It is not as deep as a well, nor as broad as a church door, but it will do." Shakespeare has vanished from the stage, alas, and there is no time in this age of greed and sensualism to read the works of the great master. How many of our young readers can tell from what play the above extract was quoted?

Esther Rujaero and Evelyn Selbie open in their new sketch, Devotion, at the Novelty in Vallejo, with the S. & C. city time to follow.

D. J. Grauman has been appointed sole representative for the White Rats of America for the territory commencing at Omaha, extending north, including Canada, south to Texas, and taking in all the states on the plains and on the Pacific Coast. He will look after the members' professional welfare and is empowered to also negotiate and further the society's business interests in any way he can in this wide-spread district. The latitude is wide and new booking routes or even White Rats theatres may materialize out of the move.

Manager Harris has made the greatest scoop in vaudeville here in engaging ex-Champion Jim Jeffries for a week at the Wigwam. It will probably be the means of his entering the ring again to try results with Jack Johnson.

Dolph and Susie Levino, who are at the National, carrying all before them this week in their original, clever and laughable act of Hypnotizing a Wife, are no strangers in San Francisco. They established themselves as favorites here several years ago for their good acting and as managers and producers. They have a record worth recalling. When Dolph Levino was a boy he started out in life as an artist, with rare natural gifts, as may now be seen in his stage superior crayon drawing sketches, but the allurements of the theatre were stronger than those of art. He built a Levino Hall in Cardiff, Wales, for vaudeville purposes, and afterwards turned it over to Oswald Stoll as one of the houses of his now great circuit of theatres. Dolph and Susie Levino then toured America. Returned and toured Great Britain, took an extended trip over the Harry Rickard's Australian circuit. Back to England again, and to America, also. Levino is a fine comedian and Mrs. Levino is a superior singer and a spirited and vivacious actress, who fully shares the success of their bright comedy.

Juliet Chandler is in town from Eureka on a two weeks' visit.

Odell and Whiting and Nagle and Adams have just concluded an engagement in Eureka at the Empire Theatre.

## New Theatre for Pasadena

Pasadena is to have a new theatre. It will replace the Jewel on West

THE LITTLE GIRL OF THE GOLDEN WEST

## Zena Keife

Four seasons Keith & Proctor Circuit. Home again. Sullivan & Considine Time. Archie Levy, Agent

## George Yeoman

JEST A JERMAN JESTER

Address Archie Levy

## George De Voy & Dayton Sisters

IN AN ECCENTRIC SINGING AND DANCING ODDITY

Sullivan & Considine Time. Address Archie Levy.

Colorado Street, and the building will be remodeled by its owners, while the show place will be under the management of G. D. Porter. Mr. Porter, it will be recalled, was the manager of the Pasadena Grand Opera House at one time. The house will be so rebuilt that it will seat 400 people with comfort, and the floor will be slanted so that all can see. A stage 20 by 25 feet will be constructed and the scenery for the stage is already being painted in Los Angeles. Straight vaudeville with two illustrated songs and one moving picture will be given twice each evening and on Wednesday and Saturday matinees. In keeping with the popular name of Pasadena, the house will be known as the Crown Vaudeville Theatre, and it is expected that it will be in shape for the opening in about three weeks. It will be closed on Sundays.

## Form Moving Picture Trust

A \$15,000,000 merger, according to an announcement made Wednesday night in New York, will end a moving picture war that has been in progress for many months. The merger will result, it is stated, in crowding out of business nearly 50 per cent of the moving picture places.

## New Theatre of San Jose Now Plays Vaudeville

The following will explain an important change in the amusement situation in that city:

You are cordially invited to attend the reopening of the Theatre Jose, Sunday evening, January 10, 1909. Come and see the coziest, prettiest vaudeville house on the Pacific Coast. The Theatre Jose is dedicated to high-class 1909 vaudeville attractions. Sincerely yours,  
JOSE THEATRE CO.  
HARRY BERCOVICH,  
Pres. and Mgr.

## The Wigwam Signs Jeffries

Jim Jeffries, who made a hit and a small fortune on the stage after defeating Sharkey and Fitzsimmons, first in minor parts and then as leading man, says he likes the footlight boxing game better than the "dead-earnest" ring and is not averse to going back to it. Speaking of the proposition made to him in San Francisco for a week's engagement, he said the other night: "Say, I'll have to go after that, sure. They offered me

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

\$3,000 to appear up there for one week, and that's about the easiest coin I ever heard of. There has been nothing definite arranged and I don't know just when they want me to appear, but if they come through with the coin I'll grab it." The engagement opens tomorrow.

## Value of Norris & Rowe's Circus

The appraisers appointed to appraise the Norris & Rowe Circus property have reported to Referee in Bankruptcy Ed Martin at Santa Cruz. They have appraised the property at \$37,254. The liabilities are about \$57,000. The property, including animals, tents, wagons, etc., will now likely be sold for what they will bring, which will probably be much less than the appraised value.

## Actors Arrested for Performing on Sunday

NEW YORK, Jan. 3.—The police today arrested several performers at the so-called Sunday concerts. At Hammerstein's Victoria Theatre four men were taken into custody following their presentation of a schoolroom sketch in which the actors were said to have been made up as teachers and pupils. The acting manager of the theatre, Aaron Kessler, was also arrested. The Theatre Managers' Protective Association made public to-day resolutions protesting against the enforcement of "blue laws."

KARL MCVITTY writes from Portland, Ore., that his Jane Eyre Company will play three weeks in that city at the Star Theatre, presumably changing bills weekly and then repeat that programme in Seattle.

DESPITE the efforts made to suppress all information, it was learned in Sioux Falls last week that Circuit Judge McCoy has granted an absolute divorce to Mary Aloie Goodwin Gilmore from Paul Gilmore. Desertion is given as the reason. The married life of the Gilmores has long been an unhappy one.



**..AMERICAN THEATRE..**

Next Attraction—One Week Only  
Commencing Sunday Matinee, January 10th  
THE SHOW OF THE SEASON

COHAN & HARRIS present

# 50 Miles From Boston

Geo. M. Cohan's New Musical Play

ALL GEMS—My Small-Town Gal, Harrigan, Jack and Jill, Waltz with Me, Ain't It Awful, Boys Who Fight the Flames—Music that will make you whistle

BIGGEST HIT IN YEARS

NOTE THE GREAT CAST—Hazel Lowry, Jos. M. Sparks, Suzanne Leonard, Westford Wilmer, W. Douglas Stevenson, Chas. Willard, Walter P. Richardson, Alf. Helton, Thos. Emory, Percy Helton, Ella Sothorn, Mae Helton, Kathryn R. Perry, Russell Pincus, Lester Templeton, Stanley Fields and

PERFECT COHAN CHORUS

## Personals

WARDA HOWARD has joined George Howard's stock in Vancouver, B. C., to play leads.

HARRY ALEXANDER has joined the business staff of the Lambardi Opera Company.

The Myrtle Vane company on December 14 produced in San Diego The Red Mountain Hut, and scored a decided hit.

Gossip in society and financial circles of New York has it that William K. Vanderbilt, Jr., and his wife, who was Virginia Fair of San Francisco, have become estranged. Some who claim to know assert that the cause of it all was the preference the millionaire showed for the society of Mme. Lina Cavalieri, the grand opera singer. Others assert that the couple are at outs over financial matters. Inquiries at the Vanderbilt mansion and the home of Mrs. Herman Oelrichs, sister of Mrs. Vanderbilt, met with stony silence.

## Valencia

After a run of two weeks The College Widow will be played for the last times at the Valencia Theatre Sunday afternoon and evening, and on Monday night Prince Hagen, a fantastic drama in four acts and six scenes, by Upton Sinclair, will be presented for the first time on any stage. The story, in brief is as follows: Gerald Manning, an impoverished poet with a passion for music, particularly the Wagnerian operas, strains from which he plays on his violin, is camping in the heart of the Canadian woods, when his solitude is broken into by the visit of a pleasure party traveling in all the style of rich New Yorkers. After the departure of the merry tourists, one of whom, the petted daughter of a money king, has awakened a sudden and violent feeling of love in Manning's breast, the poet turns to his violin to seek solace for what he knows is his hopeless passion. As he plays snatches from

Siegfried, answering melodies come from invisible musical instruments throughout the forest, and as he listens in amazement the music increases in volume; shadowy forms appear from behind trees and rocks and materialize slowly into dwarfs whom Manning quickly recognizes as "nibelungen," until now generally supposed to be unreal, imaginative elves of Richard Wagner's own creation. The nibelungen speedily convince him that they are very much alive, however, and conduct him to a great cavern in the rocks, out of which issue great clouds of steam. Their descent into the bowels of the earth to Nibelheim, the up-to-now mythical kingdom whose subjects have for centuries controlled countless millions in gold, is shown by an ingenious piece of stage craft. The change from the woodland camp to the glittering throne-room of the Nibelungen palace is made in the dark in less than sixty seconds. Prince Hagen, "the son of violence and crime," as the king of the Nibelungen puts it, is now introduced into the action. His return to earth with Manning, the poet, and his success as the controller of the world's gold supply are told in the most unlooked-for way. The ensuing scenes are laid in a Bowery saloon, a Fifth Avenue mansion and a Newport country seat, with Prince Hagen always dominating every situation. That he cannot win the magnate's daughter and thus crown his other triumphs, but must allow himself to be defeated by a sleeping powder and be carried back to Nibelheim is in no way contradictory to the general story. With Prince Hagen removed from earth and Manning free to marry the girl he loves, the ending is entirely satisfactory to all concerned. There are twenty speaking parts in the play. Robert Warwick will be cast in the title role. Thomas MacLarnie will be the poet, a part that should fit him to a nicety, and Blanche Stoddard will have a splendid opportunity of doing some excellent acting and wearing some

magnificent gowns as Estelle Isman, the heiress. Pretty Beatrice Nichols will reappear as Joe, a Canadian boy, and Lillian Andrews will also be seen again after a two weeks' vacation as Mrs. Isman.

## Alcazar

Sweet Kitty Bellairs, which is to be given its first presentation west of Chicago next week, was written by David Belasco, who found his inspiration in Egerton Castle's charming tale, The Bath Comely. In the cast are thirty-five speaking people and a small army of silent supernumeraries, and each of the four acts unfolds a set of gorgeous stage pictures. Three of the scenes are laid in Bath, the British spa made famous by Beau Brummell and Beau Nash and other foppish celebrities of the Gainsborough period, during the French republican wars, and the men are hardly less frilled and furbelowed than the women. Dashing soldiers and men of fashion, patched and powdered matrons and maids, compose the dramatic personæ. In the title part Evelyn Vaughan will have one of the most congenial roles she has ever played. The character rapidly alternates between serious and lightsome moods, and at all times is intensely engaging. In both these phases of interpretation Miss Vaughan has shown a high order of talent since she came to the Alcazar, so it will be akin to a double treat to witness her as the winsome and capricious Kitty. It is urgently requested that the audience be seated before 8:10 o'clock p. m., as the prologue is not only a captivating feature of the performance, but serves to convey much enlightenment as to the scenes which are to follow.

## Orpheum

The Orpheum has certainly started the New Year auspiciously, for the present program is of extraordinary merit. For next week the bill is particularly attractive. The Three Yoscarys, eccentric comedy acrobats, will be the headliner. Attired in modern costumes and encumbered even with heavy overcoats, they perform marvelous athletic feats. Mr. and Mrs. Gene Hughes, comedians of refinement and great ability, will present a dainty comedy by Fred J. Beaman, entitled Suppressing the Press. Rogers and Deely, who played a too short engagement of one week only recently, will return with their clever and diverting skit, The Singer and His Valet. Next week will be the last of De Biere, the marvelous illusionist; those charming Terpsichorean artists, the Rooney Sisters; the famous Parisian dancers, Les Salvaggis; Hibbert and Warren, and also of that splendid light comedian, Wilfred Clarke, and his clever company in the delightful comedy, What Will Happen Next?

### SCENERY

**The Chas. F. Rosa**  
Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

### Theatrical Dressmaker and Costumer

A large assortment of made-up wardrobes for stage, also orders taken. 11 Jones St., room 515.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13c M; roll tickets, 12c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrius Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

**PACIFIC COAST FILM EXCHANGE**  
721 Fillmore Street. Phone West 3037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

The Theatrical Hotel of Los Angeles



**King Edward Hotel**

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

**J. B. REIGHLEY**

**Theatrical Hauling**

Promptly Attended To

Telephone Market 1601

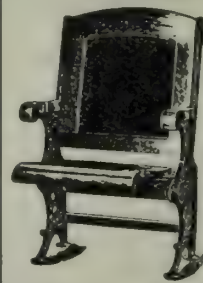
660 Guerrero Street, Bet. 18th and 19th

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

**MISS E. MATTINGLY**

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.



Opera, Folding and  
Assembly

**Chairs**

Full Line

See Samples at

141 to 145

Grove Street

SAN FRANCISCO

The

Whitaker & Ray Co.

## No Pirating

OF

**Morrison's Faust**

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Do you contemplate going to HONOLULU? If so, communicate with

**J. C. COHEN**

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Maud Adams and Eddie Foy Are Strong Broadway Amusement Hits

NEW YORK, Jan. 3.—That the drawing power of Massenet's *Thais* is undiminished was proved last Monday night by the large audience present in the Manhattan Opera House. Mary Garden sang the title role, and Maurice Renaud gave again his fine interpretation of the monk, Athanael. Mr. Campanini conducted. At the Metropolitan the double bill of *Cavalleria Rusticana* and *Le Villi* was repeated. In Mascagni's opera the cast included Emmy Destinn as Santuzza, Maria Gay as Lola, Enrico Caruso as Turiddu, and Pasquale Amato as Alfio. Both Miss Destinn and Mr. Caruso were in excellent voice. The cast of *Le Villi* was the same as at the previous performances, with Frances Aldo, Alessandro Bonci and Pasquale Amato. Mr. Toscanini conducted at both operas at the Metropolitan. \* \* \* The grand opera war broke out in Baltimore last week, when the sale of seats began for both the Manhattan and the Metropolitan opera companies. Although the Metropolitan company does not open until several days after the Manhattan company has gone, its seats were placed on sale along with those of the other company. This action has aroused the ire of the Manhattan management, who declare that the other people should have waited a while. Will J. Guard, who represents Mr. Hammerstein, said: "We are astonished at the Metropolitan company opening its sale when its season does not begin until ten days after our second performance, and it is regarded as unprofessional and very strange that this company should adopt such tactics. Mr. Hammerstein is not seeking an operatic war and is coming to Baltimore as the result of a year's solicitation on the part of the Lyric management. There is no axe to grind and if the public responds as it did in Philadelphia Mr. Hammerstein can probably be persuaded to visit here regularly during the season." It is noticeable, too, that the Metropolitan has made some changes in its casts so as to bring the most popular stars in its earliest production. It wouldn't surprise me if, out of two first-class companies fighting for business here in the East, San Francisco might get a taste of opera before the song birds go home. \* \* \* Like all the other Belasco productions that have been warmly welcomed when in the course of their journeys they have come to the Academy of Music, The Warrens of Virginia, which arrived there last week for an engagement of two weeks, was no exception to the rule. The breadth and depth of the Academy stage give room for two splendid pictures in the wildwood of the first act and the rose garden of the closing scene, and the beauty of these settings was applauded, as well as the fine achievements of the actors. Frank Keenan, as General Buck Warren, retains all the distinction which made his presentation of that character so notable at the Stuyvesant Theatre last winter, and the charm of Charlotte Walker in the part of the General's daughter is undiminished. The cast in all important respects remains unchanged. \* \* \* It was hardly to be expected that Maude Adams could efface the memories of

J. M. Barrie's *Peter Pan* in a single night, even in a new play from that same gifted author's pen. Yet in spite of that exquisite idyl and its beautiful blend of humor and fantasy, of pathos and the tender emotions which spring from the depths of human nature, she easily made her way last week to pinnacles of comedy equally high and not less lovely in Mr. Barrie's wonderfully acute and subtle study of Scotch character, *What Every Woman Knows*. The event at the Empire Theatre was what might have been anticipated for Miss Adams's return to New York in a play, the praises of which have been on the tongue of every recent visitor in London, where it has been running four months. The initial audience was as large and as fine as any Broadway playhouse could assemble. The applause was almost unending, and it was as sincere as it was long. It became impossible to keep record of the number of times the curtain rose and fell. It seemed that the crowd could not have enough of Mr. Frohman's most gifted star and of her new leading actor, Richard Bennett, who made a long stride forward in his profession and established a new mark in his career. \* \* \* A crowded house welcomed Eddie Foy at the Casino Theatre last week, when for three hours it laughed over and applauded the latest musical success of the season, Mr. Hamlet of Broadway. The book is by Edgar Smith, the lyrics by Edward Madden and the music by Ben M. Jerome. It contains many novel features and should remain on Broadway for an extended run. Theatregoers will recognize in it the type of musical mixture of farce, extravaganza and simple comedy, famous on the Casino stage in the past. From the rise of the curtain there is constant action, the flimsy plot of the piece being swept along by a sort of musical hysteria. The songs are uniformly good. Eddie Foy, a comedian by nature, won new laurels both as Joey Wheeze, the clown, and as Hamlet, the melancholy Dane. His song, *Everything Depends on Money*, in the first act, made a hit. As Hamlet he succeeded in making the sublime ridiculous. A particularly winning feature of the performance is the song and dance of Mr. Foy and a children's chorus, entitled *When I Was a Kid Like You*, and the efforts of the children to dance like the grown-up chorus was extremely amusing. Maude Raymond, both as Molly Brown, the Adirondack belle, and as Ophelia of Broadway, deserves great credit for her performance. James F. Cook as Amelie, the trained bear, merits honorable mention. \* \* \* Liebler & Co. have definitely arranged for a play in which to present Viola Allen this season. The new play is to be called *The White Sisters*, and has been written by F. Marion Crawford. It is an original play in four acts, and while it follows to some extent the same plot as the author's novel, now running serially in a magazine, the play was written first and the novel prepared some months later. Miss Allen will be seen in the new play about January 25 in this city. The company has already been engaged and rehearsals will begin

next week. \* \* \* Olga Nethersole is preparing to branch out as a theatrical producer in addition to managing her own tour in *The Writing on the Wall*. One of her first ventures as a manager will be the tour of Mary Mannering, who will star next season in a new play. Miss Nethersole has in reserve, it is said, a new play by Asa M. Steele, which is as yet unnamed. Miss Nethersole has also sold the Western territory rights to *The Writing on the Wall* to her brother, Louis Nethersole, who will send out a second company as soon as he arrives from Australia, about February 1. \* \* \* The Shuberts have announced that after the conclusion of his present season in *The Pied Piper*, De Wolf Hopper will abandon the field of comic opera and musical comedy to devote all his efforts to legitimate comedy. The *Pied Piper* has one more week to run in New York, and Mr. Hopper will continue to star in this piece until next summer. Mr. Hopper returns to the field in which he already has made a success, for he began his career as the star and manager of a "legitimate" comedy company and won his first laurels in a "legitimate" comedy role. He has at different times played Falstaff in *The Merry Wives of Windsor* and David in an all-star production of *The Rivals*. ROB ROY.

### Spotlights

The Minstrel Maids company closed week before last and a part of the company left for their homes in Seattle. Will Burnham, the clever agent of the company, has signed to do concert work for Impresario Niemann, who has several big attractions ready for the road.

The music incidental to the four acts of *Prince Hagan*, Upton Sinclair's new play to be produced at the Valencia, will be one of the striking features of the production, and is from the fluent pen of Herman Heller, the talented leader of the Valencia orchestra. Wagnerian themes from Siegfried, Das Rheingold and Götterdämmerung have been developed in a most surprising way by the young composer and will be interpreted by an orchestra of twenty picked men. A



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right. Write for Prices. Front and Sheridan Sts. Portland, Oregon

### Wanted

When in Southern California write the EMPIRE THEATRE, SAN DIEGO. Good acts and singers wanted at all times. Salary no object. Address H. H. BOSLEY, Manager.

### NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty. 418 Turk St., San Francisco. Phone Franklin 2312.

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. 819 & 821 Van Ness Ave., San Francisco

quartet for strings at the opening of the second act is said to be particularly beautiful.

A fire that broke out at 12:15 o'clock Wednesday morning in the Baldwin Theatre and office building in Springfield, Mo., completely destroyed that structure and a number of other buildings in the business district and badly damaged the Colonial Hotel. The total loss is estimated at \$250,000. The fire was caused by the explosion of gas in the basement of the theatre.

There is a starry season ahead for the patrons of the Van Ness Theatre, for the bookings for the near future will bring out E. H. Sothorn, Richard Carle, Lillian Russell, Marie Doro, Ethel Barrymore, John Drew and Maude Adams.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## Wanted

### Central Comedy Company

JUVENILE WOMAN, WITH SPECIAL-TIES

PIANO-PLAYER, LADY, WHO CAN PLAY PARTS

A GOOD ADVANCE MAN—MUST BE A WORKER

Others write, those doing specialties given preference.

Address as per Route—

Angels Camp, Jan. 8, 9, 10; Jamestown, 11; Tuolumne, 12; Soulsbyville, 13; Sonora, 14.

## Majestic Theatre ....Chico....

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



C. F.

### Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture. Post Office Cabinets. School Supplies.

1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

## Monroe Salisbury

Leads

Mrs. Temple's Telegram



## English King The Real Manager

Among the English king's many prerogatives, dating from ancient times, is the control which he exercises through the lord chamberlain of his household over all the theatres and music halls of the United Kingdom. Availing himself thereof he has just caused it to be known that no public entertainment is to be given in a theatre or music hall on Sundays, or Christmas day, or on Good Friday, "unless under very exceptional circumstances," and then only if the programme of that particular performance has been previously submitted to the lord chamberlain's department and received its imprimatur.

The Works Theatre, Monterey, will open with moving pictures on February 1st.

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### FRED S. CUTLER

At Liberty  
Agent in Monterey. Just closed with Rich-  
ard Jose after a season of 10 weeks.  
Care of Dramatic Review

### ALFRED J. LAPWORTH

Scenic Artist  
At Liberty Care Dramatic Review

### MARJORY DALTON

Second Business and Singing Specialties  
James Keane Company

### EDGAR R. SINCLAIR

Characters and Heavies  
James Keane Company

### MINA CROLIUS GLEASON

Baker Stock, Portland.

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### GEORGE R. MATISON

Office Manager, on the Coast and  
Care of Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose

### FRANK A. BONNER

Comedian and Characters  
Dramatic Review

### CHESTER STEVENS

Munkall Co., Long Beach

### JULIETTE CHANDLER

Singing and Dancing Soubrette

Margarita Theatre Eureka

### EDESSE FOWLER

Emotional Leads and Seconds  
At Liberty Care Hotel Dale, S. F.

### ARTHUR SHEPPARD

In Stock, Marshfield, Oregon.

### DAN KELLY

Comedian  
Care Dramatic Review

### ARNOLD DUDLEY

Comedian  
Yankee Doodle Boy Company  
Care of Dramatic Review

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

At Liberty

Care Dramatic Review

## KERNAN CRIPPS

Leading Man

Ed Redmond Stock

## Ralph E. Cummings

Care of Dramatic Review.

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



## Mona E. Anson

Character Comedienne—Singing Specialties

At Liberty

Care Dramatic Review

## Virginia Eames

Soubrette and Emotional Ingenue

At Liberty

Care of Dramatic Review

## Harry J. Kennedy

Characters

At Liberty

Care Dramatic Review

## Orville Bunnell - Camille Kearns

Business Manager

Soubrette

At Liberty

Care of DRAMATIC REVIEW

## Millar Bacon

Leading Man

At Liberty.

Care DRAMATIC REVIEW

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty

Care Dramatic Review

### GEORGE SAUNDERS

Characters, Comedies, General Business  
At Liberty Care Dramatic Review

### MINOR REED

Scenic Artist

At Liberty

Address Dramatic Review

### GEO. H. VON BLIX

Valencia Theatre, San Francisco

### AL. G. FLOURNOY

Comedian and Producer  
Address Dramatic Review

### Howard Foster

With Jessie Shirley, Auditorium

Theatre, Spokane, Wash.

### CARRIE CLARKE WARDE

The Cook Lady  
Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager  
Valencia Stock Co., S. F.

### ELIDA VAN BECKER

Soubrette and Ingenue  
Walter Sanford's Dramatic Co.



## Eddie Mitchell

Juveniles

Post Company  
Jose Theatre, San Jose

### EARLE GARDNER

Comedian and Stage Manager  
"Mr. Brown" in Mrs. Temple's Telegram

### ARTHUR HILL

Character Comedian  
Richard Jose Company. Permanent address  
437 Nineteenth St., San Diego

### MARY HARVEY-BARBOR

Leads (Versatile)

3d Ave. Theatre, Seattle

### WILLIAM MARION

Leads and Heavies  
Care Dramatic Review.

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### MILDRED FITZGERALD

(Formerly "Little Mildred," with  
T. D. Frawley)  
Soubrette and Ingenue Novelty, Fresno

### MARION TIFFANY

May Nannery Co.  
On Tour Care Dramatic Review

### MAXWELL ALEXANDER

Scenic Artist  
Care Dramatic Review.

### GEORGE W. STANLEY

Characters  
Care Empire Stock Co.

### FREDERICK GILBERT

Leads and Heavies  
Pickwick Stock, San Diego



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAT LIBERTY  
INGENUES  
Address Care Dramatic Review**Alf. T. Layne Daisy D'Avra**Del S. Lawrence Co.  
Garden Theatre, San Jose**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**In Stock—Portland, Ore. *The Bungalow***Robert Leonard**Valencia Stock  
San Francisco**Harrington  
Wheeler**

Just closed an eight months' successful season with our own company. At liberty—stock or production.

**Metta  
Chamberlain**LEADING BUSINESS  
Address, Dramatic Review.**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**Character Comedian Leading Woman or Heavies  
At Liberty Care DRAMATIC REVIEW  
461 Eleventh St., Oakland. Phone 3431 Oakland**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**L. VICTOR—Gillard—MAY ROBERTS**Strong Dramatic Characters Emotional, Leads and Heavies  
Mrs. Temple's Telegram**Thurlow White**

Stock Address, DRAMATIC REVIEW

**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**LEADING WOMAN  
Richard Jose Company Care DRAMATIC REVIEW**Al Hallett**

Myrtle Vane Co. Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW**Charles E. Gunn**Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW**Walter H. Newman**LEADING BUSINESS  
Re-Engaged Richard J. Jose Co.**Graham Earle**Stage Director  
Rosabel Leslie Co., Tucson, Ariz.**J. Lionel Swift Daisy A. Swaybel**Comedian Soubrette  
At Liberty Care DRAMATIC REVIEW**Harry C. Bradley-Lurelle Waters**Light Comedy and Characters Heavies and Characters  
At Liberty Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



## Testimonial for Sembrich

A committee has been organized in New York to raise funds for a testimonial to be presented to Mme. Sembrich, of the Metropolitan Opera Company, at her farewell appearance in February. In a letter inviting subscriptions, which was sent out, the committee says: "Mme. Marcella Sembrich celebrates this year the twenty-fifth anniversary of her first appearance in America, and also announces her retirement from the operatic stage. As an artist, Mme. Sembrich occupies an unusual position. By her gifts of voice and rare intelligence, her devotion to her art and fidelity to the highest ideals, she has rendered invaluable service to music. As a woman she is so sincere and lovely in character, she is beloved by all. This, therefore, seems a proper

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

occasion to present to Mme. Sembrich a gift that shall be a tribute not only of admiration, but of love." August Belmont is treasurer of the committee. One member is Mrs. Julia Ward Howe, who heard in 1825 the first performance of The Barber of Seville in New York. The committee consist of the directors of the Metropolitan Opera House, leading musical critics, prominent women patrons of music, Emma Eames, David Bisham, Frank and Walter Damrosch, Mark Twain, William Dean Howells and others. •

## The Portland Orpheum Is Still Holding Its Splendid Patronage

Portland, Jan. 4.—On New Year's eve the Portland Local, T. M. A., No. 36, took a benefit in this city, and the event was successfully carried out in every respect. The Orpheum and Baker Theatres were the theatres donated to the "boys," and the entertainments, which were on the vaudeville line, commenced at 11 P. M. and ran into the new year. Professional talent from all the theatres lent their aid, and as a result the lodge cleared up over eleven thousand dollars. Heilig Theatre (Cal. Heilig, mgr.; William Pangle, resident mgr.): John Cort's Alaskan returned to this theatre and opened last night to a good house. The piece has been improved wonderfully, and the company is also better in many respects. Edward Martindel is found playing Totem Pole Pete again, and last night scored big in the role. He is a capable actor in every way. Forest Huff sings the tenor role, and is an improvement over his predecessor. The scenery is excellent, and the costumes also come in for words of praise. Next week, Florence Roberts. Ben Hur is an early booking. Bungalow Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): Izetta Jewel made her first hit with Portland theatregoers last season when she appeared in Zaza at the Baker Theatre, in the stock company. Last night she duplicated the feat and again impressed upon us that Zaza is about the best thing this talented lady does. Her work is of a high order, and she gives a fine interpretation of the part. Sydney Ayers is Bernard Dufresne, and got all that is possible out of the role. Donald Bowles again was found playing Cascart and is capital in the part. Mrs. Mina Gleason was Aunt Rosa, and William Gleason was DeBrissac; both were equal to all demands. The staging of the play is a work of art. Next week, Masters of Men. Baker Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): The Devil's Auction is the bill for this week. It opened yesterday to big houses, in fact S. R. O. was in evidence last night. The company is not better nor any worse than the usual Devil's Auction companies coming this way for the past ten years. The Sisters Plunkett are the best of the ladies, in fact of the company. The scenery is kept up well. Next

week, Babes in Toyland. Orpheum Theatre (C. N. Sutton, mgr.): Last week's bill was a good one, headed, as it was, by George Primrose and his company of dancers. Primrose is a great favorite in this city, and was welcomed at every performance. Commencing tonight, Julie Herne and company are headliners; Jewell's Manikins; Murray Sisters; Josselin Trio; White and Simmons; Cook Brothers, and Mr. and Mrs. Alison. Star Theatre (J. E. Ericson, mgr.): This bill at this house for this week is Jane Eyre. This old-timer has not been done in this city for many years, and it was welcomed yesterday by good houses. The company is good. Dorothy Turner plays the name part in good style and displayed good talent. Edwin Scribner and E. R. Bonner were the best of the men. Next week, Thorns and Orange Blossoms. Lyric Theatre (Keating & Flood, mgrs.): A Southern drama is offered this week at this house by the stock company—Tempest and Sunshine. Orral Humphrey gave a good performance yesterday of the leading role. Charles Connors kept the audience well in hand in the comedy part. Corrine Walton also did excellent work, as did Ralph Belmont. Next week, A Gambler's Devotion. Grand Theatre (J. E. Ericson, mgr.): Creole is the headliner; Joe Deming & Co.; Stephen Gratten Co.; Gus Bruno; Sabine and Vero, and Fred Bauer. Pantages Theatre (John Johnson, mgr.): Florenz Family are headliners; Kohler Trio; Abrahams and Johns; Burton and Brooks; Brandon and Wilson, and Jean Wilson. A. W. W.

## Personals

The Herbert Cramer stock of Marshfield and other Coos Bay points reports a satisfactory business. The company is composed of Howard Nugent, Edesse Fowler, Florence Bell, Lawrence Floyd, Minnie Janicki, Herbert Cramer, Frances Field and George Morgan.

IN THE role of Jules Beaubien, the hero of Eugene Walter's play, The Wolf, Andrew Robson has by far the best fitting role of his career. The production of this play by the same man who wrote Paid in Full is said to

be one of the most successful attractions of the year. Its engagement here is limited to one week.

OSCAR HAMMERSTEIN has announced that he has signed a contract with another new tenor, John McCormack, who is said to be probably the first Irishman ever engaged as a leading grand opera tenor by an American impresario. McCormack, who has created a sensation in England, is tall, handsome and 24 years old. Some critics say he has the most beautiful tenor voice of any singer before the public. He will make his first appearance in America at Hammerstein's Manhattan and Philadelphia opera houses early next season. McCormack was born of humble parentage. People of means, who were attracted by the beauty of his voice, sent him to Milan to study. He made his first important appearance at London ballad concerts, and had immediate success. His path to Covent Garden

was then easy, and he made his debut there in October, 1907.

ROSE EYTINGE has left Portland, Ore., at the age of 70, to spend her remaining years in the Actors' Home for Aged Actors on Staten Island, N. Y. Miss Eytinge's health is badly impaired, and she decided to pass the rest of her life in retirement. Rose Eytinge's stage career covered fifty-five years and was one of the most remarkable in American histrionics. After years in Boston and New York she appeared with Booth, and immediately became a favorite. Her greatest triumphs were in New York and London. As the wife of George H. Butler Consul-General in Egypt, she was presented at most of the European courts. She was a friend of the Prince of Wales, Charles Dickens, Gladstone and many other noted men. She was presented at Napoleon's court and has declared that Eugenie was the original peroxide blonde.

## Van Ness Theatre

8 NIGHTS STARTING SUNDAY JANUARY 10th  
Matinee Saturday

## The Cohan and Harris Comedians

In Frederic Thompson's Massive Production of the Famous International Comedy Success

# Brewster's .: Millions

By WINCHELL SMITH AND BYRON ONGLEY

A Dramatization of Geo. Barr McCutcheon's Famous Book

SPLENDID CAST  
HEADED BY ROBERT OBER

GREATEST SHIP SCENE AND STORM EFFECTS

Ever Witnessed on the Stage—Exactly as Presented Here Last Season

## FOR RENT

By the Day, Week or Month

VICTORY THEATRE - - - - SAN FRANCISCO

For Terms, etc., Inquire at Pantage's Empire Theatre, Sutter St., San Francisco



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, January 16, 1909

No. 21—Vol. XIX—New Series



Darrell  
Standing



## Heard, But Not Seen, Are The Actors Behind Talking Picture Screen

"Ha-ha-ha-ha!" The mocking laughter of his Satanic Majesty echoes through the moving picture theatres in many towns just now, where the Actologue Company is playing *The Devil*. The Actologue Company is a small but energetic body that attends to the vocal part of the plays which are being presented on the moving picture screen. Presentations of this sort form a new chapter in the history of the popular shows at these small theatres an enable their patrons to see condensed versions of well-known plays at an astonishingly low price. An interesting place is the small space behind the scenes. Directly behind the sheet is a small platform, on which the actors stand to deliver their lines. They are able to see the action transpiring on the sheet quite as well as the audience in front. Ingomar, which usually requires a cast of at least ten, exclusive of supers, is also given by an

petulant little moue when she sees how late it is. She certainly would be late for dinner! "Remember she is my mother," she cries from the top of a stepladder, where she is perched impatiently swinging her toes. And when Ingomar embraces her at those lovely lines: "Two souls with but a single thought; two hearts that beat as one," he accomplishes something of a feat, for the lady in question is at least three yards away. She does not seem in the least disturbed by his ardent embrace, but climbs nimbly down the ladder and makes for the door. As for Ingomar, he steps outside and ignites a cigarette. The "effect man" plays an important part in these productions. He sits at a little table at the side, provided with various sorts of noise-making apparatus, and especially in the farces is kept very busy. Whenever the unfortunate gentleman falls down, he must beat the table with a formidable mallet. He must ring doorbells, arrange for the clattering of horses' hoofs and the like. The actors help him out generously, especially in the farces, which they "rough house" so much that often

January 2, 1909

January 2, 1909

## ROSENER'S

Annual Sale of

### SUITS AND OVERCOATS

\$25.00 Values at

\$30.00 and \$35.00 Values at

**\$15.00****\$20.00**

Out of Town Orders Filled

VAN NESS AVE. AT EDDY ST., SAN FRANCISCO

that the many performances make my acting mechanical. I do just as well at the last performance as I do at the first." Miss Sprague told of a jay who wandered into the show one day. After watching the performance for some twenty minutes, he sought out the manager. "See here," he cried irately, "this here show is a bunco game. I watched them pictures careful, and I seen through the hull thing. No, siree, them pictures don't talk. You

saw a safer playhouse. I built several and have managed the Lyceum in Minneapolis, capacity 2,600; the Family Theatre, New York City, 1,500; Coliseum at Seattle, 2,400, and know something about the requirements to insure comfort and absolute safety. The Pantages is in first-class shape. It does seem funny that after having been constructed under the direction of the fire chief and his assistant, and having been passed upon as safe by all preceding grand juries, that this particular body should single it out for adverse criticism. It is up to date in everything. To avoid being ever left in darkness by the electricity being accidentally cut off, the Pantages can be lighted with gas in an instant, by simply pressing a button. Thomas J. Townsend, assistant chief engineer of the fire department, said to me tonight in the presence of a number of gentlemen, that 'the Pantages is absolutely safe, the safest theatre in the town.' It seems to me that this grand jury report is absolutely unjust."



Actologue Company of three. It can readily be seen that the single actress must be extremely versatile to play the emotional, ingenue and character roles at one and the same time. Here at last is the golden opportunity for the greedy star who insists upon having a one-part play. Ingomar especially is a host in himself, since he also impersonates his numerous barbarians. It is indeed an awful moment when the barbarians rebelled against Ingomar. Perhaps I may be forgiven for trembling for that intrepid actor. But he rises sublime over such minor difficulties, puts them to flight, and even fights a duel with himself, by means of two apparently harmless curtain rods. The company stands on the platform in the conventional attire of every day, and takes turns at sitting down in the one chair the platform boasts. During a pause in the action Ingomar takes off his coat, remarking that it was getting too hot for him, and appears in his shirt sleeves. The bombastic lines form a sharp contrast with the matter-of-fact behavior of the players. "Better death than dishonor," wails Parthenia in horror, taking out her watch with a

they can hardly get their lines over, for laughing. The seat of this infant industry is Detroit, where the companies are rehearsed and then sent out on tour. There are nineteen of these companies out at the present time. They play one or two-week stands and give ten performances daily. The films are for the most part made abroad and the text fitted to them later. The actologue companies provide the text for most of the plays and have a considerable repertoire, including such standard successes as *East Lynne*, *Monte Cristo*, *Way Down East* and *Michael Strogoff*. New plays are constantly being provided, and the management expects to work into Shakespeare before long. A gigantic production of the *Passion Play* is now in preparation. Last summer these companies filled many of the largest theatres in Ohio. The actors are almost all carefully trained, with a stock or road experience behind them. "It is harder than ordinary acting," said Isora Sprague, prima donna extraordinary of one of these companies, "because you have to articulate so carefully and must play several parts, often necessitating a change in voice. But I do not find

got folks behind there what do the talking." Discovered!

## Fire Ordinances in Sacramento

The theatres of Sacramento are having trouble with the fire commissioners. It seems that all cities are at times inflicted with damn fool fire restrictions. Manager Ely of the Pantages has written a letter of protest regarding the attitude of the Sacramento authorities and his protest is eminently just. It is as follows: "The grand jury for some unexplained and apparently unexplainable reason has gone out of its way in its report to condemn the Pantages Theatre, complaining of inadequate exits and other imperfections in its construction. This seems strange in view of the fact that while it was being built the chief engineer of the fire department, Guthrie, was in constant attendance and pronounced it safe as to construction and well equipped with exits to cope with any emergency. The walls are reinforced with steel, and it is by far the best, safest, neatest, and most popular theatre in the city. I never

## The Ten Commandments as Viewed by an Advance Agent

I. Hang around the office two weeks opening (without salary), as there are many errands to do.

II. Get out of town (without excess) with a thousand pounds of pick-ups left over from last season.

III. Force all local managers to play your show whether they care to or not.

IV. Have all trains, on which company moves, leave at nine-thirty a. m., and arrive in time for dinner.

V. Use your own money for expenses always.

VI. Always meet company at train and hand them their mail (manager first).

VII. If stage is small and there are no dressing-rooms, be sure and be on hand that night to beg your company's pardon.

VIII. If printing has not arrived, make some.

IX. Have all theatres and hotels close to the depot, so that the company will not have to ride.

X. Get half page in each newspaper gratis.

The Valencia Theatre management has just had installed a complete steam heating plant, and now the commodious playhouse, both in front of and behind the scenes, is at exactly the right temperature on the coldest of nights and afternoons.





## Thurlow Bergen

Mr. Bergen appears with Florence Roberts in *The House of Bondage*, at the American Theatre, following the engagement of *Fifty Miles from Boston*.

## London to Have a National Theatre

London is to have a national theatre as a memorial to Shakespeare, in which will be enacted the poet's works as well as plays by other English dramatists, living and dead. A number of large private subscriptions have already been promised and the Lord Mayor of London and the mayors in the provinces will be asked to open public subscriptions. A site will be selected in the heart of London, and the theatre will be controlled by a board of trustees chosen from men prominent in the literature, drama, music and education of the day.

## Hammerstein Uses Harsh Words in Philadelphia

Oscar Hammerstein and Philadelphia society came into violent collision Wednesday of last week in the matter of financing the former's grand opera enterprise, and late that night, after various choice epithets, such as "Dutch fool," "brain storms," "spongers," "ingrates," etc., had been bandied about, it was not possible to ascertain which party suffered the most damage. Out of the mass of statements these facts finally crystallized: Hammerstein, failing to get the \$400,000 mortgage he wants on his opera house by Saturday, will on that date abandon his enterprise and rent the property to Klaw & Erlanger as a vaudeville house within two weeks after his notices go out on Saturday. G. Helde Norris, society leader, first lurer of Hammerstein to this city and his legal adviser in the enterprise, is either incontinently "fired" or else has indignantly resigned, Hammer-

stein being authority for the first statement and Norris for the latter. The box committee, composed of the most elect Alexander Van Rensselaer, Andrew Wheeler, C. Hartman Kuhn, Francis E. Bond and Norris—also either have been sent down the sliding board by Oscar or have resigned; the same authorities for the same statements. Norris says after Hammerstein's "calumnies" upon Philadelphia the community will refuse to grant him his \$400,000. The community had refused to grant him the money up to 9 o'clock Wednesday night, despite three ardent sessions of Hammerstein with financiers.

## Spotlights

Robert J. Burdette, Jr., has inherited the taste for pen and ink to be expected of one who bears his name. As dramatic critic for the *Oklahoma City Times*, he writes of *The Winter's Tale*: Those who think Shakespeare "dry" might well learn a great deal from two acts in last evening's production. If interpreted rightly by one who knows the works of the great bard of Avon as thoroughly as does Mr. Hanford, the plays of Shakespeare are indeed replete with interest. Both Mr. Hanford and Miss Drofnah took double roles. Mr. Hanford appeared as Leontes. A first-class company supports these well-known Shakespearean stars.

Neil McNeil, the well-known comedian, is one of the leading people to come here with the production of Victor Herbert's latest success, *The Red Mill*.

E. H. Sothorn is bringing two leading women with him to the Van Ness Theatre. They are Gladys Hanson and Virginia Hammond. Miss Hanson is a Southern girl of rare beauty and unusual dramatic force. Her home is in Atlanta, Georgia, where, until her adoption of a stage career, she was a leader in social circles.

The New York courts have decided that Paul Armstrong took *The Heir to the Hoorah* bodily from a copyrighted magazine story called *The Transmogrification of Dan*, and he must give an accounting of all the profits of the play from the very beginning. There will be a big split-up of money between the widow of H. J. W. Dam, the magazine author and California playwright, and Mrs. Kirke La Shelle, widow of the manager who made the play production.

There are twenty first-class theatres in Buenos Ayres and the city suggests Paris in many respects. The Colon is said to be the finest opera house in the world. It cost \$15,000,000. They have the finest of the world's opera and drama, and the world's greatest players and singers are there from time to time. Duse, Bernhardt and Coquelin have played in the Odeon, where boxes are \$15 each.

Bert Drury, known on the stage as Byron Allenton, was shot and instantly killed on December 28th in Denver at a rooming-house by Bert Bell. Witnesses claim that Mrs. Bell, who was in the room with Drury, escaped the same fate by climbing up a fire escape to the third floor of the

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
 Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.  
**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*Oliver Morosco Enterprises*  
 HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

*The Judge and the Jury*      *The Halfbreed*  
*The Empress and the Soldier*  
*In South Car'liney*

## MOROSCO'S BURBANK THEATRE

Los Angeles, Cal.  
*"The Best in the West"*  
 The Leading Stock House.

## The Hamburger Theatre

Los Angeles, Cal.  
 Cost, \$300,000.00.  
 Opens Sept. 1st, 1908.  
 For time address JOHN CORT

## The Garrick Theatre

San Diego, Cal.  
 MOROSCO & WYATT,  
 Lessees and Mgrs.

## TWENTIETH ANNUAL TOUR OF THE WORLD

Of the Greatest Living Irish Character Actor

## Charles Erin Verner

In His New Versions of

## Shamus O'Brien and Robert Emmett

And an Excellent Supporting Company

**Warning.**—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.

CARL BERCH,  
 Manager

building. Bell and his wife were arrested.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
 1539 Fillmore St. Bet. O'Farrell and Geary  
 San Francisco, Cal.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Masonic Opera House

Marshfield, - Oregon

**W. J. BUTLER**, Manager

Largest opera house and best show town in Southern Oregon. Seating capacity, 1,200; population, 6,000. Steamers twice weekly to and from Portland, Astoria and San Francisco. Good attractions wanted at all times on percentage.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

## FARRAGUT Theatre

Vallejo, Cal.

**WM. T. O'DONNELL**, Lessee and Mgr. (The Navy Yard Town.) 3,000 employees; population of town is 12,000; monthly pay-roll, \$200,000. Good shows can get big money.

## CENTRAL HOTEL

Monterey's Theatrical Hotel

**A. E. Underwood**, Proprietor  
 Special Rates to the Profession

## Grand Opera House Black Diamond California

The only legitimate house in this district. 2500 population; an extra good show town. Seating capacity, 650. Rent or Share.

**M. SIRE**

Manager of Opera House

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## What Arthur C. Aiston Thinks of the Coast

Arthur C. Aiston will shortly start on a Western trip which will take in, before his return to New York, most of the big Western cities, including Seattle, Tacoma, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City, etc. Regarding this trip, Mr. Aiston writes: "You can figure what I thought prospects of business were, when last year I had out three companies and this year I confined myself to one. I went abroad last summer for the first time, feeling that I was losing nothing if I sent nothing out this season at all. However, I intended to open my new play, *As the Sun Went Down*, in November, and had the models, scenery, estimates, etc., made for the attraction, which will be a splendid one when I start it. On my return from Europe, I found that many of my old *At the Old Cross Roads* people were sort of waiting for me, so in twenty-four hours I had my company engaged, and in a week had twelve weeks booked for a starter. I intended at the termination of the *Cross Roads* time to transfer the same people to the new play. I later found that I could fill *Cross Roads* to my satisfaction in promising territory up to about Christmas, so I delayed the opening of my new play until that day. After the first few weeks of the season, I found the general condition of all kinds of business so bad that I decided I could not produce my new play until next season. In coming to this decision, I used not only my own judgment in the matter, but delayed it on the advice of a friend, who pretty nearly knows what the theatres are playing to all over the country. Understand, I don't mean by that that no attractions are doing business, but the ones that are making money are the exception. As *Cross Roads* is now in its eighth season, and, as I figure, exhausted its territory, I am closing it at Belleville, Illinois, on January 10. It has played most of the big cities five or six times, so I figure that it has no more territory. I shall start soon on my trip to the Coast, and shall be gone from eight to ten weeks. I have not been out there for over three years, and I have several reasons for going. If they develop, I will let you know. If they don't, I will say nothing. One thing, however, I know is that the trip will again get me in touch with the best country I know of—the far West, where I wish I had settled down ten years ago. On my return I shall immediately start preparations for the production of *As the Sun Went Down*, which will be open by the middle of August.

## The Largest Salary in the Show Business

These are the days of big things, in the show world as elsewhere. The largest salary ever offered by a theatrical manager was made by Henry B. Harris to H. B. Jones of No. 215 Monroe Street, New York City, which was prompted by the following letter received by Mr. Harris from Mr. Jones:

Mr. Henry B. Harris,  
Hudson Theatre Building, West 44th St.,  
near Broadway, New York City.  
Dear Sir: I have the ability to choose for you the plays which will make a success, before production. Also, whether your new play will make good with the public. And

how to change a failure into a success; also a weak play into a strong one. I am ready to demonstrate to you now.  
Yours respectfully,  
(Signed) H. B. JONES,  
No. 215 Monroe Street, New York City.

Mr. Harris answered the letter and informed the gentleman that he would be pleased to see him at his earliest convenience, and, if he would demonstrate that he could do the things that he said he could, Mr. Harris would give him One Hundred Thousand Dollars a year. This letter is merely a sample of the hundreds of letters received daily by theatrical managers, covering every imaginable subject under the sun. A man who can successfully read a play and predict its success or failure, would soon make for his employer a fortune in which that of Rockefeller would fade into insignificance.

## "Link" Plumer Arrives With A Stubborn Cinderella

"Link" Plumer, who has been one of the successful "Coast defenders" transplanted to the vigorous East, returns to his home town on February 7 with *A Stubborn Cinderella*, one of the most entertaining and successful musical comedies of the past few years. A friend of THE DRAMATIC REVIEW, writing from San Antonio, gives a few particulars of the show and mentions Mr. Plumer's good work. The writer says: "I met 'Link' Plumer, a coast defender (who is proud of the title), in this city, where he was playing one of the principal parts in *A Stubborn Cinderella*. He made a pronounced hit. The public and critics took most kindly to his work and one of our local papers in an enthusiastic review of the show, said of 'Link': 'Lincoln Plumer, without any acting on his part, was one of the best amusers of the cast. He filled the role of the fat boy, and the comical simplicity of his pudgy face and the expression of his blue eyes, that wallowed upward most effectively, were something great.' Another San Francisco favorite in the company is Jack Raffael, the old Tivoli favorite. *A Modern Cinderella* is one of Mort Singer's attractions and is positively the biggest thing on the road."

There is a little mixup in the dates of the Arizona Company, and consequently that show spent the greater part of this week in San Francisco, laying off, pending a readjustment of its time.

## Orpheum

The program for next week will be headed by Julia Herne. Miss Herne will present a sketch written by herself and George D. Parker, called *A Mountain Cinderella*, which depicts a thrilling incident in the Tennessee mountains where the moonshiner is ever on the alert for the visit of the sheriff. Jewell's manikins will contribute an act called *Toyland Vaudeville*, in which the puppets impersonate the Teddy bears, Madame Renz, Vesta Victoria and other famous stage folk. Bert Howard and Effie Lawrence will be guilty of a farce called *The Stage Manager*, which provokes the audience to screams of laughter. The Chadwick Trio, which includes Ida May Chadwick, the champion female buck dancer of America, will appear in a farce entitled *For Sale, Wiggins'*

Farm. The Josselin Trio, aerialists, will introduce a novel and attractive act, called *Pictures in the Air*. That delightful monologist, Edwin Latell, will return for next week only, which will be the last of those wonderful acrobats, the Three Yoscarys, and those admirable comedians, Mr. and Mrs. Gene Hughes. The latter will be seen in a new farce, called *A Matrimonial Substitute*. A new series of Orpheum motion pictures will conclude the performance.

## Valencia

Prince Hagen will receive its final presentations Sunday afternoon and evening and on Monday night that gripping and fascinating tale of detective life, *Sherlock Holmes*, will receive an elaborate production. The story, in brief, concerns Miss Alice Faulkner, who is kept a prisoner by James and Madge Larrabee in order that they may secure a package of letters written by the heir apparent of one of the principalities of the German empire to Miss Faulkner's sister. The German government has secured the services of *Sherlock Holmes* to locate and restore these letters, and when the Larrabees find the famous detective on their trail they secure the services of Professor Moriarty and his crew of thieves and cutthroats, that are designated the most infamous gang of lawbreakers in London. Moriarty has had bitter experiences with *Holmes* and decides to put him out of the way, so he enters the combat with great zest and earnestness. The fight between *Holmes* and the gang is a desperate one, but he easily outwits the men pitted against him and emerges the personification of coolness from every trap laid by the professional scoundrels. Robert Warwick will have one of the opportunities of his career. He is admirably adapted, both temperamentally and physically, to live the part, and promises to surprise his most ardent admirers. Thomas MacLarnie should be perfectly at home as Dr. Watson, *Holmes'* friend and coun-

selor, and Charles Dow Clark will be Benjamin Forman, the detective's "understudy." Darrell Standing will be Professor Moriarty. Gerald Harcourt will be cast as Sidney Prince, the cockney. Blanche Stoddard will be in her element as Alice Faulkner, and Lillian Andrews will be the mother. Helen Lackaye will essay the role of the villainess, Madge Larrabee. George B. Baldwin, Jr., Robert Homans and others will complete the cast. Pretty Peggy will follow *Sherlock Holmes*.

## Alcazar

A second week of *Sweet Kitty Bellairs* is announced by the Alcazar management, supplemented with a statement that the advance demand for seats is so heavy as to make a third week of the Belasco success not at all impossible. *Sweet Kitty Bellairs* is one of the most pretentious offerings ever undertaken by a stock theatre, with more than half a hundred people employed in an acting capacity, with a series of stage pictures that appeal by their elaborateness and beauty, and with a musical setting that is at once appropriate and pretty. David Belasco's adaptation of Egerton Castle's charming story of old Bath is surely well treated at the Sutter street playhouse. Evelyn Vaughan's impersonation of the quick-witted, big-hearted Irish widow will long remain a memory as one of her cleverest achievements, for the warmest admirers of her art are folk in whose veins course Celtic blood and who are inherently qualified to grasp the subtleties of Hibernian humor and all the other principal players are equally well cast. Bertram Lytell's good looks are enhanced by his scarlet uniform, and Messrs. Walling, Hickman, Glendinning, Wesner, Webb and Whipple, and the Misses Barriscale, Bond, Brownell and Belgarde also contribute to the beauty of the stage groupings. To hear the prologue, which is a pretty feature of the play, the audience must be seated before 8:10 o'clock.

ANNUAL COAST TOUR OF AMERICA'S GREATEST EMOTIONAL ACTRESS

# FLORENCE ROBERTS

In the Success of Her Career

## The House of Bondage

By SEYMOUR OBERMER

Remarkable Cast, Including

ARTHUR FORREST, THURLOW BERGEN, ANN WARINGTON, HALLET BOSWORTH, MARY BERTRAND AND HARRY GIBBS

ITINERARY—Portland, Ore., Jan. 7-10; Salem, Ore., Jan. 11; Eugene, Ore., Jan. 12; Medford, Ore., Jan. 13; Chico, Cal., Jan. 14; Marysville, Cal., Jan. 15; Stockton, Cal., Jan. 16; San Francisco, Cal., Jan. 17-23; Oakland, Cal., Jan. 24-27; Fresno, Cal., Jan. 28; Hanford, Cal., Jan. 29; Bakersfield, Cal., Jan. 30; Los Angeles, Cal., Jan. 31-Feb. 6.



## Los Angeles Turns Out Banner Benefit for Italian Sufferers

Los Angeles, Jan. 14.—The engagement of Kolb and Dill for a six weeks' season in their musical successes is officially announced by Manager Oliver Morosco of the Majestic. They open in April. Agnes Rankin, formerly leading woman with the Ulrich and Hotchkiss stock companies, and who became Mrs. Jno. Maxwell about two years ago, is the fond mother of a son and heir. News of the happy event was received here this week. The Hobart Bosworth Institute of Dramatic Art, with an initial enrollment of 75 pupils, opened its handsome new quarters in the Majestic Theatre Building, Monday last. "Sis Hopkins" is to be discarded by her originator, Rose Melville, after this season, and Miss M. is looking for a new vehicle. Good chance for some clever playwright. Chas. Giblyn and Henry Stockbridge are responsible for the book and lyrics of a new musical comedy, *In Wyoming*, which is to be produced at the Burbank shortly. Robert Francis Kirkpatrick is responsible for the music, which is said to be of a superior nature. On Tuesday afternoon a gigantic benefit for the Italian earthquake sufferers, arranged by the *Examiner*, took place at the Auditorium. Dick Ferris was stage manager, which is equivalent to saying that the performance moved off without a hitch. Incidentally it netted \$6,200 for the sufferers in Sunny Italy, which was the point aimed at. Detailed comment on the different features of the programme is impossible, since it was over six hours long. Suffice it to say that every feature was a stellar one, from the final appearance on any stage of Mme. Modjeska to the auctioning off of a fancy cake and a basket of fruit donated by the Hotel Alexandria. The programme was as follows: Selections by combined Los Angeles Symphony Orchestra and Women's Orchestra of Los Angeles, numbering 130 musicians, under the direction of Harley Hamilton; organ solo by Bruce Kingsley Gordon; Lewis S. Stone and the Belasco Company in an act from *The Heir to the Hoorah*; a duo of solos by Helen Goff; Mme. Modjeska, assisted by Lovell Alice Taylor and Ernest Phillips, in the sleep-walking scene from *Macbeth*; Mme. Galski, of the "heart voice," in two selections; Nat Goodwin and Edna Goodrich-Goodwin, assisted by Harry Mestayer, A. Byron Beasley, John Burton and Louise Royce, of the Burbank Company, in an act from *When We Were Twenty-One*; Murray and Mack, in some of their fun-making; an act from *The Lion and the Mouse*, playing at the Mason this week; Herr Ignaz Edward Haroldi, violin virtuoso, in solo work; Florence Stone, assisted by Margo Duffet, Carroll Marshall and Wm. Desmond, of the Burbank, in an act of *Zaza*; the Marquis Ellis Quartette; La Monaca and his Royal Italian Band, in selections; Edwin Latell, from the Orpheum, in a monology and banjo solos; the Philharmonic Male Quartette; an act from *The Holy City*, at the People's this week; little Ollie Walters, in dainty songs and dances; Wenzel Kopta, violinist, accompanied by Lillian Adams; Mrs. Jas. K. Con-

nor (Ida Eckert Lawrence), in an original selected reading; the Black Sisters, in a repertoire of songs and dances, and the Examiner Newsboys' Band. An astounding feat of memory was shown by Florence Stone in connection with the presentation of the act from *Zaza*. There was no manuscript of the play in the city, and Miss Stone wrote the entire fourth act of the play from memory, in order that the programme might be carried out.

MASON.—The return of one of Henry B. Harris's companies in *The Lion and the Mouse* is the event at the Mason Opera House this week. The company is practically the same that was here last year. The part of Shirley Rossmore is now played by Edna Archer Crawford; Clifford Leigh is the Hon. Fitzroy Bagley; George O. Morris is Judge Rossmore. Paul Everton is still in the role of John Burkett Ryder, the roaring financial lion whom the clever little mouse sets free from all his ethical difficulties. Mr. Everton's interpretation is a strong one, and one feels genuine pleasure in seeing it again. Miss Crawford was distinctly good as Shirley Rossmore. So much has already been said about *The Lion and the Mouse*, its phenomenal success is so well known to every theatregoer, that further comment on this finely constructed, thought-compelling play is hardly needed. The supporting company is hardly all it should be as regards the minor roles.

MAJESTIC.—Those who enjoy "a little nonsense now and then" may travel down Broadway this week and drop into the Majestic Theatre, where Murray and Mack are presenting a musical nonsensicality called, for some reason or other, *The Sunny Side of Broadway*. Murray and Mack, being the stars, naturally provide much of the fun of the piece, but they are clever enough to know just when to stop. The sum total of the amusement offered is not gigantic.

BELASCO.—Lewis S. Stone and his associate players are meeting with popular approval this week through their presentation of Henry Miller's former success, *Heartsease*. Lewis S. Stone makes an excellent Eric Temple, while Miss Oakley has many opportunities for effective work as the daughter of Lord Neville. Ben Graham is a capital Lord Neville; Leslie Preston is a gracious Lady Neville, and Charles Ruggles has a felicitous character part, that of an Irish army captain who has much difficulty in summoning sufficient courage to propose to the adorable Alice Temple, charmingly impersonated by Beatrice Noyes. Richard Vivian and James Applebee find about the same range of expression in the roles of two eccentric old Londoners.

BURBANK.—A big revival of *Sporting Life*, with a real prize-fight and a real horse-race featured, is standing them up, figuratively, at the Burbank this week. Incidentally, that fight looks like a real one. Wm. Desmond, as Lord Woodstock, meets, through the courtesy of the Los Angeles Amateur Athletic Club, Cliff Reuman, amateur champion middle-weight Chas. Byton in referee and Freddie Welch is timekeeper. As for the play, it is, of course, a big scenic success and is capably presented. Mary Hall is Mrs. de Carteret; A. Byron Beasley, her husband; John Burton, old man Cavanaugh; Harry Mestayer, his son; Alice Lovell Taylor and Margo Duffet, his daughters; Henry Stockbridge, a bookmaker, and dainty little Fay Bainter, just herself. They all make good, and the piece looks good for a fortnight.

ORPHEUM.—The Orpheum offers an excellent bill for the week, with four new numbers, including Edwin Latell in his admirable musical sketch. His skit is termed *Dull Care*, Winsor McCay's Dr. Bunion giving color to the title. Mr. Latell's delightful foolery is most enjoyable. The Four Franklins are well known to Los Angeles audiences, having frequently appeared with different organizations, but their present "flying" act is one of the best in the repertoire of these clever acrobats. Eva Taylor appears in a well-written sketch, called *Chums*, and the Majestic Trio is as funny as ever in a new black-face skit. Gus Edwards' *Blonde Typewriters*, held over from last week, make their usual hit. Harry Tate and his company in their sketch, *Motoring*, do not seem to have worn out their welcome.

EMPIRE.—Hanlon and Clifton are presenting a clever head-balancing and acrobatic act at the Empire this week. It alone is an attraction strong enough to warrant a visit to the little Third Street playhouse. Helena Alford is a plumpish young person whose rendition of *Rainbow* and a few "imitations," during which she sings other popular numbers, pleases the houses immensely, while Harrow and his lay figures, through the performer's ventriloquial efforts, contribute a diverting ten minutes. Illustrated songs by Vier and Nellie Hill, motion pictures and one of Al Frank's farces, *My Papa's Coachman*, complete a satisfying program.

FISCHER'S.—After the operatic brilliancy of *The Pagoda*, Mr. Alphin's *Two German Angels* at Fischer's this week is a decided change. His playlet tells of the misadventures attending two rich Germans, who make their first venture into the theatrical field by undertaking the financing of a stranded Uncle Tom's Cabin company for a tour abroad. The play takes place on shipboard. Max Bloom and Frank Vack have the title roles. Ben Dillon is

the manager of the stranded company, of which Laby Blondelle and Nellie Montgomery are the leading woman and sous-brette, respectively. Aubrey Carr is the captain of the ship. A suggestion of the "briny" is to be found in the titles of the song offerings. On the *Bumping Main*, *Yo Ho, Little Girls*, *Yo Ho, If Columbus Hadn't Sailed Across the Sea*, and *Had the Gale*. Miss Montgomery's *I Used to Be Afraid to Go Home in the Dark*, but Now I'm Afraid to Go Home at All is a novelty, as is Walks, the semi-tropical offering of Miss Blondelle.

GRAND.—Ferris Hartman and company are continuing to please with *It Happened in Norway* for a second week, the while preparing for a generously humorous and titanic presentation of *The Tenderfoot*, which follows.

LOS ANGELES.—Mme. Marzella's feathered performers steal first honors from the humans at the Los Angeles Theatre this week. The birds, cockatoos, parrots, pigeons and ravens, have been skillfully trained, and the feats they perform are received with lively appreciation. A feature of the act is a flight of pigeons from the rear of the theatre to the stage, where they alight caressingly upon the head and shoulders of their fair trainer, Douglas A. Flint and company present a farcical sketch, entitled *The Mixers*, in which an automobile ride, a sporty husband and a jealous wife are the chief ingredients. Palfrey and Hoeller perform several astonishing feats on wheels. Kenyon and Healey sing a number of "popular" and familiar songs, and Fannie Frankel proves herself the possessor of a strong soprano voice.

UNIQUE.—The Gibson Girl, as presented by the Armstrong Musical Comedy Company at the Unique this week seems a success. Ethel Davis as the Gibson girl makes a decided hit in her impersonation of Fay Templeton in *Forty-five Minutes from Broadway*. Will Armstrong, as usual, is humorous in his Irish comedy. Lillian Southerland is well cast and receives liberal encores for her rendition of *Isn't It Great to Be a Soldier Man*. Madalene Holly has a topical song, while Jack Curtis and Edward Armstrong do their share in keeping the audience in a cheerful frame of mind. George Rehn makes his bow this week in Dutch comedy character songs, and his re-engagement with the company adds largely to its strength.

WALKERS.—The bill at the Walker Theatre this week is headed by *The Thoroughbred and the Lady*, exploited by Harry M. O'Connor, Alice Saunders and Fred Elliott, Elliott being the feature of the act with his Rube character. The Five Pattersons do statue grouping in bronze, and present a number of very effective poses from the classics. The Two Elwoods dance and sing and Edna Elwood does some pleasing boy characters. Mario David, Italian singer; Sylvestro, aerialist, and Ida Wharton, soprano, complete the list. New motion pictures are shown. C. M. EMERY.

San Bernardino, Jan. 13.—At the Opera House (Mrs. M. L. Kiplinger, mgr.) 7, Murray & Mack pleased a good-sized audience; 15, Rose Melville, in *Sis Hopkins*; 18, Chas. B. Hanford and Marie Drownah, in *Winter's Tale*, though for some reason Mr. Hanford's advance agent chooses to vary Shakespeare's title and the production is advertised as *The Winter's Tales*. Good houses are promised for both productions, as this is the first appearance of *Sis Hopkins* here, while Mr. Hanford is always a favorite. At the Unique, Manager Leonard has a good vaudeville bill for the week, which gives way one night (16) to Edmund Carroll and company in Walker Whiteside's comedy drama, *We Are King*. J. E. RICH.

Carl Berch Writes: Antioch, Cal., Jan. 13.—Have reorganized and will continue playing three-night stands. Will have same company, with the exception that Ross Miller replaces Charles Burnison. Am going over the same territory where I was successful some six years ago. Will be ahead of show myself.

## Spotlights

Elmer Ballard and wife open at the Empire soon in their sketch, *A Night Out*.

MACE GREENLEAF succeeds Robert Warwick as leading man of the Valencia Stock on February 8th, opening in *The Prince Chap*.

Charles Place has leased the Unique Theatre in San Jose for three weeks. Jim Post and his company closed there last Sunday night.

SIDNEY DIAMOND, the Mullally Sisters, Paul Harvey, Merle Stanton and Wm. Silk constitute the chief members of Manager Anson Hurlbut's Santa Rosa Stock Company.

It is reported that Jim Jeffries and five acts of vaudeville will play around here and in the North as a one-night-stand show, at the conclusion of his engagement at the Wigwam in this city.

The big hit of Pantages' bill this week is *A Night with the Poets*. The audiences are enjoying it immensely, and particularly well does the reading by Clinton Lloyd make a hit. The quartette singing, too, goes extremely well.

## Personals

F. LAWRENCE WALKER, manager for Charles B. Hanford, is headed this way on his annual trip. Mr. Walker has been Mr. Hanford's manager for the past nineteen years, longer than any other manager in the country has even handled one star or attraction. He knows every theatrical man and newspaper critic in the country, and his annual visit is always a pleasure to his many friends. Mr. Walker never forgets a favor and has a most remarkable memory for facts of all sorts. He can recall, apparently without the slightest trouble, just what Mr. Hanford played in a town four, five or even ten years ago, tell who was the manager at the time and who the dramatic man was who wrote up the show.

In the last act of the tragedy, *Here Comes the Black Prince*, staged at the Cineograph Theatre at No. 118 Court Street, Los Angeles, John E. Drew on the night of January 5 grabbed the villain's knife, as the latter was about to "stab to death" the leading lady, and was severely cut. The curtain was rung down when Drew fainted at the sight of blood. The audience, thinking it was all a part of the play, applauded heartily. Drew was taken to the Receiving Hospital, where his wound was dressed, and then was taken to the Clifton House at No. 231 North Broadway. He was unable to finish his week's engagement as the hero of the drama. Leslie Forrest, "the villain," accompanied the injured man to the hospital. The leading lady, who also fainted, was taken to her home, where she was attended by a physician.

FLORENCE ROBERTS and her supporting company, in *The House of Bondage*, were put to flight Thursday night in Medford, Ore., by a fire that originated under the stage of the local theatre. The fire was entirely in the rear of the theatre and the audience of 700 was kept in ignorance of it until every precaution had been taken that there should be no panic. When the flames were discovered, Miss Roberts and her fellow-players escaped through the rear exits into the street. As the troupe fled, Miss Roberts forgot her purse and, against the remonstrance of friends, dashed back to her dressing-room and recovered it. She was forced to make her way through blinding smoke, but was not injured. The fire was extinguished by stage hands, who chopped a hole through the floor and fought the flames with snow and water.

DAVID M. HARTFORD, new stage director at the Belasco Theatre, Los Angeles, who succeeded William C. Masson and whose first work was shown in the production of *The Heir to the Hoorah* last week, has had twenty-seven years' experience in theatrical work. He went on the stage when only eleven years old. He comes direct from Waterbury, Conn., where last summer he was stage director at Jacques' Theatre, and in the fall occupied a similar position with the Auditorium. For the last fifteen years he has been in stock, often playing the lead and acting as stage director as well. In this capacity he was in Rochester four seasons, Cleveland three seasons, Toledo one season, Detroit two seasons, Milwaukee one season, Winnipeg, Canada, two seasons, Omaha one season, and Waterbury one season.



## Dates Ahead

A. H. ...  
 29; Vincennes, 30; St. Louis, 31.  
 Seattle, Wash., Dec. 20, indefinite.  
**A Savage King.**—Jenette, La., Jan. 16;  
 19; Houma, 20; Thibodeaux, 21; Napoleon.  
 ...  
**A Stubborn Cinderella Co.**—Rehlands, Jan.  
 18; Santa Ana, 18; San Diego, 19-20; River-  
 side, 21; Pomona, 22; San Bernardino, 23;  
 24; Fresno, Feb. 1; Stockton, 2; San Jose, 3;  
 ...

**Belasco Stock.**—Belasco Theatre, Los Angeles.  
**Bishop's Players.**—In stock, Ye Liberty

**Brewster's Millions.**—Stockton, Jan. 16;  
 22; Salem, 23; Portland, 24-27; South  
 Bend, 28; Aberdeen, 29; Olympia, 30; Seat-  
 tle, 31-Feb. 6; Tacoma, 7-8; Vancouver,  
 9-10; New Westminster, 11; Bellingham,  
 12; Everett, 13; Ellensburg, 15; North Ya-  
 kima, 16; Pendleton, Ore., 17; Walla Walla,  
 Wash., 18; Moscow, Idaho, 19; Pullman,  
 Wash., 20; Spokane, 21-23; Wallace, Idaho,  
 24; Missoula, Mont., 25; Helena, 26; Great  
 Falls, 27; Butte, 28-March 1; Bozeman, 2;  
 Livingston, 3; Billings, 4; Miles City, 5;  
 Glendive, 6; Dickinson, 8; Bismarck, 9;  
 Jamestown, 10; Valley City, 11; Fargo, 12;  
 Grand Forks, 13; Winnipeg, Canada, 15-20;  
 Duluth, Minn., 22-23; Superior, Wis., 24;  
 Ashland, 25; Hancock, Mich., 26; Calumet,  
 27; Ishpeming, 29; Marquette, 30; Escanaba,  
 31; Green Bay, Apr. 1; Menomonie, 2; Apple-  
 ton, 3; Pon du Lac, 5; Sheboygan, 6; Osh-  
 kosh, 7; Eau Claire, 8; Red Wing, 9; Win-  
 ona, 10; Dubuque, 12; Clinton, 13; Iowa City,  
 14; Cedar Rapids, 15; Burlington, 16; Mus-  
 katie, 17; Davenport, 18; Moline, 19; Gales-  
 burg, 20; Hannibal, 21; Jacksonville, 22;  
 Decatur, 23; Springfield, 24-25; Peoria, 26;  
 Streator, 27; Bloomington, 28; Champaign,  
 29; Danville, 30; Crawfordville, May 1;  
 Terre Haute, 2; Vincennes, 3; Bedford City,  
 4; Columbus, 5; Shelbyville, 6; Connorsville,  
 7; Richmond, 8; Hamilton, 9; Dayton, 10;  
 Chillicothe, 11; Newark, 12; Zanesville, 13;  
 Wheeling, 14; Youngstown, 15.

**Central Comedy Co.**—Oakdale, Jan. 16-17;  
 Modesto, 18-20.

**Gertie Dunlap Stock Co.**—Empire, Fres-  
 no, indefinite.

**Isle of Spice.**—(H. H. Frazee, prop.)—  
 Springfield, Jan. 16; Kansas City, 17-23;  
 Peoria, 24-27; Springfield, 28-30; Milwau-  
 kee, 31.

**Jas. J. Corbett** (H. H. Frazee)—  
 North Platte, 18; Kearney, 19; Hastings, 20;  
 Grand Island, 21; Lincoln, 22-23; Omaha, 24-  
 27; Alliance, 28; Lead, 29; Deadwood, 30.

**Josephine Deffy.**—Roseville, Cal., Jan.  
 1-6.

**Kolb & Dill.**—Princess Theatre, Oct. 26,  
 indefinite.

**Lamardi Grand Opera Co.**—(Sparks M.  
 mgr.)—Oakland, 18-23.

**Louis James in Feer Gynt.**—(Wallace  
 Munro.)—Great Falls, Jan. 16; Butte, 18-  
 19; Bozeman, 20; Livingston, 21; Billings,  
 22; Miles City, 23; Jamestown, 25; Fargo,  
 26; Grand Forks, 27; Winnipeg, 28-30;  
 ...  
 11-13; Red Wing, 15; Eau Claire, 16; Mad-  
 ison, 17; Oshkosh, 18; Fond du Lac, 19; She-  
 boygan, 20; Milwaukee, 22-24; South Bend,  
 25; Goshen, 26; Kalamazoo, 27; Grand  
 Rapids, 28; ...  
 9-10; Buffalo, 11-13; Rochester, 15-17; Syra-  
 cuse, 18-19; Lockport, 20; Toronto, 22-27;  
 Ashtabula, 29; Youngstown, 30; Akron, 31.

**Morocco Stock.**—Burbank Theatre, Los  
 Angeles.

**Richards & Pringle's Minstrels.**—(Direc-  
 tion Holland & Filkins.)—Austin, Jan. 16;  
 New Braunfels, 17; San Marcos, 18; San  
 Antonio, 19; Seguin, 20; Hallettsville, 22;  
 Cuero, 23; Yorktown, 24; Beeville, 25; Vic-  
 toria, 26; Bay City, 27; Wharton, 28; Hous-  
 ton, 29; Humble, 30; Galveston, 31.

**Rose Melville** (Sis Hopkins).—(J. R. Stir-  
 ling, mgr.)—Ogden, Jan. 17; Salt Lake City,  
 18-20; Provo City, 21; Grand Junction, 22;  
 Leadville, 23; Saline, 25; Canyon City, 26;  
 Pueblo, 27; Colorado Springs, 28; Fort Col-  
 lins, 29; Boulder, 30; Denver, 31-Feb. 6.

**Royal Builder Company** (H. H. Frazee,  
 prop.; W. A. Junker, mgr.)—Peoria, Jan. 14-  
 16; ...  
 Huntington, 20; Fort Wayne, 21; Coldwater,  
 22; Jackson, 23; Grand Rapids, 24-27; Port  
 Huron, 29; Saginaw, 30; Bay City, 31.

**San Francisco Opera Co.**—Bellingham,  
 Jan. 18; Everett, 17; Seattle, 24-30.

**Stetson's Uncle Tom's Cabin Co.**—(James  
 A. Feltz, mgr.)—King City, Jan. 16; Gon-  
 zales, 17; Castroville, 18; Monterey, 19;  
 Gilroy, 20; Watsonville, 21; Santa Cruz,  
 22; San Jose, 23.

**The Elleford Co.**—(W. J. Elleford, sole  
 prop.; Frank Wyman, mgr.; Willis Bass,  
 business mgr.)—Monterey, Jan. 14-16;  
 Monterey, 17; Santa Maria, 24, week;  
 San Luis Obispo, 31.

**The Flower of the Ranch Co.**—(H. H.  
 Frazee.)—Weiser, Jan. 16; Baker City, 17;  
 Walla Walla, 18; ...  
 Tacoma, 21-22; Aberdeen, 23; Seattle, 24-30;  
 Portland, 31.

**The Lieutenant and the Cowboy.**—Port-  
 land, Jan. 24, week; San Francisco, Feb.  
 7, week.

**The Little Prospector.**—(Frank L. King,

mgr.)—Terrill, Jan. 15; Fort Worth,  
 18; ...  
 Waxahachie, 21; Alvarado, 22; Cleburne,  
 23; Weatherford, 25; Mineral Wells, 26;  
 Decatur, 27; Bowie, 28; Wichita Falls, 29;  
 Henrietta, 30; Gainesville, Feb. 1; Denison,  
 2; Whitewright, 3; Wolf City, 4; Farmers-  
 ville, 5; Sulphur Springs, 6; Commerce, 8;  
 Greenville, 9; McKinney, 10; Sherman, 11;  
 Bonham, 12; Paris, 13; Clarksville, 15; Pres-  
 cott, 16; Arkadelphia, 17; Hot Springs, 18;  
 Pine Bluff, 19; Little Rock, 20; Fort Smith,  
 22; Muskogee, 23; Claremore, 24; Tulsa, 25;  
 Bartlesville, 26; Oklahoma City, 27; Guth-  
 rie, 28; Shawnee, Mar. 1; Norman, 3; Chick-  
 asha, 4; Lawton, 5; Elk City, 6; El Reno,  
 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder,  
 mgr.)—Salt Lake, Feb. 1-3; Los Angeles,  
 8, week; San Diego, 15-16; San Francisco,  
 22, two weeks; Seattle, March 14, week.

**The Right of Way Co.**—(Richard Dorney,  
 mgr.)—Lexington, Jan. 15-16; Nashville, 18-  
 19; ...  
 Jacksonville, 23; San Francisco in  
 March.

**The R. E. French Stock Company**—Third  
 Avenue Theatre, Seattle, Wash., permanent.

**Three Years in Arkansas.**—(Percy R. Ben-  
 ton, Ben Stone, mgr.)—Seattle, Jan. 17-23.

**Why Girls Leave Home.**—(Harry Dar-  
 lington, agt.)—Petaluma, Jan. 19; Santa  
 Rosa, 20; Healdsburg, 21; Vallejo, 22; Napa,  
 23; Stockton, 24.

## Correspondence

**New York, Jan. 10.**—Marriages may be  
 made in Heaven, but their complications  
 are exhibited on the stage. That was the  
 case last Monday night at Weber's Theatre,  
 where George Broadhurst's comedy, *An In-  
 ternational Marriage* was seen here for the  
 first time, marking the return of Digby  
 Bell, who has not been seen here since the  
 days of Mr. Pipp. As a comedy, *An In-  
 ternational Marriage* tells of a prince who  
 wishes to marry an American girl, but can-  
 not gain the consent of his king. True,  
 there are many things at Europe, as com-  
 pared with Omaha; and that country is  
 frequently bewitched because it does not boast  
 as many bathrooms, and also because its  
 bartenders are lacking in the art of mix-  
 ing cocktails. Of course there was hearty  
 applause for Mr. Bell, who acted the role  
 of a five-times Mayor of Omaha and the  
 wealthy inventor of an unbreakable wash  
 wringer. Christine Norman was his daugh-  
 ter, who loved the Duke of Baritz. Wil-  
 liam J. Kelly was the Duke, and John Daly  
 Murphy, as a count with a Weber-Felds  
 accent, Amelia Mayborne was the Arch-  
 duchess. *An International Marriage* is a  
 "timely" piece, because a great portion of  
 its plot is being paralleled in real life to-  
 day. \* \* \* Maxine Elliott on Wednes-  
 day auspiciously opened the beautiful little  
 theatre which she and Lee Shubert joined  
 hands to build. The inaugural consisted  
 in the presentation of an exceptionally  
 pleasing comedy of love in the Adiron-  
 dacks, in which Miss Elliott and a com-  
 petent company gave much wholesome plea-  
 sure to a large audience. The little play is  
 called *The Chaperon*, and is written by  
 Marion Fairfax, who is in private life Mrs.  
 Tully Marshall. Aside from the merits of  
 the comedy, which proved to be consider-  
 able, the evening was notable as affording  
 the first public view of the interior of a  
 theatre which many persons think by far  
 the most beautiful in New York. It has  
 been described at some length in this news-  
 paper. It is enough to say here that the  
 first night's audience was delighted with  
 its every detail. Maxine Elliott's Theatre  
 is, for example, the first permanent New  
 York playhouse to furnish programmes  
 that are destitute of advertising. The  
 musicians do their work in a pit under  
 the apron of the stage, and their har-  
 monies percolate to the auditorium  
 through a screen of bay leaves. Nor is  
 there in that orchestra any trombone nor  
 yet any cornet nor cymbals nor anything  
 to smite the ear rudely. There are only  
 strings—harps and violins. The *Chaperon*  
 is rather a jolly little play whose scenes  
 are peopled by an unusually likable lot of  
 young people. On the opening night, be-  
 tween acts the audience divided its at-  
 tention between the beauties of the new the-  
 atre and Mary Anderson de Navarro, who  
 sat in one of the proscenium boxes and  
 frequently applauded the players of the  
 evening. \* \* \* Tristan and Isolde, under  
 the direction of Gustav Mahler, was sung  
 again in the Metropolitan Opera House last  
 Monday night by Mmes. Fremstad and  
 Homer and Messrs. Schmeles, Feinhals,  
 Blass and Muhlmann. Wagner's love  
 tragedy deeply impressed the large audi-  
 ence, and the singers were repeatedly  
 called before the curtain. The second act,  
 in which Mme. Fremstad, as Isolde, Mme.  
 Homer as Brangäne and Mr. Schmeles as  
 Tristan especially distinguished them-  
 selves, was particularly applauded. The  
 management of the Metropolitan has called  
 in Charles E. Dillingham and his stage  
 manager, formerly connected with the  
 Metropolitan, to assist it for about two  
 weeks with his advice in the matter of  
 making opera more profitable. \* \* \*

Verdi's stirring opera, *Otello*, was sung in  
 the Manhattan Opera House again last  
 Monday night, and its performance once  
 more aroused a large audience to appreci-  
 ative applause. Mme. Melba sang the role  
 of Desdemona with great beauty of voice.  
 Mr. Zenatello made much of the dramatic  
 possibilities of the title role, and Mr. Sam-  
 marco was a sonorous Iago. Miss Doria  
 appeared again as Emilia. The principals  
 were all recalled after the several acts.  
 Herr Direktor Hammerstein says he  
 doesn't need to call in any comic opera  
 manager to teach him how to make grand  
 opera pay. At Baltimore, on Monday night,  
 the Lyric Theatre was crowded to hear  
 Mme. Tetrazzini and Mr. Constantino in  
 Lucia di Lammermoor. Mr. Hammerstein,  
 his stars, a chorus of one hundred and fifty  
 voices, an orchestra of seventy-five pieces  
 and scenery arrived in Baltimore from

New York, on a special train during the  
 afternoon. The house had been sold out  
 long before the curtain went up. It was  
 Mr. Hammerstein's first production in that  
 city, and was a winner. \* \* \* Yale Uni-  
 versity's Dramatic Association covered  
 itself with credit last Monday night in the  
 Waldorf-Astoria ballroom, where it pre-  
 sented Sheridan's *The Critic*, preceded by a  
 modern farce, *The Fire-Eater*, by Charles  
 Selby. A large and fashionable audience  
 laughed for two hours over the antics of  
 the young men from New Haven, and every  
 dance would have been repeated a dozen  
 times if the lungs and legs of the perform-  
 ers had held out. Each actor seemed to  
 consider himself the star of the evening,  
 and good acting was done by M. C. Hannah  
 as Dangle, E. M. Woolley as Puff, R. M.  
 Byrnes as Sir Fretful, F. B. Rives as  
 Signor Ritornello, M. G. Ely as the Signora,  
 A. C. ener as Raleigh, and M. O. Parry as  
 Whis Terandos. The dancing of Mr. Ely  
 as the Signora, a marvel of brazen coyness  
 and puerile grace, was one of the hits  
 of the evening. In *The Fire-Eater*, M. O.  
 Parry as Gosling played with skill as well  
 as spirit. He was helped by a delightful  
 sketch of the simple village maiden, played  
 by A. M. Hartwell, with a bass voice that  
 boomed humorously out in the love pas-  
 sages. \* \* \* Mrs. James Brown Potter  
 made her first appearance in vaudeville in  
 this country at the Lincoln Square The-  
 atre last week, and was enthusiastically  
 greeted by crowded houses at both per-  
 formances. Mrs. Potter's offering consists  
 of recitations with piano accompaniment.  
 She had to respond to several encores.  
 There was quite a sprinkling of society  
 folk in the boxes. The Lincoln Square The-  
 atre is one of the Morris chain of theatres,  
 in opposition to the big vaudeville syndicate  
 of first-class houses. \* \* \* The tour of  
 Mrs. Fiske and the Manhattan Company in  
*Salvation Nell* opens on Feb. 1st in Phila-  
 delphia. The engagement at the Hackett  
 Theatre will close on Saturday, January  
 16th. A week at the West End Theatre and  
 a week at the Grand Opera House, Brook-  
 lyn, follow. \* \* \* Antique bronze  
 frames containing autographed photo-  
 graphs of Miss Billie Burke were distributed  
 at the Lyceum Theatre last week to mark  
 the 150th performance of *Love Watches*.

\* \* \* William Faversham, holding to his  
 original plan to offer a production at Daly's  
 Theatre, will withdraw *The World and His  
 Wife* after the 11th performance, on Mon-  
 day evening, January 18th, replacing it  
 with Edward Childs Carpenter's play, *The  
 Road to Now Orleans*. \* \* \* Charles  
 Frohman has completed by cable definite  
 arrangements for two new productions in  
 London. The first occurs at the Comedy  
 Theatre, where Marie Tempest will appear  
 in a new light comedy, *Penelope*, by W.  
 Somerset Maugham, author of *Lady Fred-  
 erick*. On February 2d, at the Garrick  
 Theatre, Mr. Frohman and Arthur Bour-  
 chier will give London its first glimpse of  
 Bernstein's *Samson*, with Mr. Bouchier  
 playing the chief part. \* \* \* The Shu-  
 berts have arranged for the presentation  
 of *The Vampire* at the Hackett Theatre on  
 Monday, Jan. 18th, immediately following  
 the conclusion of Mrs. Fiske's engagement  
 in *Salvation Nell*. The Shuberts' own the-  
 atres are occupied and they are looking for  
 other theatres in which to book Julia Mar-  
 lowe in *The Goddess of Reason*, James T.  
 Powers in *Havana*, and Bertha Galland in  
*The Return of Eve* and *The Gamblers*.  
 \* \* \* Arrangements have been concluded  
 between Liebler & Co. and H. B. Warner,  
 at present appearing with Wilton Lackaye  
 in *The Battle at the Savoy Theatre*, by  
 which the firm will star Mr. Warner in a  
 new play by Booth Tarkington and Harry  
 Leon Wilson, the authors of *The Man from  
 Home*. The new play will be entitled *All  
 the King's Men*. \* \* \* David Belasco  
 announced yesterday that *Blanche Bates*,  
 now appearing in *The Fighting Hopes* at  
 the Shubert Theatre, would move to the  
 Belasco Theatre, Jan. 18th, to continue her  
 New York run, and that Frances Starr, in  
 Eugene Walter's new play, *The Eastest  
 Way*, would begin an engagement at the  
 Stuyvesant on the same date. \* \* \*

Grace Cameron, Harold Kennedy and  
 George O'Donnell appeared for the first  
 time in principal roles in *The Queen of the  
 Moulin Rouge*, in the Circle Theatre last  
 Monday night. \* \* \* ROY ROY.  
**Philadelphia, Jan. 2.**—Garrick (Nixon &  
 Zimmerman, mgrs.): *Wildfire*, a comedy of  
 swift horses, racy talk and beautiful  
 women, returned to the Garrick this week  
 for another brief interval of brightness,  
 with Lillian Russell as the star. This is  
 none of your plays with a philosophy. It  
 doesn't make you bother about the issues  
 and purposes of this mundane existence.  
 Those plays are indispensable; but when  
 you feel like letting the lighter humor  
 course your veins, *Wildfire* is the thing.  
 That the way the audience took it, and  
 laughed and applauded and called the ac-  
 tors out over and over again, the play is on  
 the go all the while, with the beautiful  
 Lillian Russell as the commanding central  
 figure. Her comedy was delicious through-  
 out, and her gowns were wondrous to look  
 upon. The cast shows some changes from  
 last year, with a decided gain in strength  
 and much fresh life has been written into  
 the play. Frank Sheridan gave a rough,  
 completely rounded, lovable character in  
 the trainer, Donovan. Willie Archie was a  
 near-star in his boyish impudence and  
 marvelous slang. *Adelphia* (Messrs. Shu-  
 berts, mgrs.): Universally conceded to be  
 one of the half dozen strongest American  
 plays ever written, Augustus Thomas' *The  
 Witching Hour* returned to the Adelphia  
 this week. John Mason still heads the ex-  
 traordinarily capable company, which re-  
 mains the same as when here previously,  
 with the single exception that George Gas-  
 ton supplants William Sampson as the  
 fiery, delightful Lew Ellinger. The entire  
 cast is splendidly placed. In every respect  
*The Witching Hour* is a dramatic delight.  
 Broad (Nixon & Zimmerman, mgrs.): *The  
 Thief*, one of the notable dramatic suc-  
 cesses of the season and a play of world-  
 wide reputation and record of popular ap-  
 proval, entered the second week of its  
 stay at the Broad. Kyrie Bellew, Edie

Shanon and five other capable actors are  
 conspiring with the inherent dramatic  
 power and appeal in the play to carry *The  
 Thief* to crowning success in Philadelphia,  
 as elsewhere. Walnut (Frank J. Howe, Jr.,  
 mgr.): *Chauncey O'Leary's* new play, *Ragged  
 Robin*, at the Walnut pleases large audi-  
 ences this week. There is not a great deal  
 in the story of *Ragged Robin* that is sensa-  
 tional or melodramatic, but the adventures  
 of the hero, a lovable, careless wanderer,  
 are certainly none the less interesting on  
 that account. A superior organization is  
 in support. Chestnut Street Opera House  
 (Nixon & Zimmerman, mgrs.): Richard  
 Carle, with Mary's Lamb, entered upon his  
 final performance at the Opera House.  
 Forrest (Nixon & Zimmerman, mgrs.): A  
 great deal has been said in praise of the  
 Viennese operetta, *A Waltz Dream*, which  
 started in on its third and final week at  
 the Forrest. On its musical side it pos-  
 sesses a score of extraordinary beauty and  
 richness, the song numbers including a  
 dozen waltzes, mazurkas and other move-  
 ments. Then, to make what is good bet-  
 ter, a more capable company for the work  
 in hand could hardly be gotten together.  
 As directress of the ladies' orchestra,  
 Sophie Brandt is everything required, and  
 she has efficient helpers in H. V. Donnelly,  
 J. W. Herbert, Josie Adler, Octavia Brosch  
 and the rest of the cast. Lyric (Messrs.  
 Shuberts, mgrs.): For this week, the last  
 of its stay in Philadelphia, Marcelle, which  
 has been holding forth at the Adelphia for  
 a month past, will be at home at the Lyric.  
 Louise Gunning, a capable comedienne and  
 splendid singer, has the title character and  
 makes the most of it in every way. Jess  
 Dandy, the well-known German comedian,  
 is prominent in the support. Grand (Stair  
 & Havlin, mgrs.): That amusing musical  
 comedy, *A Runaway Girl*, kept affairs in  
 a lively mood at the Grand this week. Ap-  
 plause and laughter were prominent fac-  
 tors in the proceedings, but the principal  
 supply of laughs was looked after by Clar-  
 ence Harvey and H. W. McDennick. W. H.  
 West, Harry Jane and, in fact, the entire  
 cast and chorus worked most successfully  
 toward making the performance among  
 the most enjoyable ever given by the Aborn  
 Opera Company. Chestnut Street Theatre  
 (Grant Lafferty, mgr.): To briefly sum up  
 the merits of Brother Officers, a play of  
 English military life, is to say there is  
 none better of its kind on the stage. What  
 greatly helped in the play's marked suc-  
 cess was the excellent manner in which it  
 was performed. William Ingersoll imper-  
 sonated hapless Lieutenant Hinds and thor-  
 oughly realized the character, his attempts  
 at making good his hero's lack of early  
 social advantages being brava with a mas-  
 ter hand. Marion Barney made a splen-  
 did part of the baroness, John Stokes,  
 Lieutenant Pleydell, and Charles Harris,  
 dean of Chester, were other highly praise-  
 worthy efforts. Excellent work was like-  
 wise done by J. H. Dailey, Peter Lang,  
 Kathleen MacDonnell, Louise Reimer and  
 Louise Randolph. Park (Nixon & Nird-  
 linger, mgrs.): Plenty of enjoyment goes  
 along with a visit to the Gingerbread Man,  
 which continued its pleasant time at the  
 Park. The cast is the same as that seen  
 on the Coast. Eleventh Street Opera House  
 (Frank Dumont, mgr.): Dumont's Min-  
 strels keep the fun-ball rolling in unison  
 with the holiday spirit. Dougherty and  
 Richards, as black Kris Kringle, furnish a  
 fine time for everybody. Ben Franklin and  
 his "bots" present a novel idea. Grand  
 (Stair & Havlin, mgrs.): Paul Armstrong's  
 interesting comedy-drama, *The Heir to the  
 Hoohah*, was presented at the Grand for  
 the first time at popular prices. Blaney  
 (Stair & Havlin, mgrs.): *A Bad Man's  
 Wife*, with Selma Herman in the title role,  
 is this week's offering at Blaney's. Hart's  
 New Theatre (John Hart, mgr.): Ray Ray-  
 mond in his Candy Kid Company received  
 a warm welcome at Hart's this week. The  
 Queen of Convicts is offered at the Stan-  
 dard. The Casino Moving Picture Parlo-  
 offers some very interesting pictures to  
 its patrons. Business has been excellent  
 ever since the management discovered a  
 find in Ed Merbreier, Jr. Mr. Merbreier  
 possesses a sweet baritone voice, and his  
 ability as a singer proves him an artist  
 whose art is not narrow, and he has become  
 quite a favorite with the public, shown  
 from the fact of the patronage since he has  
 been here. Mr. Merbreier has had quite an  
 experience in the theatrical business, hav-  
 ing been connected with the Keith's Cir-  
 cuit and with some of the well-known stock  
 companies. So good luck to Ed for the  
 coming season.

CALVIN M. FRANKLIN.

**Laramie, Wyo., Jan. 10.**—Nothing doing  
 at Opera House the past week, Theodore  
 Lorch and company here three nights, be-  
 ginning Tuesday night. A. D. K.

**Salt Lake City, Jan. 12.**—The past week  
 has been a good one from every standpoint.  
 Financially it is the equal of any this  
 season; socially, the theatre offerings were  
 very pleasing. The Wolf, which was the  
 sole attraction at the Salt Lake Theatre,  
 is a very strong play. In many ways it is  
 an unusual play; one of the chief oddities  
 being the absence of female characters.  
 The heroine is the sole representative of  
 her sex, and it is about her that the plot  
 revolves. For the present week, Corinne  
 in *Lola* from Berlin will be the attraction.  
 Any play in which Corinne appears is sure  
 to please. At the Colonial will be seen, *The  
 Girl from the Golden West*. It is Belasco  
 play and speaks for itself. For those who  
 love drama and comedy it is sure to be a  
 treat. The antics of the cowboys in the  
 dance hall scene are highly humorous.  
 Orpheum—The Orpheum presents an excel-  
 lent bill this week as a successor to the  
 good bill of last week. Hall McAllister  
 heads the list in presenting *The Girl of  
 the Times*; the Italian trio sing some good  
 opera; Bowers, Walters and Crocker as *The  
 Three Rubes* are highly entertaining. Fred  
 J. Butler presents *The Feud*, a stirring  
 one-act drama. Agnes Mahr, as the Ameri-  
 can Tommy Atkins, is very clever. La  
 Petite Mignon is a dainty comedienne, and  
 Bob and Tip company offer a farce that is  
 really funny. The Grand has undergone  
 another of its lightning changes, of which



there have been so many this season, and now promises to remain stable for the rest of the season. This latest change has been a change of managers, where John Held succeeds Mr. Cox as manager of the Grand Theatre. Mr. Held is well known as an amusement man locally, having conducted a band which has made Salt Lake famous. Manager Held proposes to present whatever class of show the public wishes, and his policy will doubtless be successful.

**Laramie, Wyo., Jan. 4.**—Nothing doing at Opera House last week, and nothing billed for present week. Electric and O. K. picture shows doing good business. About March 1st will see another picture show here, making three.

**Beno., Jan. 4.**—Conway Tearle, leading man with the Ben Hur company in San Francisco, arrived here this morning and was granted an absolute divorce on the ground of desertion. Tearle stated that he had been a resident of this county from April of this year until September, living at Lughlon Springs, a resort, where he was ordered for his health. He was married at Sunderland, Durhamshire, England, in 1901, his wife deserting him in 1905 and at present is in London, England. There are no children and nothing is said of community property.

**San Jose, Jan. 4.**—At the Victory Theatre, The Lion and the Mouse concluded its engagement to poor business. Thursday night, Fifty Miles from Boston showed to good house. Friday, Saturday and Sunday, Mrs. Temple's Telegram plays. At the Garden, the stock company is playing The Three of Us. Jennie Kelton is great as Rhys McChesney. At Post's Unique, the following is the bill: James Post & Co., in the musical concoction, The Gay Deceiver; Maybelle Thompson, in the society drama, The Colonel's Wife, and Marvin Hammond, illustrated song. At the Empire: First time in California, Eugene O'Rourke and Nellie Eltinge, in their comedy success, Parlor A; McCloud and Melville, the dancing harpists; six other big features. Next week, Empire vaudeville in the Theatre Jose.

**San Diego.**—Garrick Theatre (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—Jan. 10-11, Rose Melville in Sis Hopkins pleased two good-sized audiences. Miss Melville enacts the part of Sis in the same clever manner that has made the play as well as herself famous, and as usual she is surrounded by a very capable cast; 17-18, The Lion and the Mouse; 19-20, A Stubbhorn Cinderella; 22-23, Charles B. Hanford. Genial Jack Dodge, manager of the Garrick, has been confined to his home for the past week on account of sickness. Mr. Gross (King Edward II) has been acting as manager during Mr. Dodge's absence. Pickwick Theatre (Scott A. Palmer, mgr.)—11-17, Myrtle Vane stock company in The Heritage of the Red. The play is a typical Western one and is very similar to Strongheart, as it deals with the race problem of the Indians and whites. Miss Vane in the leading role of Meg McIver makes a hit, and while under the nom de plume of Miss Fairweather does a clever piece of character acting. Oscar Grey Briggs as usual makes the most of his part. Special mention must also be made of the clever presentation by Ethel How of Moll, the Indian squaw. The balance of the company is well cast, and the scenery, etc., is up to the Pickwick standard. Queen Theatre (Swarts & Urban, mgrs.)—11-17, Pierce and Roslyn, the operatic team, playing return date here, scored as big hit as in their former appearance. Carrie Clark Ward and company, in The Cook Lady, kept the house in a scream from the beginning to the close of the act. Faucher and Jenkins do some clever tricks on bicycles. Harry Tyler, the xylophone artist, pleased. Capacity business nightly. Grand Theatre (Walter Fulkerson, mgr.)—11-17, The Royal Hawaiian Quintet, composed of five men and a pretty girl, have a neat singing act and score a big hit. Maude de Alma, picture balladist, and Madeline Rowe, sourette, please. Moving pictures. Good business. Star Theatre (Mason & Ames, mgrs.)—11-17, The Cameraphone; good business. Empire, Bijou and Union Theatres, with moving pictures and illustrated songs, report good business.

**C. E. LUNDQUIST.**  
**Watsonville, Jan. 13.**—The Blind Organist, featuring L. R. Stockwell, and Mrs. Temple's Telegram, Saturday, Jan. 2, to only fair business. Good company and excellent attraction. The Holy City, with Lucia Morey as Salome, Tuesday, 5th, to only fair business. Performance gave excellent satisfaction. Willis Bass, the hustling purveyor of publicity for the Elleford company, was with us last week. Both Mr. and Mrs. Bass are very popular here and help to boom business for the company. They open here, 14, for three nights. Stetson's Uncle Tom's Cabin company comes, 21. La Petite, to good business, presenting motion pictures and vaudeville.

**J. F. BURDICK.**  
**San Jose, Jan. 14.**—E. H. Sothern appeared at the Victory on 13th in Richard Lovelace. The Lambardi Grand Opera Company opens here on Thursday and balance of week. At the Garden Theatre the stock is playing The Light

Eternal. The Jose, once more given over to vaudeville, has the following fine offering: Farra, the iron man; Madden and Fitzpatrick, sketch The Turn of the Tide; Cakewalk Odet; Eldora, heavyweight juggler; Franco Marracci, violinist; Morris and Brown, comedy singers and dancers; Ah Sing Foo, Oriental magician.

**Marysville, Jan. 12.**—The Alaskan closed the year of 1908 in the Marysville Theatre. The performance was greatly enjoyed by the immense audience, it being the largest of the season. Florence Roberts is booked for the 15th, to be followed on the 21st by Brewster's Millions. This will be the big event of the season, as it is the anniversary of the opening of the new theatre and will be celebrated by excursions from nearby towns.

**Sacramento, Jan. 14.**—The Lambardi Opera Company of Italian singers concluded a very satisfactory engagement here Wednesday night. The company is good and the attendance has been refreshing. Ben Hur comes to the Clunie, 15-16, and will do an immense business. The vaudeville houses are doing their usual good business. At the Grand the bill consists of Mile. Sommerville and her dancing horse; John Birch, the Man With the Hats; Wemona, Francis and company, rifle and pistol shots; Holmes and Holliston, Looking for Betsy; Payne and Lee, singers and dancers; Brown and Hodges, singing cartoonists, and Esco Ives, singer. At Pantages Manager Ely offers The Johnston Students, club maniacs; Conn Downey and Willard, playlet; World's Comedy Four, exponents of melody; Albani and Collina, Italian opera singers; The Bernsteins, singers and dancers, and Ada Williams, singer.

**Oakland, Jan. 11.**—Ben Hur, the play that deals with the early history of Rome and the Palestines, was given three performances at the Macdonough, 11-13. The house was sold out completely, and it is unfortunate for Manager Hall that the engagement was not for a longer period. The company, which is headed by Conway Teale, is fairly good and gave the play a fine rendition, but the big success lies in the magnificence of the mechanical and electrical effects and the gorgeous stage settings. The Grove of Daphne and the Temple of Apollo were the finest scenes ever seen here. In Wyoming, a border play somewhat on the lines of The Squaw Man and The Virginian, was seen here for the first time, 14, and gave good satisfaction. The attendance was not large, but what they lacked in numbers they made up in enthusiasm. E. H. Sothern will play three nights, 14-15-16. The Lambardi Opera Company is booked, 17. At Ye Liberty, Manager Bishop is again showing his wisdom by offering another popular college play for this week's attraction. Strongheart, Edeson's recent success, is seen here for the first time in stock, and were it not for the inclement weather, the house would be taxed to the capacity at every performance. This being a college town, it is but natural that a play of this nature would appeal very strongly to our theatregoers. The part of Strongheart, the Indian student, is played by Landers Stevens, who looked every inch the part in his make-up. His version of the character was clear and created a most favorable impression. Other characters true to student life were played by George Friend, Robert Harrison, Henry Shumer and E. L. Bennison. Harold Mathews, a graduate of the University of California, was prominent in the cast, and, although this was his first professional appearance here, his reception was a hearty one. His work is polished and gives promise of a successful future. Tess of the D'Urbervilles is the bill for next week. The Wrong Mr. Wright is in preparation. Seat room is at a premium at the Orpheum, where the Road Show is in its second and last week. Gus Edwards' School Boys and Girls have been added to the regular bill, which makes the program more attractive than ever. The Novelty is showing quite a bill this week, ranging from classical vocal selections to negro comedy. Baptiste and Franconi; The La Moines; Thomas and Paine; The Wilson Trio. The Bell the Royal Musical Five are making an immense hit and are the best number of the following fine bill: Dolph Lavine, Kikuda, the Two Dowlings and Smith and Brown. Richard M. Hotelling, the well-known San Francisco society leader, who made his professional debut here last season, will again be seen in his favorite Shakespearean roles. His engagement will commence at Ye Liberty, Feb. 1st, and he will have the support of the entire strength of Bishop's players.

**LOUIS SCHEELINE.**  
**Napa, Jan. 6.**—Napa Opera House (E. F. Hogan, mgr.)—Jan. 11, In Wyoming. Hayes Theatre continues to draw large crowds with moving pictures and illustrated songs. On Tuesday evening, January 12, the Red Cross Society will give a vaudeville show for the benefit of the earthquake sufferers in Italy in this house.

**L. KYSER.**  
**Silverton, Ore., Jan. 7.**—Enraged over her husband's attentions to Grace Fredericks, a San Francisco girl playing with the Clark C. Burroughs stock company, Mrs. Maude Burroughs, wife of the leading man, attempted to kill her rival at the Silverton

Hotel early this morning. Mrs. Burroughs, whose stage name is Maude Francis, found her husband in Miss Fredericks' room, and pushing open the door, opened fire with a revolver she had found in Burroughs' grip. The bullet buried itself in the wall just above the girl's head and Burroughs seized his wife and disarmed her before she could fire again. The wife then grasped a pair of shears and pursued her screaming rival to the hall, and then turned on her husband and stabbed him in the lip and cheek. There was no show tonight.

**Astoria, Jan. 11.**—Astoria Theatre (F. M. Hanlin, mgr.)—Wednesday, Jan. 6, Florence Roberts in The House of Bondage, to a full house. A raging snow-storm occurred that day, which was cause small audience. Friday, Jan. 8, The Great Divide played to small audience; cause, continuation storm; impossible to keep house warm and comfortable. Saturday, 9th, Babes in Toyland, magnificent production, played to almost empty seats on account raging snow and easterly wind storm. Last night being Sunday, Yale's Devil's Auction was the attraction. The company arrived here on the noon train from the Sound, but on account of the failure to bring their baggage and scenery car, which was overturned on the special that was bringing it, failed to appear. Tonight the Baker stock company of Portland was booked to appear in Are You a Mason, failed to show up, said on account of sickness of leading lady (but more likely on account of blizzard raging). Next Wednesday, 13th, St Plunkard is booked, but it is ten to one they will not get here, as the weather is still very bad and cold. The storm which is raging all over Oregon and Washington is playing the devil with theatres. It will certainly be the means of breaking up many traveling

companies. It is the worst storm ever known in Oregon and Washington in fact, the worst known on the Pacific Coast. Over a foot of snow covers the ground here and should the rain come soon, accompanied by a strong wind, the damage would be hard to estimate.

SELEC.

## AT LIBERTY

Sober, Reliable Man, qualified to act as Stage Manager, Property Man or A-1 Billposter. Knows show business thoroughly. Non-union Address,  
M. E. BILLINGTON  
Bently Grand Theatre, Long Beach, Cal.

## Performers Wanted For the Girton Stock Company

OPEN JAN. 13 IN STOCK AT EUREKA, CALIF.

Address PERRY GIRTON, Eureka, or WM. MENZEL, 1115 Van Ness Ave., S. F. Albert McQuarrie wire.

... At Liberty ...

## Terry McKean

Just ended second season, manager for Richard J. Jose.

Would be pleased to hear at once in reference to accepting

House Management, Company Management, or Advance

Thoroughly understands press work. Plenty of good, honest experience and sober. Address care Elks' Club, San Jose, Cal.

## LINK PLUMER

Playing

"FAT," THE COLLEGE BOY, IN

## A Stubborn Cinderella

The Greatest Musical Comedy Success of Recent Years

Playing toward the Coast, arriving in San Francisco for two weeks at the Van Ness Theatre, February 7-21.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.







## Van Ness

When Brewster's Millions visited San Francisco last year there was unfolded a most unique and dramatic story, acted by a generally good and satisfactory cast. The same verdict may be given this time, when the comedy-melodrama is headed once more by Robert Ober, in the part of Monty Brewster, who must spend his million dollars in a year in order to come into an inheritance of ten millions more. Mr. Ober is a very easy, pleasing actor and is constantly gaining strength and skill. June Mathis plays the sweetheart of the young spendthrift, and easily wins the favor of her audience. Another handsome and talented young actress is Kathryn Raye, who is seen as Barbara Drew. Miss Raye has undoubted talent, that will demonstrate itself when the opportunity offers. The scenic feature—the big shipwreck scene—is a masterful bit of stage illusion, and the effect of the performance from beginning to end is most pleasing.

## Princess

The Politicians continue to unfold the intricacies of comic opera political life most merrily, and large and happy audiences nightly gather at the Ellis Street home of music. Outside of the work of the two stars, there is plenty of splendid work done by the supporting company. Adele Rafter, a woman of unusual beauty and personal charm, is also a good singer and experienced actress, and she is the best prima donna the Kolb and Dill Company have had. Sidney De Gray makes extremely prominent the part of Judge Greene, and proves conclusively he is one of the best legitimate straight old men on the stage. Percy Bronson is a very likeable juvenile, and Carlton Chase is pleasing in the part of the young banker. Neta Vesta is a more than ordinarily clever soubrette and most attractive as regards looks. Richard Stanton as Gideon Gay is one of the hits of the performance. The chorus is typical of the West—gingery and beautiful and capable. The performance is worth more than one visit.

## Alcazar

The wonderful stock company identified with this theatre goes on week after week achieving such astounding success that the superlative of approval is early lost and to be reiterated would be entirely overdone. So, to say that Sweet Kitty Bellairs is one of the great triumphs of the Alcazar, is but to speak the truth—probably it is the best thing that has been done there, if one is of the mind to appreciate a charming and human love story. The wizardry of David Belasco's stage art was never shown to better advantage than in the development of this play, and the witchery and dainty charm of Evelyn Vaughan was never better demonstrated than in her portrayal of Sweet Kitty Bellairs. Her lilting, rippling brogue is a source of joy, and her assumption of the various emotions that come to this charmer of Irish blood is evenly sustained through what must be a most trying physical ordeal. Bertram Lytell, always ideal as a lover, is temperamentally suited to the part of Lord Verney, and his personal triumph is great. Will Walling plays

with particular effect the character of Col. Villiers, and George Webb, a new member of the company, demonstrates his good acting quality by a splendid Captain Spicer. Burt Wesner, too, is happily placed as Col. McFionton. Howard Hickman, Ernest Glendinning and Walter Whipple render valuable support. Bessie Barriscale, as the loving young wife, is happy in the comedy she extracts from the part, and Christie McLean and Louise Brownell are effective in their portrayals. The period allows every advantage to be taken in the way of gorgeous scenery and exquisite dressing, and nothing could be more comprehensive or satisfying than the accomplishment in this direction. Edward Lada has, with the spirit of the play in mind, provided characteristic Irish airs, and his orchestra executes them charmingly. The play will run another week.

## Valencia

When Upton Sinclair—way up in the clouds of symbolism, tintured by ardent socialistic theories—conceived the idea of Prince Hagen, it was hoped that he would write a play of real dramatic value, and one that would set a new fashion in American dramatic literature. But the result has been entirely negative. Given every aid by a luxurious management in the way of production and a most capable company and the help of much rarely beautiful music arranged by Musical Director Herman Heller, from the themes conceived by the great Wagner, the play has fallen far from anticipation. And the reason is not hard to explain. Two prime essentials are necessary for successful stage production. One (and the oldest of all) is a good love story. The other is dramatic interest. In both essentials Prince Hagen fails lamentably. It would be impossible for any author to convey a preachment from the stage without one of these two great aids. Where Ibsen and Shaw and other symbolic writers succeeded was in their inborn pre-eminence for dramatic effect. Their logic is very often wrong, their meaning many times obscure, but their technique is not to be assailed, and they are always interesting. Previously we published a synopsis of Prince Hagen. Beyond that we are not sure just what the play is all about. As to the acting, it was commendable all through. Robert Warwick, in the title part, developed the character with studied and intelligent effort. He read his lines most meaningfully. He looked the part, the graces of his personality enhanced it—and yet nothing was accomplished. And so through the long list of characters. Thomas McLarnie, George Baldwin, Chas. Clarke, Robert Homans, Gerald Harcourt, William Wolbert, Robert Leonard, Blanche Stoddard, Lillian Andrews, Beatrice Nichols, Helen Lackaye and Grace Travers played with care and intelligence, but there was, generally speaking, only a set of pictures without substance. In the matter of production, nothing more lavish and nothing more beautiful has been presented on our local stage. The music, which was a very important feature, was developed and adapted with the utmost skill by that fine musician, Herman Heller, and was probably the most satisfying feature of the show. The great trouble with these plays of pur-

pose and symbolism is, they are apt to go far afield from their purpose, to soar above the people who go to see them, and this seems to be the result with Prince Hagen. Its message has not been truly aimed, and it is cavorting around through the great nowhere.

## American

Geo. M. Cohan's rural musical play, Fifty Miles from Boston, staged originally under the personal direction of the author, has played to fine business at the American this week. The play is bright and breezy throughout, and after witnessing its production one feels that he has had his money's worth and spent his time with satisfaction. The high school boys and girls, the rural town band of Brookfield, Mass. (for there is where the plot is laid), the baseball team and its hero, the village postmistress, the female town gossip, the country landlord and the prominent citizen and storekeeper kept the mildew from absorbing the place and added sufficient spice and ginger to it to make you feel that, although fifty miles from Boston, Brookfield should be indicated on the map in warm red letters. W. Douglas Stevenson as Joe Westcott was the hero, and Hazel Lowry as Sadie Woodis, the young postmistress, was the star's lady. Chas. Willard as Nathan Westcott and Jos. M. Sparks as Tim Harrigan, did the principal funny business. The best piece of character work was by Suzanne Westford, as the village chatterbox and gossip, but we must not forget to mention the fine juvenile character work of Percy Helton. He is a promising youngster. Everybody did well, and the incidental songs were very catchy and pleasing.

## Protest Against Unsafe Theatres

Our theatrical managers have filed a vigorous protest with the Board of Supervisors against the practice of permitting public amusements in unsafe structures. The protest, which was referred to the Committee on Building Laws at Monday's meeting of the Board, is in the following terms: "San Francisco, January 9, 1909.—To the Honorable Board of Supervisors of the City and County of San Francisco—Gentlemen: We, the undersigned citizens and taxpayers of San Francisco, hereby respectfully call the attention of your honorable Board to the fact that the spirit of the building laws of this city and county which relate to places of amusement is being evaded by the granting of permits for the operation of permanent places of amusement which do not provide for the safety of the lives of such as may patronize them. Ordinary stores in class C and other buildings downtown are being converted into places of amusement, and there is nothing to prevent the proprietors of such places packing in 1,000 or even 2,000 persons in utter disregard of the safety of their patrons. This number of people is equal to that accommodated in most class A theatres which are erected in accordance with building ordinance 31 of this city and county. A number of permanent class A theatres, complying in every respect with the building laws, are now in course of construction in the down-

town district and several others are contemplated. The investment represented by each of these downtown theatres is from \$500,000 to \$1,000,000. We take it that the object of the building laws is not to protect only such as patronize higher-priced places of amusement, but also such as must needs attend cheaper shows. In short, in all places of amusement where the public congregate there should be alleyways and exits, sprinkling systems and generally proper fire protection. Considering all this, and further the incalculable loss which naturally would result to the business of the undersigned should there be a panic in one of these fire traps—and this is likely to occur any day—we respectfully request that your honorable Board take the necessary action to prevent the conduct of places of amusement where fire protection, as provided for by ordinance 31, is not afforded, and if sections 132 and 143 of building ordinance 31 are not strong enough in your opinion to support our contention, we pray that your honorable Board will have the building law amended so as to afford absolute safety to citizens of this community attending places of amusement. Respectfully yours,—M. Meyerfeld, Jr., president Orpheum Theatre and Realty Co.; Gottlob, Marx & Co., proprietors Van Ness and Columbia theatres; W. H. Leahy, Tivoli; Walter Hoff Seely, Valencia Theatre; S. Loverich, manager Princess Theatre; A. Cohn, American Theatre."

This protest is well taken. There can be no objection to the picture shows as a theatrical proposition, but when they are housed in small and illy ventilated store rooms, with no exits, they become a positive menace to the city. Our board of fire commissioners have been at great care to enact many foolish and utterly useless provisions governing general theatres, but in the case of the picture houses they seem to have closed both eyes and have allowed shows to be installed in veritable death traps. The Lord have mercy on the poor audience if a fire should break out in the ordinary nickelodeon.

## Personals

ETHEL TUCKER, who with her husband, Whit Brandon, was touring the Northwest in The Devil, slipped on the ice at Ontario, Oregon, and sustained a compound fracture of the left leg. Miss Tucker is receiving the best of care and will remain in the Multnomah Hospital at that place until fully recovered, and where she would be glad to hear from friends. Her address is Multnomah Hospital, Ontario, Oregon.

HELEN LACKAYE had a painful experience during rehearsal of Prince Hagen at the Valencia last week. A bunch light which was suspended over the stage fell and struck her on the shoulder. She was knocked to the floor, and it was feared for a time that she was seriously injured, and hurry calls were sent for physicians. As none was found in the neighborhood, a draft was made on the College of Physicians and Surgeons, and four students responded. They took care of Miss Lackaye and carried her to her hotel. It was found that she was not seriously injured. She recovered speedily, and went on with the performance of The College Widow that night as usual.



## Vaudeville

J. S. ROBERTS, Vaudeville Editor

### Orpheum

Suppressing the Press is the name of a new sketch at the Orpheum this week. It is one of those screaming little farces that depends upon action more than words. Mr. and Mrs. Gene Hughes, who furnish the fun, were received with rounds of applause. Another newcomer was Anna Lichter, an old-time favorite with Tivoli Opera-goers, who sang familiar numbers from the operas Florodora, The Serenade and the Geisha. Her reception had in it that warmth which is ever reminding us that San Francisco never forgets. Wilfred Clarke, the exponent of fast farce, repeated his sketch, What Will Happen Next. The three Yoscarrys, eccentric European acrobats, are in a class by themselves. Gus Hibbert and Fred Warren, the pianist and the dancer, have been here before and were well received. The Rooney Sisters, Josie and Julia, are among the best dancers seen at the Orpheum in a long time. De Biere, the French illusionist, comes pretty close to being the most expert of any of the sleight-of-hand men who have appeared here. The performance as a whole was well worth seeing and fully repays the large audience who have attended during the week. Other acts to meet with approval are Rogers and Deeley and Les Salvaggas, dancers.

### Wigwam

This week's bill had some very good acts. Head and shoulders above all farce acts is Dan Sherman and Mabel De Forrest and company, in A Jay Circus, a roar of laughter act; Mr. and Mrs. Arthur Young and company in Early Days East and West, a good character sketch; John Fields, Jr., in a superior monologue turn; the Adler Trio, club jugglers; Eugene O'Rourke and company in Parlor A; Farrum, Wills and Ramsley, singers and dancers; Yamaka and company, Japanese jugglers. The engagement of James J. Jeffries, the heavyweight champion of the world, for next week at a salary of \$3,000 for his week is the highest priced engagement made in vaudeville in San Francisco. Jeffries' sparring partner will be Sam Berger, another heavyweight champion. Of course people from everywhere will go to see Jeffries, so be wise and secure your seats ahead. Besides, a first-class vaudeville bill will be given, including the superior comedy of Dolph and Susie Levino, Hypnotizing a Wife, original in plot and matter and capitally acted; Joseph and Myra Dowling in A Snap Shot, a story of mistaken identity; William Thompkins, the jolly monologist; Mallon and Bart in good, uproarious fun; The Royal Musical Five, young and cultured artists; and Smith and Brown, singers and dancers.

### National

Sid Grauman presented another superior bill for the National this week, that included Mr. and Mrs. Edward Esmonde in The Soldier of Propville, the best dramatic playlet in vaudeville, and about the best acted; the laugh-winning acts were the humorosities and funny stories of Cooper and the

clever and piquant replies of his wife; the Kings, in the Hebrew and the Coon-Shouter, and Blacksom and Burns in their indescribably funny burlesque acrobatic act. The acts for the eye were the Five Zello Troupe, a turn of wonderful acrobatic skill, with much good comedy in it; by Tom Nelson; Alice De Garmo, as pretty as a picture in her high bar trapeze act, and Derenda and Breen in their new skilled and comic club juggling turn—the best thing they have ever done. The bill opening on Sunday has Mlle. Summerville and her dancing horse; John Birch, the Man with the Hats; Wenona, Francis & Co., rifle and pistol shots; Holmes and Hollinston, Looking for Betsy; Payne and Lee, singers and dancers; Brown and Hodges, singing cartoonists; Victorine and Zolar Sisters, grand entertainers.

### Pantages-Empire

A Night with the Poets, in which a combination of twelve people give tableaux representation of scenes read aloud by a bachelor in his lone room, from James Whitcomb Riley's poems, is an artistic idea and is artistically carried out at this theatre. It has been the great feature of the show. The other turns were Nevada, a telling frontier playlet, well acted by James C. Henry and Dorothy Young; the Walthour Trio of expert trick and comedy cyclists; Boulder and Quinn, musical act, and John Rucker, the black-face comedian and singer. Next week, Manager Winstock presents the great Florenz Family, renowned European acrobats; Kohler Grand Opera Trio; Burton and Brooks, comedy sketch, The Limit; Ballard & Co., dramatic playlet, A Night Out; Brandon and Wilson, singing, dancing, lightning changes; Martinez and Martinez, Gypsy minstrels.

### Washington Square

The red letter event at this theatre was the \$1,000 benefit tendered to the Italian earthquake sufferers on Tuesday night. The leading society people of the Latin quarter turned out to make it a success. There are rumors that this theatre will close temporarily to make a new departure in business.

### Thalia Concert Hall

This Pacific street concert hall presents besides its musical attractions, a diversity of features in its program. The Hadji Tahar Troupe of Arabian gun spinners and tumblers have been a feature this week. Professor Fait and company, hypnotists; Dale Sisters, spectacular dancers; Welch and Earl, and others appear next week.

### Bookings

At the Sullivan & Considine, San Francisco office through Archie Levy, their sole booking agent, for week of January 17, 1909:

GRAND, Sacramento—Creo, Gus Bruno, Sabine and Vera, Allen's Traveling Man, Steph. Gratton & Co. NATIONAL, San Francisco—Brown and Hodges, Payne and Lee, Holmes and Hollister, John Birch, Wenona, Francis and Co., Mlle. Summerville, Victorine and Zolar Sisters. BELL, Oakland—The Coopers, Zello Troupe, Mr. and Mrs. Esmonde, Herbert Cyril, De Garmo and Keough, Blockson and Burns. WIGWAM, San Francisco—Wm. Thomkins, Jos. J. and

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif., \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts. SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

COR. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices; also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

## Two More Vaudeville Theatres

The owners of the Forrest Theatre in Stockton, an A-1 balcony theatre of 1,200 capacity, have turned their house into a vaudeville theatre to open on Sunday, and play the Pantages-Western States Vaudeville Association line of attractions.

R. S. Edmonson, proprietor of the Gem Theatre in Chico, also visited San Francisco this week to arrange for opening his house in vaudeville on Monday night. Mr. Edmonson also plays the Pantages circuit people. His house is a small picture house at present and is popular in Chico.

Dolph and Susie Levino in their act Hypnotizing a Wife, were great hits at the Bell in Oakland this week. They come to the Wigwam next week.

What is the best act in vaudeville? That is a puzzling question. But there is one act out here, at the National this week, The Soldier of Propville, that in construction and in the admirable acting, voicing, facial expressions and feeling of Mr. and Mrs. Edward Esmond, wins the heartiest commendation from all sorts of people who see it. As these true artists have played in The Soldier of Propville for a continuous run of nine years now, the DRAMATIC REVIEW puts in a claim for that act as the best in vaudeville on the claims of its merits and unequalled



## Vaudeville Notes

success.

There will be a rush to see Jeffries at the Wigwam this week. Secure your seats ahead.

Sid Grauman's benefit tender at the Dreamland on Monday night will be an offering of the vaudeville and sporting element in aid of the sufferers by the Italian earthquake. Forty turns have volunteered. The vaudeville performance will run until 12 o'clock. The boxing bouts will follow and will include some of the best talent in the city.

Papinta, the spectacular dancer, who died in Europe over a year ago, left a stock farm near Clayton, Contra Costa county, jewelry and money in bank which has just been settled up at the appraised value of \$21,058.

John Considine was in town Thursday on his way southward.

Dan Sherman's Jay Circus burlesque set all the Wigwam's attendants in peals of laughter this week. It is a fun challenger and Mabel De Forrest, ring master, is a stunning impersonation.

Tracy McDermott and Dorothy Raymond (Mrs. McDermott) have just finished a successful season of vaudeville in New York and thereabout, playing all of the William Morris time and Mozart Circuit. Now, however, they are returning to California to accept leading positions in Herr Fischer's musical comedy company in Los Angeles, opening January 19. Mr. McDermott is an old favorite at Fischer's, and he and his talented wife will be valuable additions to Fischer's already strong company.

The management of the Folies-Bergere Theatre, City of Mexico, which will be opened very shortly, is preparing for the public a veritable treat, what with the attractive program to be rendered during its first season. There will be a troupe of performing dogs and monkeys; an act entitled The Bronze Woman, which will be spectacular in the extreme; and last, but not least, Ida Fuller with her marvelous dances.

Dave Lermer, a vaudeville actor, admitted being guilty of embezzlement in Oakland last Friday week and then pleaded to be released on probation. Judge Brown listened to the man's plea and referred the case to Probation Officer Ruess for investigation. Lermer, while playing at an Oakland theatre, made the acquaintanceship of Miss Minnie Kuhnle of 122 Ninth street. Saying he wished to make a "flash" at a matinee, he borrowed a diamond ring from her, agreeing to return it the next day. Instead he went to San Diego, and there sold the ring for \$140. Miss Kuhnle swore to a complaint for his arrest and he was taken back for trial. He says he was never in trouble before, and is willing to promise to be good, in future, if given another chance. "I have learned, most decidedly, that it does not pay to be bad," he declared.

## Papinta's Estate

The estate of Papinta, the dancer, whose real name was Carrie Holpin, has been appraised at \$21,058.77. Her ranch home, the Gregory tract of the Rancho San Miguel, worth \$10,700, and jewelry valued at \$1,000, form part of the estate, which is left to George and Edward Hipple, brothers,

and to Mrs. Sadie Ghent, a sister. Papinta, who died in Europe last year, was interested in the breeding of fine horses on her Contra Costa farm just back of Oakland.

## Grading Salaries

1-2-3- that is what the United Circuit is going to do in grading their vaudeville acts this year, regulating their salaries in the same proportion. Number 1 will play in the largest cities and at the best houses as feature acts, at big salaries. The second class will play the intermediate cities that cannot stand the high figures, and number 3 will find work in the many smaller class theatres that cannot pay number 1 and 2 salaries and live. There was a meeting of managers in New York, and others were notified by circular who could not attend, and they have all accepted the grading plan. A permanent committee of eight, to confer with the United firm, was appointed, consisting of, and representing equally, the large and small time. The members are M. Shea (Buffalo and Toronto); J. H. Moore (Rochester and Detroit); William Hammerstein, A. Paul Keith, Walter Vincent (Wilmer & Vincent); Clarke Brown (Bennett Circuit); P. Alonzo (Poli Circuit), and W. F. Tucker (New England houses), with B. F. Keith, Percy G. Williams and F. F. Procto (United Executive Board), ex-officio members.

## Moving Picture Manufacturers Playing Scenes From Plays

The way with which the manufacturers of moving picture films have seized upon the big scenes in the current dramatic and musical successes, without leave or license, has aroused the producing managers of America to such an extent that application has been made to the present Congress for the passage of a bill preventing such action and preserving to the managers and authors their rights. The methods employed by the moving picture manufacturers in abstracting the potent potentialities of theatrical entertainments without quid pro quo is going to cause a great row. Henry B. Harris, one of the most prominent managers in this country, aroused by the fact that there were being exhibited scenes from his plays, such as The Lion and the Mouse, The Chorus Lady, Strongheart, Classmates, and Robert Edeson's present vehicle, The Call of the North, in moving picture houses, has requested a number of his associated managers, who have also been similarly treated, to co-operate with him in presenting to Congress a statement of the condition of affairs, and praying for just and adequate relief. The authors have also been stirred up and they, too, have asked that Congress take cognizance of this manifest evasion of the copyright law and pass a bill that will protect them to the fullest degree in their rights. By reason of the justice of the claims of the managers and authors, it is more than probable that Congress will pass such a bill, thereby preventing moving picture manufacturers from obtaining popular and valuable material as they have done in the past without paying an adequate sum therefor, or obtaining permission so to do from the proper parties.

THE LITTLE GIRL OF THE GOLDEN WEST

## Zena Keife

Four seasons Keith & Proctor Circuit. Home again. Sullivan & Considine Time. Archie Levy, Agent

## George Yeoman

JEST A JERMAN JESTER

Address Archie Levy

## George De Voy & Dayton Sisters

IN AN ECCENTRIC SINGING AND DANCING ODDITY

Sullivan & Considine Time. Address Archie Levy.

## Mrs. Carter Successful in New Play

WASHINGTON, Jan. 8.—Mrs. Leslie Carter's new play, Kassa, had its premier at the New National Theatre in this city last night. Mrs. Carter added to her fame as an emotional actress. From a scenic standpoint the production is a massive one, and Mrs. Carter's triumph in the dual role of actress-manager was complete.

## McMillan Case Dismissed

RENO (Nev.), Jan. 8.—Following a preliminary hearing which extended over three days, the case against Harry McMillan, brought by James May, charging him with passing worthless checks to the amount of \$8,600, was dismissed today. McMillan was a one-time fiance of Edna Goodrich.

## Well! Well! Have Nance O'Neil and McKee Rankin Split?

NEW YORK, January 8.—Nance O'Neil announced today that she had withdrawn her power of attorney to McKee Rankin, thereby indicating that she had cut adrift from the actor whose professional lot has been cast with hers for more than ten years. Although Miss O'Neil has been recognized on the Pacific Coast as an emotional actress of great power, she was little known in New York until she one day made a hit in a stock company at the American Theatre. But the New York critics have never given her the credit her acting seemed to deserve. One of the best known of these, however, has pronounced her one of the greatest of American actresses. Miss O'Neil's most recent attempt to score a victory in New York was made at the Majestic this season in a play entitled Agnes. About this time she transferred her allegiance to the Shuberts, but still Rankin remained in the foreground. Agnes proved to be no happier a medium for the actress than The Fires of St. John and some of her earlier efforts.

## George Adams Kills Himself

On Tuesday, the morning of the big Valencia theatre benefit at which he was expected to take a prominent part behind the scenes, George Adams, master of properties of the theatre, after starting from his lodgings at

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514 1/2 PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

**THE ACID TEST** of eleven years' actual professional use proves Madison's Budget No. 11 to be 22-Karat Gold. Hundreds of the leading vaudeville artists of both continents are its subscribers. AND IF YOU ARE NOT, you are simply overlooking the one best comedy bet.

**MADISON'S BIG BUDGET No. 11**, price one dollar, contains 9 monologues that will make good every time, 15 sketches for two males and for male and female, that are among the funniest ever written, 28 parodies that simply can't be beat, 2 comedy afterpieces running 40 minutes each and rip-roaring cracker-jacks, besides hundreds of new stories, fill-in gags, end-men's jokes, etc. Past issues out of print except Madison's Budget No. 10. Price, while supply lasts, \$1. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, **JAMES MADISON, 1404 Third Ave., New York**, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

1332 Sixteenth street to take up his duties, changed his mind and returned to his room and blew out his brains. Adams had been drinking heavily and was in a despondent mood Monday night when he left the theatre. He was a single man and as far as is known had no love affairs. He arose late that morning and after dressing took his breakfast and started for the theatre. He returned shortly afterward and his landlady heard a shot from the direction of his room. On entering his room she found him lying in a pool of blood with a revolver in his right hand. Although there was a deep wound in his temple he still breathed and was conveyed to the central emergency hospital. He died soon afterward. Adams was president of the San Francisco lodge of theatrical mechanics' association, an Elk and a capable and popular man. Until lately he had been temperate. James Adams, a brother, is a mechanic at the Alcazar, and has taken charge of the body. George Adams was buried by the Elks. Friends and acquaintances gathered to attend the funeral Friday, January 15 at 10:30 o'clock a. m. at the parlors of J. J. Crowley & Company, 602 Valencia street. Incineration at Odd Fellows' Cemetery followed the ceremonies at the undertakers' parlors.

Lee Beggs, assisted by Frank Montgomery, will open a week from Sunday at the Bell Theatre in Oakland in a comedy playlet.



# Mr. E. H. SOTHERN

Direction of Mr. LEE SHUBERT

Appearing in the following repertoire of plays

## Hamlet

## Richelieu

In romantic drama

## Richard Lovelace

By Laurence Irving

The comedy

## Lord Dundreary

As presented by his father, E. A. Sothern, for twenty-five years

SAMUEL FREEDMAN

Manager in Advance

JOHN MAJOR

Manager with Company

## Western Tour

OF

## Mr.

# SOTHERN

Commencing Monday, Jan. 18, two weeks  
**VAN NESS THEATRE**.....San Francisco, Cal.

Monday, Feb. 1, Tuesday, Feb. 2  
**CLUNIE THEATRE**.....Sacramento, Cal.

Wednesday, Feb. 3  
**TRAVEL**

Thursday, Feb. 4, Friday, Feb. 5, Saturday, Feb. 6  
**HEILIG THEATRE**.....Portland, Oregon

Week Commencing Monday, Feb. 8  
**MOORE OPERA HOUSE**, Seattle, Wash.

Monday, Feb. 15, Tuesday, Feb. 16  
**SPOKANE THEATRE**.....Spokane, Wash.

Wednesday, Feb. 17  
**TRAVEL**

Thursday, Feb. 18, Friday, Feb. 19, Saturday, Feb. 20  
**SALT LAKE THEATRE**.....Salt Lake City, Utah

Week commencing Monday, Feb. 22  
**BROADWAY THEATRE**.....Denver, Col.

Monday, March 1, Tuesday, March 2, Wednesday, March 3  
**BOYD'S THEATRE**.....Omaha, Neb.

Thursday, March 4  
**OLIVER THEATRE**.....Lincoln, Neb.

Friday, March 5  
**GRAND OPERA HOUSE**.....Topeka, Kan.

Saturday, March 6  
**FOOTLE THEATRE**.....St. Joe, Mo.

Week commencing Monday, March 8  
**WILLIS-WOOD'S THEATRE**.....Kansas City, Mo.

## Cunningham Rehearsing

Arthur Cunningham has started his rehearsals under the eye of W. T. Sheehan, who for many years was the director for Joseph Murphy. The company consists of Mr. Cunningham, H. D. Byers, Earle Gardner, Alice Condon, Gilmore Walker, George Calvert, Lillian Raymond and Grace Coyne. James Adams will be the carpenter, and Adolph Doring will be the property man. Complete new productions of The Kerry Gow and Shaun Rhue will be carried. The tour will be under the direction of Charles V. Kavanagh, and Everett L. Sackett will go in advance. The Great Western Theatrical Circuit is filling two weeks of the California time, and John Cort has booked the company over his circuit for three months, commencing February 8th, at Medford.

## Burlesque and Vaudeville for Novelty

Manager George Clayton is busy arranging details for opening this theatre a week from tomorrow, with a combined burlesque and vaudeville show. Jim Post will furnish the burlesque instead of Allen Curtis, as previously announced. Pelton & Switzer of Denver will book White Rat acts through Bert Levey. As the programme is now, the Denver proposition will open on the 24th, the Salt Lake house on the 31st, with Allen Curtis and the Novelty here on the 24th, with Jim Post.

## Florence Roberts, High-Priced Star

Florence Roberts, who opens at the American Theatre next week, is one of the very few attractions, and the first this season, that will play that theatre at \$1.50.

## Spotlights

SEDDLEY BROWN, who has achieved a great record at the Valencia by his stage direction, repeating the reputation he has always made elsewhere, left for Los Angeles last Tuesday, having been compelled to give up the position on account of illness.

R. PAUL HARVEY and wife (Merle Stanton) report a pleasant stock season in Santa Rosa. They have been there since August, and the only salary lost was from Mr. Richter, who had the house the first two weeks of their engagement and went into bankruptcy. The new manager, Ansel Hulbert, who took the house then, has not missed a salary night, and the Harveys expect to be there for some time, as they are both favorites of Santa Rosa, and doing some good work.

### SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

## Theatrical Dressmaker and Costumer

A large assortment of made-up wardrobes for stage, also orders taken. 11 Jones St., room 515.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13 1/2c M; roll tickets, 12 1/2c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabius Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

**PACIFIC COAST FILM EXCHANGE**  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

## The Theatrical Hotel of Los Angeles



## King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

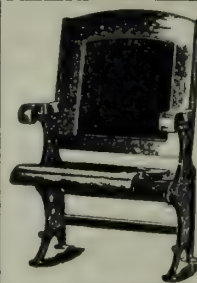
Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers

Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.



Opera, Folding and  
Assembly

## Chairs

Full Line

See Samples at

141 to 145  
Grove Street  
SAN FRANCISCO

The  
Whitaker & Ray Co.

## No Pirating OF Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.





E. H. Sothorn and his many roles.

## Sothorn's Portrait Gallery

### The Many Different Roles the Great Actor Has Given the Stage

A hurried glance at the gallery of portraiture which Mr. Sothorn has given to the stage, discloses the fact that since he has become a star he has appeared as thirty-seven different characters. These characterizations form a wonderful chain of dramatic achievement, running the gamut from eccentric comedy to Shakespearian tragedy. His career has alternated between comedy and romantic impersonations, though five of his triumphs were tragic characters, six were Shakespearian, and besides, he has impersonated Hauptmann and Sundermann heroes as well as others in the poetic drama. In the category of his different roles can be found his appearing as the character of a New York tough in Richard Harding Davis' play, The Disreputable Mr. Reagan, and also as the burglar in Editha's Burglar. These placed beside his Hamlet, Romeo, John the Baptist or Don Quixote, give at once an idea of the far and differentiating notes he has struck in the drama. Whatever else Sothorn presents, it is

the romantic drama that many of his admirers like to see him in the best, since he originated the role of Rudolph Rassendyl in The Prisoner of Zenda. His coming engagement here in a romantic role of this order, Richard Lovelace, is sure to be met with a great deal of pleasure by theatre-goers. The order of the roles which Mr. Sothorn has presented is as follows:

1—One of Our Girls; 2—Met by Chance; 3—The Love Chase; 4—A Scrap of Paper; 5—The Highest Bidder; 6—Lord Chumley; 7—The Master of Woodbarrow; 8—The Dancing Girl; 9—Captain Letterblair; 10—Sheridan; 11—The Victoria Cross; 12—The Lady of Lyons; 13—The Way to Win a Woman; 14—The Prisoner of Zenda; 15—An Enemy to the King; 16—Change Alley; 17—The Adventure of Lady Ursula; 18—The Musketeers; 19—The Song of the Sword; 20—The Sunken Bell; 21—Hamlet; 22—Richard Lovelace; 23—If I Were King; 24—The Proud Prince; 25—Romeo and Juliet; 26—Much Ado About Nothing; 27—The Taming of the Shrew; 28—The Merchant of Venice; 29—Twelfth Night; 30—John the Baptist; 31—Jeanne D'Arc; 32—The Fool Hath Said; 33—Don Quixote; 34—Lord Dundreary.

Besides these he appeared in the

following five one-act plays at different times of his career: I Love, Thou Lovest, Editha's Burglar, Markheim, Drifting Apart, and The Disreputable Mr. Reagan. Next week at the Van Ness Theatre in this city Mr. Sothorn will give another addition to his portrait gallery by appearing for the first time on any stage as Richelieu. This will mark one of the greatest artistic achievements in Mr. Sothorn's career



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right. Write for Prices. Front and Sheridan Sts. Portland, Oregon

### NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty. 418 Turk St., San Francisco. Phone Franklin 2312.

## Monroe Salisbury

Leads

Mrs. Temple's Telegram

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. 819 & 821 Van Ness Ave., San Francisco

since he first presented Hamlet. Mr. Sothorn next year will again prove his tragic power and wonderful versatility by appearing as Macbeth, Othello and King Lear. He is incessantly studying these three characters while making his audiences roar with merriment at the foppish Dundreary.

The Sunset Theatorium, on Haight Street, near Cole, devoted the entire receipts of Friday, January 8, to the relief fund for the Italian earthquake sufferers.

## Wanted

When in Southern California write the EMPIRE THEATRE, SAN DIEGO. Good acts and singers wanted at all times. Salary no object. Address H. H. BOSLEY, Manager.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## Wanted

### Central Comedy Company

JUVENILE WOMAN, WITH SPECIALTIES

PIANO-PLAYER, LADY, WHO CAN PLAY PARTS

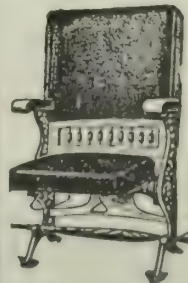
A GOOD ADVANCE MAN—MUST BE A WORKER

Others write, those doing specialties given preference.

Address as per Route—  
Angels Camp, Jan. 8, 9, 10; Jamestown, 11; Tuolumne, 12; Soulsbyville, 13; Sonora, 14.

## Majestic Theatre ....Chico....

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



### C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 FOLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## The Decline of Melodrama

Why has the vogue of cheap melodrama declined? Seeing is believing. The five and ten-cent picture shows that have flooded the country offer complete melodramas in pictures that both talk and act, and in many minds this is the greatest cause of the apparently certain death that is facing cheap melodrama. We might say, also, in conclusion, that cheap acting, and sometimes no acting at all, is in large part responsible.

The Frank Readick Company, which has been playing "up" in Texas, is up against hard times in El Paso. In the company are Margaret Pett and Raymona Whitaker. Frank Readick, Jennie Calef and Andy Waldron.

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### FRED S. CUTLER

At Liberty

Agent or Manager. Just closed with Richard Jose, after a season of 40 weeks. Care of Dramatic Review

### ALFRED J. LAPWORTH

Scenic Artist

At Liberty Care Dramatic Review

### MARJORY DALTON

Second Business and Singing Specialties  
James Keane Company

### EDGAR R. SINCLAIR

Characters and Heavies

James Keane Company

### MINA CROLIUS GLEASON

Baker Stock, Portland.

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and the Cowboy

Care of Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### FRANK A. BONNER

Comedian and Characters

Dramatic Review

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Singing and Dancing Soubrette

Margarita Theatre

Eureka

### EDESSE FOWLER

Emotional Leads and Seconds

At Liberty Care Hotel Dale, S. F.

### ARTHUR SHEPPARD

In Stock, Marshfield, Oregon.

### DAN KELLY

Comedian

Care Dramatic Review

### ARNOLD DUDLEY

Comedian

Yankee Doodle Boy Company  
Care of Dramatic Review

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

### Stella Adams

Leading Woman

At Liberty

Care DRAMATIC REVIEW

### KERNAN CRIPPS

Leading Man

Ed Redmond Stock

### Ralph E. Cummings

Care of Dramatic Review.

### T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

### Howard Nugent

CHARACTERS

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

### Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

### Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



### Mona E. Anson

Character Comedienne—Singing Specialties

At Liberty

Care Dramatic Review

### Virginia Eames

Soubrette and Emotional Ingenue

At Liberty

Care of Dramatic Review

### Harry J. Kennedy

Characters

At Liberty

Care Dramatic Review

### Orville Bunnell - Camille Kearns

Business Manager

Soubrette

At Liberty

Care of DRAMATIC REVIEW

### Millar Bacon

Leading Man

At Liberty.

Care DRAMATIC REVIEW

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty

Care Dramatic Review

### GEORGE SAUNDERS

Characters, Comedies, General Business  
At Liberty Care Dramatic Review

### MINOR REED

Scenic Artist

At Liberty

Address Dramatic Review

### GEO. H. VON BLIX

Valencia Theatre, San Francisco

### AL. G. FLOURNOY

Comedian and Producer

Address Dramatic Review

### Howard Foster

With Jessie Shirley, Auditorium  
Theatre, Spokane, Wash.

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit

Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Stock Co., S. F.

### ELIDA VAN BECKER

Soubrette and Ingenue

Walter Sanford's Dramatic Co.



### EDDIE Mitchell

Juveniles

Post Company  
Jose Theatre, San Jose

### EARLE GARDNER

Comedian and Stage Manager

"Mr. Brown" in Mrs. Temple's Telegram

### ARTHUR HILL

Character Comedian

Richard Jose Company. Permanent address  
437 Nineteenth St., San Diego

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### WILLIAM MARION

Leads and Heavies

Care Dramatic Review

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MILDRED FITZGERALD

(Formerly "Little Mildred," with  
T. D. Frawley)

Soubrette and Ingenue Novelty, Fresno

### MARION TIFFANY

May Nannery Co.

On Tour Care Dramatic Review

### MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

### GEORGE W. STANLEY

Characters

Care Empire Stock Co.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego



**George Webb—Georgie Hays**

ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCO

AT LIBERTY  
INGENUES  
Address Care Dramatic Review

**Alf. T. Layne Daisy D'Avra**

Del S. Lawrence Co.  
Garden Theatre, San Jose

**Harriet Jocelyn**

Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

In Stock—Portland, Ore. *The Bungalow*

**Robert Leonard**

Valencia Stock  
San Francisco

**Harrington  
Wheeler**

Just closed an eight months' successful season with our own company. At liberty—stock or production.

**Metta  
Chamberlain**

LEADING BUSINESS  
Address, Dramatic Review.

**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**

Character Comedian Leading Woman or Heavies  
At Liberty Care DRAMATIC REVIEW  
461 Eleventh St., Oakland. Phone 3431 Oakland

**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**L. VICTOR—Gillard—MAY ROBERTS**

Strong Dramatic Characters Emotionals, Leads and Heavies  
Mrs. Temple's Telegram

**Thurlow White**

Stock Address, DRAMATIC REVIEW

**Thomas MacLarnie**

Leading Juvenile  
Valencia Theatre Stock, S. F.

**Blanche Stoddard**

Leading Woman  
Valencia Stock, S. F.

**Bertha Foltz**

LEADING WOMAN  
Richard Jose Company Care DRAMATIC REVIEW

**Al Hallett**

Myrtle Vane Co. Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland

**Whit Brandon Ethel Tucker**

Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW

**Walter H. Newman**

LEADING BUSINESS  
Re-Engaged Richard J. Jose Co.

**Graham Earle**

Stage Director  
Rosabel Leslie Co., Tucson, Ariz.

**J. Lionel Swift Daisy A. Swaybel**

Comedian Soubrette  
At Liberty Care DRAMATIC REVIEW

**Harry C. Bradley-Lurelle Waters**

Light Comedy and Characters Heavies and Characters  
At Liberty Address DRAMATIC REVIEW

**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



## Bob Ober and His Little Difficulty With His Eggs

Robert Ober, who plays the title role in Brewster's Millions at the Van Ness Theatre this week, is the cause of weeping and wailing in the home of an Ethiopian gentleman who, during his working hours, is a waiter. The other day Ober walked into a restaurant and said to him: "Bring me some fried eggs. I want one fried on one side and one on the other." The waiter salaamed and disappeared. In a few moments he was back. "Beg pardon, sah," said he, "but how did you want those eggs cooked?" "I want two eggs fried, one on one side and one on the other," said Ober, slowly and distinctly. Once more the dusky son of toil walked away,

stayed ten minutes, and then came back, puzzled and apologetic. "Mah Gawd, sir; I can't make that thick-headed coon out in the kitchen understand how you want those eggs, no how," said he. "Won't you tell me once more?" "Two eggs fried, one on one side and one on the other," again repeated Ober, and once more the waiter went away. In a few minutes he was back, with his collar torn, necktie missing and signs of gore upon his desolate countenance. "Say, boss," he said, sadly, "you have to have those eggs boiled. I can't get 'em fried that way, no how."

## Florence Roberts in New Problem Plays Continues to Pack Theatre in Portland

PORTLAND, January 11.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Pangle, res. mgr.)—Florence Roberts returned to this theatre for her annual visit to this city and offered us her new piece, The House of Bondage, by Seymour Obermeyer, for her bill. The play is of the problem order, and is very good in all respects. Miss Roberts is looked upon as one of our greatest favorites, and just advertise the fact that she is coming and that is enough to pack the house. This time, however, she collided with what is said to be the worst winter known in this State for years, and if it had been any one else than Miss Roberts, there would not have been a corporal's guard present, but as it was, the attendance at the performance was big. As is usual the star gave one of her high class, finished portrayals. Her support was good, including as it did Thurlow Bergen, Arthur Forrest, Ann Warrington and Mary Bertrand. Coming, January 11-14—The Great Divide. Ben Hur—Week of Jan. 18.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—One of the most intense and powerful of the new dramatic plays of the present time and dealing with present political conditions was presented at this theatre yesterday by the Bakeronians. The play, Masters of Men, has never been done before in this city, and it seemed to go well with the audiences present yesterday. It closely resembles The Man of the Hour. James Gleason and William Dills had the two fat parts of the production, the former plays the part of a franchise grabber, and the latter the role of a political boss. Both gave highly enjoyable performances, and the hit of the piece is made by these two gentlemen. The lady folks have not much to do, although Miss Kent gave a fine presentation of a thankless role. Next week—The Royal Family.

BAKER THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Everybody present at the performances of Babes in Toyland at this house yesterday were of one accord, and that was that it is the best bill to date at this theatre. The piece has been here before and done well, and be it said to the credit of the managers of the show that it has not deteriorated

in one respect. The leads are good in whole, and the chorus is by far the best we have had at this theatre this season. Nellie Lynch, Beth Tate, Helen MacLeod and Gene Ormonde are the principal leads of the women, and Eddie Redway, Gus Pixley, John Ward and W. H. Hatter fill the same place for the men. Next week—The Flower of the Ranch.

ORPHEUM THEATRE (C. N. Sutton, mgr.)—A very entertaining bill, indeed, was the one of the past week at this theatre, and not withstanding the extreme cold weather, attendance was big the entire week. Julia Herne was the star of last week's acts, and Jewell's manikins were by far the best we have seen along those lines. The Murray Sisters sang and danced well, and the Josselin Trio were leaders in their business. Next week—The Van Dyck; Johnny McVeigh and his College Girls; Harvey Family; the Kinsons; Seldom's Venus; Paul LaCroix; and Signor Travato.

STAR THEATRE (J. E. Ericson, mgr.)—Bertha M. Clay's Thorns and Orange Blossoms is the attraction at this house for this week. It seemed to please the audiences yesterday at this theatre, and no doubt will do well on the week. Marion Zimmerman gave a good performance yesterday, as did also Lois Meredith. Next week—In a Woman's Power.

LYRIC THEATRE (Keating & Flood, mgrs.)—Melodrama is in its glory this week at this house where A Gambler's Devotion is being enacted. It went well yesterday to good houses. The patrons of this house like melodrama once in a while, and that is why the management offer the same. Orval Humphrey was good in the leading role and Corinne Walton made a good foil to him. Charles Connors took good care of the comedy role, and Ralph Belmont was also well cast.

GRAND THEATRE (J. E. Ericson, mgr.)—Sullivan & Considine's Road Show opens tonight with Buster Brown and Tige for their feature act. The balance of the company comprises Phil Staats; Emily Benner; Carson Brothers; Kerslake's Pigs; Petching Brothers and Fred Bauer.

PANTAGES has Clayton and Glenn presenting the burlesque, The

Matador, as their headliner, and De-Kock Brothers, acrobats, as their specially added act. A. W. W.

## No Children for Seattle Stage

Up in Seattle there is a judge on the bench who is one of those purists who evidently thinks that a child appearing on the stage is damned. T. Daniel Frawley, well known all over the Pacific Coast, was severely lectured by Judge A. W. Frater in the Superior Court there on January 8 for employing children under 15, who had no permit to remain out of school. Mr. Frawley is manager and leading man of the stock company at the Lois Theatre. He was putting on Peter Pan, and several children were employed. Judge Frater sent one twelve-year-old boy to the Parental School because Frawley had not obeyed the court's

order of a week ago to keep him off the stage. Judge Frater suspended sentence on the actor, but threatened him with a fine if he ever appeared in court again.

## Corinne Is Coming

Announcement is made of the engagement of Corinne, the comedienne, as star for the forthcoming season in the Klaw & Erlanger production of the McNally-Jerome-Schwartz musical composition, Lola from Berlin, at the American Theatre. The beautiful Liberty Theatre, New York City, production will be used for the road tour. Some of the cast engaged to support Corinne: Mark Sullivan, Hazel Carlton, Franklin Vail, Henry Carl Lewis, Lillie May White, Osborn Clemson, Lillian Wilson, Freddie Stott, Pearl Revare and Bunnie Ingeborg, together with an ensemble force of beautiful girls.

"THE ONE YOU'RE WAITING FOR" WILL SOON BE SEEN  
IN SAN FRANCISCO AND ON THE COAST

The Peerless Singing Comedienne

# CORINNE

In the Musical Sensation

## LOLA FROM BERLIN

By John J. McNally, William Jerome, Jean Schwartz

WITH ALL THE ORIGINAL AND MASSIVE PRODUCTION  
INTACT, AS USED

### Five Months in the Liberty Theatre

Look at the Cast

CORINNE, HAZEL CARLTON, PEARL REVARE, LILLIAN WILSON, LILLIE MAY WHITE, MARK SULLIVAN, HENRY CARL LEWIS, OSBORN CLEMSON, FRANKEY WOODS, FREDDIE SCOTT

And an Ensemble Force of the

**PRETTIEST GIRLS THAT EVER GRACED A STAGE**

## FOR RENT

By the Day, Week or Month

**VICTORY THEATRE - - - - SAN FRANCISCO**

For Terms, etc., Inquire at Pantage's Empire Theatre, Sutter St., San Francisco



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



# THE SAN FRANCISCO DRAMATIC REVIEW

‘MUSIC AND DRAMA’

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, January 23, 1909

No. 22—Vol. XIX—New Series



Gerald  
Harcourt



## Chas. Dillingham for Metropolitan Finances

In connection with the engagement by the Metropolitan Opera Company directors of Charles B. Dillingham to examine the financial affairs of the Metropolitan Opera House and suggest methods for putting it on a better business basis, it was learned that the system prevailing there was so extravagant that even with subscriptions for the season amounting to about \$800,000, and hundreds of thousands more taken in at the box-office, the Metropolitan will "hardly" come out more than even at the end of the season. High-priced singers who have contracts guaranteeing them a certain number of appearances for which they must be paid are seldom called on to sing. Four conductors have been engaged at large salaries and the services of some are rarely utilized. Two unusually large choruses and two large orchestras are on the pay roll, the working staff has been increased and salaries have been raised from 20 to 100 per cent. Some of the contracts taken over from Heinrich Conried when he was ousted from the management are regarded as hindrances. One gives 5 per cent of the salaries of every singer, chorister, conductor and musician engaged abroad to Emil Ledner of Berlin. Another gives Blaschke & Co. of Vienna a monopoly of providing the Metropolitan costumes. Both of these contracts run until 1911. The salaries paid some of the singers this season for each appearance are said to be as follows: Caruso, \$2,000; Eames, \$1,500; Sembrich, \$1,500; Bonci, \$1,000; Farrar, Schmedes, Destinn and Fremstad, \$800 each; Burgstaller, \$600; Feinhals, \$750; Homer, \$400; Scotti, \$350; La Fonia (San Francisco soprano), \$200.

## London Memorial Theatre in Honor of Shakespeare

London is to have a national theatre as a memorial to Shakespeare, in which will be enacted the poet's works as well as plays by other English dramatists, living and dead. A number of large private subscriptions have already been promised and the lord mayor of London and the mayors in the provinces will be asked to open public subscriptions. A site will be selected in the heart of London and the theatre will be controlled by a board of trustees chosen from men prominent in literature, drama, music and education of the day.

## Rose Melville Good Business Woman

Before she leaves Los Angeles, writes a correspondent from that city, Rose Melville expects to close a deal for a piece of property only a few minutes' walk from the retail district, upon which she purposes to erect a flat building. Miss Melville, who is playing Sis Hopkins at the Majestic this week, is a business woman as well as an actress, and her hobby, if she may be said to have one outside of her stage work and her automobile, is flat buildings. In her home town, South Bend, Ind., the finest apartment house is the Melville, which she built

and still owns. She has a flat building in New York, another in Buffalo and still another in Chicago. In addition, she owns a considerable acreage of rice lands near Lake City, La., and a big ranch a few miles from Jamestown, N. D. Rose Melville is today one of the wealthiest women of the American stage. She did not make all of her money by acting, though the sums paid to her for impersonating Sis Hopkins on the stage proved the foundation for her present fortune. She is a shrewd investor and has the knack of making her money work for her. Following her second season as Sis she built that flat building in South Bend, and it has proved a profitable investment ever since. Miss Melville has been paid fully \$200,000 for her share of the profits of Sis.

## Spotlights

In the early spring Richard Carle will make his first tour of the Pacific Coast since he achieved the dignity of

January 2, 1909

January 2, 1909

**ROSENER'S**  
Annual Sale of  
**SUITS AND OVERCOATS**  
\$25.00 Values at **\$15.00**      \$30.00 and \$35.00 Values at **\$20.00**  
Out of Town Orders Filled  
VAN NESS AVE. AT EDDY ST., SAN FRANCISCO

Pretty Peggy, the beautiful story of Peg Woffington and David Garrick, originally played by Henrietta Crossman, will follow Sherlock Holmes at the Valencia Theatre.

Charles Frohman has decided to send to this city The Right of Way. The original cast and production will be seen, with Theodore Roberts and

langer's big musical comedy has proved a worthy successor to "The Merry Widow." It goes to Boston with the same comedians, Joseph Cawthorn, Billy Van and Harry Kelly, who made the entertainment famous in New York. The only changes made in the comedy since the first night were the introduction of a new song by Victor Herbert, "It Was the Irish," and the adding of a funny scene by Harry B. Smith for the comedians in which the organization of a trust is happily satirized. "Little Nemo" with its stirring marches, melodious tunes and magnificent scenic effects surpasses any spectacle or pantomime ever produced in London. Usually audiences find in this style of entertainment either music without a book or vice versa, or both music and book but no comedians. Happily, in "Little Nemo" music, book and comedians are of the highest order. The New York run ends Jan. 23, and the Boston engagement begins Jan. 25. "Little Nemo" will visit Chicago after the Boston run.

Ben-Hur has been received with as much cordiality on the Pacific Coast this season as it was on its first trip West. One of the unusual features of the present tour has been the interest shown by the rising generation of theatre-goers in the great Biblical production. Klaw & Erlanger first produced this play ten years ago. It would seem that every theatre-goer in the country had witnessed the production yet this year the audiences are larger than ever. School children have become interested in the play, flocking to the matinees in great numbers. Ben-Hur, considered merely as a play, without the chariot race, ship wreck or wonderful scene of the Mount of Olives, possesses literary value. Its success as a Biblical spectacle makes the auditor forget what a splendid library as well as acting play it is. Ben-Hur will stay another month on the Pacific Coast before the company heads eastward. Its tour for next year has already been booked.

The story of The Wolf is a new telling of the old theme founded on the struggle for the possession of a woman by two men—one of whom really loves her while the other seeks her ruin. It is said to be a play of the same intense interest as Paid in Full which was written by the same author.

Ethel Barrymore will shortly close her successful New York season at the Hudson Theatre where the star and her production of Lady Frederick have been seen by a series of immense audiences. Immediately at the close of the metropolitan engagement Charles Frohman will send Miss Barrymore on a western tour to include San Francisco where the actress is especially popular.



Ester Ferrabini, Lyric Soprano, Lambardi Opera Co., Central Theatre, next week.

a star. His tour will take in Texas, Oklahoma, Indian Territory, Arizona, California, Oregon, Washington, British Columbia, Manitoba, Montana, North Dakota and Minnesota. He will appear in all these States as the hen-pecked hero of Mary's Lamb, his latest musical play. The only time Mr. Carle ever toured the far West was fifteen years ago, during his first two seasons on the stage. He was then playing such minor parts as E. Washington Strutt in A Country Sport, with the late Peter F. Dailey, and Dr. Still and Worthington in A Mad Bargain, with James T. Powers. In San Francisco Mr. Carle played at the old California Theatre.

The most delightful of presents received by Maude Adams in the holiday season was a silver vase several feet high inscribed In Memory of Rosemary. The gift was from John Drew whose leading lady Miss Adams was in that play.

Guy Standing in the two leading roles. This attraction is accounted one of the strikingly brilliant hits of the Eastern season.

Fannie Ward, the clever American actress, who has been a London vogue for several years, has captured critics and audiences alike on her first appearances in her own country in "The New Lady Bantock," a comedy by Jerome K. Jerome. Miss Ward gave the first performance of her American tour on the first day of the new year in Troy. She was received with the utmost cordiality by the Trojans. Her managers deferred judgment, however, until Chicago was reached. Here she won the unanimous praise of the critics of the reputable papers. No player or play has been received recently in Chicago so heartily as was Miss Ward in her Jerome comedy.

"Little Nemo" is playing its last two weeks at the New Amsterdam Theatre in New York. Klaw & Er-



## Metropolitan Company and Oscar Hammerstein Aggregation to Combine

Upon authority not to be questioned, an operatic project for New York and other American cities that will startle the world of grand opera is announced. In a word it contemplates the combining of the forces of the Metropolitan Opera Company and of Oscar Hammerstein under the sole direction of the redoubtable Oscar himself. Mr. Hammerstein has only to say the word and this tremendous scheme will be accomplished. This announcement will be denied. Mr. Hammerstein will deny it and the directors of the Metropolitan will deny it. But it is the fact nevertheless.

## French Author Brings Vigorous Defense of His Wife's Professional Honor

Maurice Maeterlinck, already in hot water with the Opera Comique and the Brussels Opera, has sued the Paris Opera in order to prevent the directors from producing Fevrier's opera based on his play, Monna Vanna. Whenever Maeterlinck's works have been produced in opera guise, he has endeavored to have his wife, Georgette Leblanc, sing the leading parts. When Pelléas et Mélisande was brought out, Debussy insisted upon giving Mélisande to Mary Garden. Maeterlinck attempted to make the performance a miserable failure by writing letters to the papers. Things were patched up when Ariane et Barbe-Bleu was presented by assigning the part of Ariane to Mme. Maeterlinck. In the Monna Vanna suit the dramatist omits the name of his wife, and declares that the opera is too large for his work. He has used every means at his command to persuade the authorities to cast his wife for the title role, and says that the composer promised that Mme. Maeterlinck should sing in the opera this week. Mme. Maeterlinck has written a letter to one of the Paris papers from which the following is an extract: "The role of Monna Vanna ought to be sung by me. We have only asked M. Fevrier for his word of honor. I have declared that I would never sing the part in any theatre in Paris, no matter how the affair turned out." To this M. Fevrier replies: "It is not exact to say that I have given my word of honor. How could I, a young musician, impose an artist on the Opera when older composers cannot do it. I resolved to ask the director to engage her to sing it. It was impossible to foresee what the director would say. It is not exact to say that Monna Vanna was composed for the Opera Comique. When the poet, through a friend, gave me permission to put his work to music, there was no question of any theatre. We worked three weeks on the book, and then

I composed the music during three years. It became a question of a theatre. La Monnaie at Brussels was discussed, but Maeterlinck and his wife were not on good terms with the management. Then the Opera Comique was mentioned. Huegel, the publisher, asked M. Carré to hear it, with the stipulation that, if he accepted it, Georgette Leblanc was to create the part. M. Carré refused. I met the directors from Brussels and they likewise refused the work if Georgette Leblanc were to sing the leading part. Then I turned toward the Paris Opera. Messrs. Messager and Broussan heard the work and liked it; but when I mentioned Mme. Leblanc they said it was impossible to engage artists outside the regular company. After months of hesitation, I gave the work to the Opera. Monna Vanna will be sung there by Mme. Bréval and Messrs. Muratore, Delmas and Marcoux. At Brussels Lina Pacary will create the title role."

## The Happy Marriage

Some years ago a statement was attributed to Clyde Fitch to the effect that, for a while, he would write the kind of plays the public wants to see and then, having acquired his pile, he would write the kind of play Clyde Fitch would like to see. A reading of Mr. Fitch's *The Happy Marriage*, which Charles Frohman will shortly produce, suggests the thought that Mr. Fitch has begun to write the kind of plays Mr. Fitch would like to see acted. *The Happy Marriage* is distinctly a modern, genteel comedy of ideas. It rests upon a neatly evolved corner-stone idea. The man in the play is an every-day type, the usual sort who loves his wife and no other woman, but who keeps his business and his interests in life separate from her, and who thus unconsciously builds up a barrier between himself and her. And then, with his head in his hands and unaware of his own short-sightedness, he asks himself—"I wonder if in the usual, every-day life, the woman is always a devoted little wife and mother, innately good, but spoiled by her family and brought up without a realization of the deeper duties of life." There are but five persons in the cast of *The Happy Marriage*, and the entire action takes place within a few hours. The play is an amusing little comedy, but underneath its humor and its satire runs without halt a serious story, an answer to a big question—what are the elements that go to make up a happy marriage? Mr. Fitch's prescription, in a phrase, is, mutual confidence, mutual toleration and mutual love.

## Theatre Managers Elect Officers

In the Hotel Astor, New York City, the Association of Theatre Managers recently unanimously re-elected the following yearly officers: Charles Burnham, who has been president of the association for two years; vice-presidents, Henry B. Harris and Alf Hayman; treasurer, Frank McKee, and secretary, Leo Teller. Andreas

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**

**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DE. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismers  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**WILLIS BASS**, Business Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

*The Judge and the Jury*      *The Halfbreed*  
*The Empress and the Soldier*  
*In South Car'liney*

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House

*The Hamburger Theatre*  
Los Angeles, Cal.

Cost, \$300,000.00.  
Opens Sept. 1st, 1908.  
For time address JOHN CORT

The  
*Garrick Theatre*  
San Diego, Cal.

MOROSCO & WYATT,  
Lessees and Mgrs.

TWENTIETH ANNUAL TOUR OF THE WORLD

Of the Greatest Living Irish Character Actor

## Charles Erin Verner

In His New Versions of

**Shamus O'Brien and Robert Emmett**

And an Excellent Supporting Company

Warning.—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.

CARL BERCH,  
Manager

Dippel, administrative manager of the Metropolitan Opera Company, was elected to the board of directors, to take the place of Heinrich Conried. The directors re-elected were Messrs. Marc Klaw, Alf Hayman, Joseph Brooks, Daniel Frohman, Charles Burnham, Henry B. Harris and Geo. Kraus.

GEORGE R. MATISON, who proved to be an excellent actor on the Coast last season, is this year playing the cowboy in *The Lieutenant* and the Cowboy, which plays San Francisco the week of February 7.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. E. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager  
The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

Petaluma, Cal.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

## FARRAGUT Theatre

Vallejo, Cal.

**W. M. T. O'DONNELL**, Lessee and Mgr. (The Navy Yard Town.) 3,000 employees; population of town is 12,000; monthly pay-roll, \$200,000. Good shows can get big money.

## CENTRAL HOTEL

Monterey's Theatrical Hotel

**A. B. Underwood**, Proprietor

Special Rates to the Profession

## Grand Opera House Black Diamond California

The only legitimate house in this district. 2500 population; an extra good show town.

Seating capacity, 650.

Rent or Share.

**M. SIRE**

Manager of Opera House

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S. F.





*E. H. Sotberr, the scholarly actor, now appearing at the Van Ness Theatre.*

## Hammerstein Will Have Grand Opera in English at Popular Prices

NEW YORK, Jan. 17.—Oscar Hammerstein announced tonight at the Manhattan Opera House that, beginning August 10 next, he will give eight months of opera in the season instead of only five months. Hammerstein has called the new departure "educational grand opera." Opera will be given at prices ranging from 50 cents to \$1.50. Popular-priced opera will run from August to October 15th, when regular subscription prices will go into force for the remainder of the season. Some of the operas will be sung in English, this being a new departure at the Manhattan.

Hammerstein's intention is to give

first-class opera at prices within the reach of everybody. At present grand opera in New York is too expensive for many who would like to attend. An entirely new array of stars will be engaged. These artists are now being secured in Europe. It is intended to have singers for the preliminary season who never have been heard before in this country. Among those already engaged are John McCormack, an Irish tenor, and William Hedmont, an English tenor, and with these men it will be possible to give many of the operas in English.

Hammerstein, when the regular season opens, will form an auxiliary Manhattan Opera House company, which will make a Western tour. Hammerstein says that, with this longer season a highly trained chorus can be developed in this country as choristers will have practically steady employ-

ment. Under the present conditions choruses must be secured from Europe.

## Mary Garden Resents Another Playing One of Her Parts

NEW YORK, Jan. 20.—Mary Garden sent the following letter to Oscar Hammerstein today:

"My Dear Mr. Hammerstein. On Monday afternoon, when you told me you had engaged Mme. Cavalleri to sing Thais, I said to you that the day the special announcement was made in the newspapers that she would sing Thais I would leave the Manhattan Opera House. This morning the announcement appeared and accordingly I hereby send you my resignation.

"MARY GARDEN."

Because she was disgruntled over the engagement of Madame Cavalleri to sing the part of Thais in the French opera of that name Mary Garden, one of Hammerstein's most prominent song birds sent him the above letter. She sent the letter about 2 o'clock to the Manhattan Opera House from her home, and after having waited a sufficient time for an answer to be returned she packed her clothes in a satchel and took a train up the State.

Hammerstein authorized the following statement, after declaring that Miss Garden had not resigned: "In relation to my contracts with my artists, I generally make two of them, one a written one, the other an unwritten one. The latter is based upon mutual respect and loyalty. Miss Garden has ever been loyal and faithful to me. Our relations are of the most friendly character. If the occurrence has caused her anguish I deem it my duty to remove the cause."

## Personals

The doughty Nat began to get busy with the gloves a few days ago, and today a rumor went out that he was training for the prize ring.

THE long and successful engagement of Robert Warwick as leading man at the Valencia Theatre is drawing to a close and his final appearances in San Francisco will be made in "When Knighthood Was in Flower" and "A Contented Woman."

WRITING from Los Angeles a professional says: Nat Goodwin, bridegroom of a few weeks, is seeking the fountain of youth with a course of athletic training that is startling the actor's neighbors in Ocean Park because of its strenuousness. It will soon interest not only the beach natives, but also those of the Pasadena and Santa Anita districts, for Goodwin expects to cover a lot of ground, and particularly these sections, in his exercises. He has engaged Billy Roche, the San Francisco fight referee and athletic instructor, to superintend his anti-fat curing operations, and says he will spare no pains to get back his youthful slenderness and agility. Special routine work, horseback riding, bag punching and many other stunts, taking hours daily, are expected to produce the magical results desired.

## Wanted

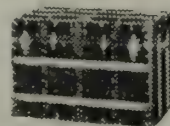
—FOR—

## STETSON'S Uncle Tom's Cabin Co.

Man for Tom and Marks. Piano player; prefer one that doubles band; can use good trap drummer. Address JAMES A. FELTZ.

Address Salinas, Jan. 18; Castroville, 19; Gilroy, 20; Watsonville, 21; Santa Cruz, 22; San Jose, 23.

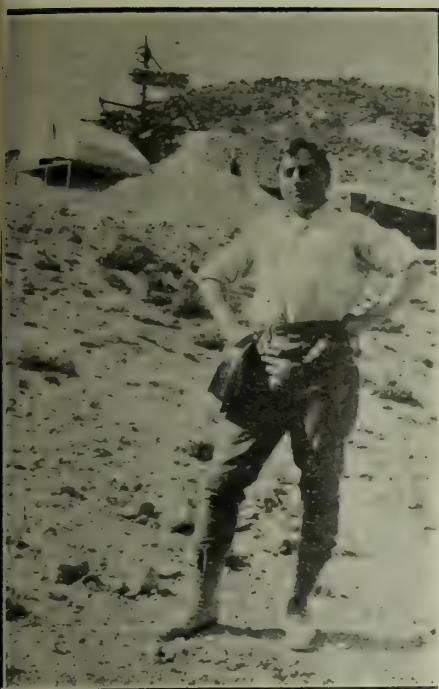
## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192





## Samuel Freedman

The advance agent of the day is of necessity a man of resource—of great ability. To successfully advance the interests of a star or company means more than a strict attention to routine. It means taking advantage of every favorable opportunity to blazon wide the path of publicity. This constant wideawakeness begets a resourcefulness that is very useful in many walks of life. Sam Freedman, ahead of E. H. Sothorn, is a good example of a theatrical agent who can find other interests to his own financial betterment. During the season Mr. Freedman is directing the Sothorn propaganda. The season over, off go the glad rags, the agile pencil habit, the dreams of "layouts," half pages, etc., and in their place the old clothes, the big boots and a plunge into Death Valley, where he has a mine. His nearest neighbor is ten miles away, and the thermometer goes up to 130 every summer. A summer in the valley means flirting with death—but Sam means to win out a golden plenty—and we hope he will. THE DRAMATIC REVIEW's special artist caught the miner-showman in front of his diggings last summer, and the picture is a good one.

## Californians at Hot Stuff Dance

NEW YORK, Jan. 17.—Mr. and Mrs. Jackson Gouraud gave an "international dance" in the ballroom of the Cafe Martin tonight. Everybody went masked and many queer costumes were worn. Leading opera singers attended, as well as scores of stage beauties from Broadway. Gouraud and his wife received their unidentified guests as they pranced into the ballroom in amazing and amusing attire. After 11 o'clock Salome dances became the "proper caper." When wine had been passed around some of the guests grew hilarious. Mrs. Gouraud was attired as an Indian princess. She wore a green dress elaborately embroidered with gold lace, and a fine necklace of pearls. Jackson Gouraud was dressed as a rajah. His face was painted a delicate olive tint and his features given an Oriental look. The Mizner brothers, Wilson and Addison, contributed to the gayety by doing some remarkable dancing stunts.

Odette Valery, a dancer from Paris who performed in pantomime in scant attire at the Manhattan Opera House, gave her conception of Salome's terpsichorean feats. Among many at the masquerade were Edna Wallace Hopper, dressed as Pierrot, in black and white; Dorothy Russell, Lillian Russell's daughter; Vernona Jarbeau, and Jesse Lewisohn, the wealthy racing man.

## Personals

MAY BOLEY has been engaged for the new Princess musical stock.

MELVILLE MARX of the Columbia Theatre is the proud father of a son, born a few days ago.

ALTA PHIPPS and Kernan Cripps have retired from the Novelty Theatre stock of Fresno.

EDITH MASON, who was recently operated upon for appendicitis, is surely regaining her strength.

JOE DAILEY left last Monday for New York, where he may soon be seen in one of the Clyde Fitch pieces.

VAIL HOBART has returned from Texas, where she had been playing with the Streeter-Bryan company.

ANITA FITZGERALD, one of the original Lamont Sisters, died last week. She was a sister of Mildred Fitzgerald.

HARRY FRASER and Harry Bradley have been signed by Mrs. Wiggs of the Cabbage Patch company through Menzel's Agency.

SUSIE HOWARD was made an honorary member of Salt Lake Lodge, No. 38, T. M. A., recently, during the stay of the Jose company in that city.

ROSE PLUMER is a member of the Rock Island, Ill., stock company, which also numbers two other Californians, Will Chapman and Leo Cooper.

JACK McCARTY, the popular box-office man, who has long been connected with Will Greenbaum, the concert manager, is lying very ill at his home with pneumonia.

JOSEPH LUCKETT has come out direct from New York to take up the advance work for Mrs. Wiggs of the Cabbage Patch company, which got in from Australia last Saturday.

E. H. SOTHERN's production of Richelieu will be found one of the most elaborate seen at any time in America. The scenic and costume effects will be found extremely fine.

CARL AHRENDT, a well-known actor, is dead in Greenville, Miss. Ahrendt had played with Forrest, Booth, McCullough and others of the old school. During Mr. Cleveland's first administration Ahrendt was consul at Berlin.

WILLIAM J. MCCLURE, who hails from Pennsylvania, has engaged for himself and family a cottage at 124 Golden Avenue, Long Beach, for a term of months. Mr. McClure has for twenty years been engaged in the theatrical business.

MRS. MARY L. FAY, widow of the late Philip S. Fay, died last week at her residence, 834 Grove Street, of heart failure. Mrs. Fay was the mother of Maude Fay, the grand opera soprano, who is creating a furore in Berlin.

It was learned Monday night that Clara Morris, who has been ill for a long time, is in a serious condition. A nervous breakdown caused her illness. Miss Morris who in private life is Mrs. Frederick C. Harriott, is at her home in Yonkers, N. Y. She is 60 years old.

EUGENE WALTER, the author of The Wolf and Paid in Full, has just had his latest work produced by Francis Starr under the management of David Belasco. The play is called The Easiest Way. Walter has also written a play for Eleanor Robson.

LILLIAN BLAUVELT, the American prima donna, has been engaged as leading soprano at the Mendelssohn centenary concert, to be held in Albert Hall, London, February 12. She will then proceed to New York, appearing at Carnegie Hall February 17.

HARRY GIBSON, who came to the Coast recently as advance agent for In Wyoming, has been transferred to Papa's Boy company, owing to the closing of In Wyoming. Papa's Boy is now playing Northern California and will soon be headed for the South.

A bulletin issued Tuesday morning in London says that Sir Arthur Conan Doyle, the author of Sherlock Holmes, had passed a restless, painful night. This was the first public intimation that he had undergone an operation on January 10. The operation was for a painful though not a serious internal affliction.

ERNEST SHUTER, formerly manager for Mary Shaw, and who has made Los Angeles his home for the past year, is organizing a company in that city to present a new play on the road. It is probable that Katharine Kirkwood, formerly a member of the Burbank stock company, will play the leading feminine role.

McKEE RANKIN is to return to vaudeville, in company with Jeffreys Lewis, in a condensed version of The Mighty Dollar, which Mrs. Florence played in the West sixteen years ago.

RUSSELL & DREW are shortly to present James Keane and his stock company in Seattle. Jim made a big hit there once with Fabio Romani and he can't forget it.

GEORGE R. MATISON is being featured in Pelton & Smutzer's The Lieutenant and the Cowboy company that will soon be in California. Others in the company are George D. Reno, Geraldine Vaughan, Wm. H. Wag, LeRoy M. Vincent, Arthur Fitzgerald, Myrtle Bruce, John Hogan, Lorraine Keene, Frederick Silbki, A. M. Beamish and Mable Gordon.

WILLIAM BROWN, a veteran actor, known on the stage as Duncan MacMillan, was sent to San Quentin on January 5 from Bakersfield, for forging a check of \$40. He got four years. Brown is 73 years of age. He stole a Masonic seal from a Colorado lodge and used the seal to make fake receipts by means of which he palmed himself off as a poor Mason in distress.

THE funeral of Charles Henry Gilman, the father of Maybelle Gilman Corey, who died Monday afternoon of last week at the Hahnemann Hospital, was held two days later from the undertaking parlors at 2198 Geary Street. Following the funeral the remains were shipped to Sacramento for interment, the former residence of the family, where Gilman, prior to his financial reverses, was a prosperous merchant.

JOHN A. INCE, the veteran comedian, who had appeared with Edwin Booth, Barrett, McCullough, Adelaide Neilson, Clara Morris and Mrs. John Drew, died Monday at his home at Sheepshead Bay. Mr. Ince was 68 years old and was born in England. When a boy he got employment on an English battle-ship as "powder monkey" and landed in California when

the gold craze was at its height, and by carrying tools for the miners made enough money to enable him to attend the Jesuit College at San Francisco.

ARTHUR WILLIAMS, ahead of The Wolf, is in town. Mr. Williams gives out the pleasing information that the tour of his company has been one long succession of triumphs.

CORONER B. J. KLOTZ of Vallejo will not administer on the estate of Archibald Clavering Gunter, the famous playwright, who will be remembered for Potter of Texas and Barnes of New York, and who died a short time ago. Judge Devlin has revoked his letters of administration appointing Peter Cook, nominee of the widow of the deceased. Gunter left several thousand acres of land near Rio Vista, worth about \$15,000. This is but a small portion of his estate, the residue being located in various parts of the United States.

"I CONFESS," said Charles B. Hanford, "that I enjoy the opportunity to play both Leontes and Autolycus in The Winter's Tale, just as Miss Drofnah enjoys playing Perdita as well as Hermione. Every actor enjoys testing his versatility; yet I can remember when a star with whom I was associated in my youth fell into a towering rage because the management insisted in doubling either of these characters. He regarded it as an evidence of economy. Which shows what a difference it makes whether you do something because you want to or because you have to."

JUDGE ELLSWORTH, by sustaining a demurrer in Oakland last Monday, practically set aside the suit of McKee Rankin and Nance O'Neil to recover \$350 from Harry Bishop, manager of Ye Liberty Theatre. Miss O'Neil played an engagement at the Ye Liberty last spring and claimed that Bishop withheld the money from her salary. Bishop admitted this, but explained that it represented the royalty on one of the plays produced by Miss O'Neil. He said that her manager represented that the play was a non-royalty one. Later it developed that Charles Swickard owned the rights and Bishop says he paid the money to him.

## Teddy Hartman Viciously Assaulted

LOS ANGELES, Jan. 20.—Ferris Hartman, whose opera company is at the Grand, was unable to appear in Police Judge Rose's court yesterday to confront Samuel Dugan, whose arrest he had caused on a charge of battery. Attorney Jud Rush, representing Mr. Hartman informed the magistrate that his client was unable to get out of bed. Dugan, who was a member of the Los Angeles Police Department several years ago and is employed at a poolroom in the daytime and acts as a special policeman at the Mason Opera House at night, was represented by Attorney Frank Dominguez. Dugan pleaded not guilty. His trial was set for January 29. The magistrate refused to release the defendant upon his own recognizance, and fixed his bail at \$50. Dugan has been in trouble before, having once during his term as policeman assaulted an innocent party and served a term in State's prison. It is understood that he insulted one of the ladies of Hartman's company, and, upon Hartman remonstrating, the assault ensued.



## Dates Ahead

**A Knight for a Day.**—(H. H. Frazee, prop.)—Racine, Jan. 24; Peru, 25; Warsaw, 26; Frankfort, 27; Terre Haute, 28; Robinson, 29; Vincennes, 30; St. Louis, 31; St. Louis-Century, Feb. 1, week; Belleville, 7; Centralia, 8; Cairo, 9; Paducah, 10; Jackson, 11; Memphis, 12-13; Pine Bluff, 15; Hot Springs, 16; Little Rock, 17; Fort Smith, 18; South McAlistier, 19; Oklahoma City, 20-21; Guthrie, 22; Arkansas City, 23; Wichita, 24; Anthony, 25; Salina, 26; Junction City, 27; Sedalia, 28.

**Allen Curtis Musical Comedy Co.**—(Allen Curtis, mgr.)—Columbia Theatre, Oakland, Jan. 31, indefinite.

**A Savage King.**—Donaldsville, Jan. 23; Plaquemine, 24; Hammond, 25; Kentwood, 26; Magnolia, 27; McComb, 28; Summit, 29; Brookhaven, 30; Natchez, Feb. 1; Port Gibson, 2; Vicksburg, 3; Jackson, 4; Yazoo City, 5; Canton, 6; Grenada, 8; Water Valley, 9; Oxford, 10; Holly Springs, 11; Humboldt, 12; Jackson, 13; Wynne, 15; Forest City, 16; Marina, 17; Clarksdale, 19; Greenville, 20; Arkansas City, 22; Wilmott, 23; Monroe, 24; Ruston, 25; Junction City, 26; Eldorado, 27; Minona, 28; Bastrop, Mar. 1; Hamburg, 2; Crockett, 3; Warren, 4; Monticello, 5; Dermott, 6; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10.

**A Stubborn Cinderella Co.**—San Bernardino, Jan. 23; Los Angeles (Mason), 25-30; Bakersfield, 31; Fresno, Feb. 1; Stockton, 2; San Jose, 3; Oakland, 4-6; San Francisco (Van Ness), 7-21.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Brewster's Millions.**—Salem, Jan. 23; Portland, 24-27; South Bend, 28; Aberdeen, 29; Olympia, 30; Seattle, 31-Feb. 6; Tacoma, 7-8; Vancouver, 9-10; New Westminster, 11; Bellingham, 12; Everett, 13; Ellensburg, 15; North Yakima, 16; Pendleton, Ore., 17; Walla Walla, Wash., 18; Moscow, Idaho, 19; Pullman, Wash., 20; Spokane, 21-23; Wallace, Idaho, 24; Missoula, Mont., 25; Helena, 26; Great Falls, 27; Butte, 28-March 1; Bozeman, 2; Livingston, 3; Billings, 4; Miles City, 5; Glendive, 6; Dickinson, 8; Bismarck, 9; Jamestown, 10; Valley City, 11; Fargo, 12; Grand Forks, 13; Winnipeg, Canada, 15-20; Duluth, Minn., 22-23; Superior, Wis., 24; Ashland, 25; Hancock, Mich., 26; Calumet, 27; Ishpeming, 29; Marquette, 30; Escanaba, 31; Green Bay, Apr. 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskegon, 17; Davenport, 18; Moline, 19; Galena, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Central Comedy Co.**—Oakdale, Jan. 16-17; Modesto, 18-20.

**Corinne—Lola from Berlin** (Oscar Hodge, Adv.)—Los Angeles, Jan. 17 and week; Bakersfield, 24; Hanford, 25; Fresno, 26; San Jose, 27; Oakland, 28-29-30; San Francisco, 31 and week; Stockton, Feb. 7, Sacramento, 8; Chico, 9; Portland, 11-12-13; Tacoma, 14-15; Victoria, 16; Vancouver, 17-18; Bellingham, 19; Everett, 20; Seattle, 21 and week; Ellensburg, March 1; N. Yakima, 2; Walla Walla, 3; Spokane, 4-5-6; Lewiston, 8; Wallace, 9; Missoula, 10; Helena, 11; Great Falls, 12; Butte, 13-14; Billings, 15; Dickinson, 16; Bismarck, 17; Fargo, 18; Duluth, 19-20; St. Paul, 21-24; Minneapolis, 25-28.

**Fifty Miles from Boston.**—Denver, Jan. 24, week; Fort Worth, Feb. 1-2; Dallas, 3; Waco, 4; Houston, 5; Beaumont, 6; New Orleans, 7-13.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Isle of Spice.**—(H. H. Frazee, prop.)—Peoria, Jan. 24-27; Springfield, 28-30; Milwaukee, 31; St. Louis, Feb. 1, week; Collinsville, 7; Jefferson City, 8; Columbia, 9; Du Quoin, 10; Greenup, 11; Robinson, 12; Chicago (National), 14, week; Kenosha, 21; Michigan City, 22; Valparaiso, 23; Hammond, 24; Peru, 25; Warsaw, 26; Kalamazoo, 27; Grand Rapids, 28.

**Jas. J. Corbett** (H. H. Frazee)—Omaha, Jan. 24-27; Alliance, 28; Lead, 29; Deadwood, 30; Rapid City, Feb. 1; Pierre, 2; Aberdeen, 3; Mitchell, 4; Sioux Falls, 5; Waterloo, 6; Des Moines, 7-10; Cedar Rapids, 11; Iowa City, 12; Keokuk, 13; Springfield, 14-17; Peoria, 18-20; East St. Louis, 21-22; Jefferson City, 23; Columbia, 24; Macon, 25; Brookfield, 26; Kansas City, 28, week.

**Kob & Dill.**—Princess Theatre, Oct. 26, indefinite.

**Lambardi Grand Opera Co.**—(Sparks M. Berry, mgr.)—Oakland, 18-23.

**Louis James in Peer Gynt.**—(Wallace Munro.)—Miles City, Jan. 23; Jamestown, 25; Fargo, 26; Grand Forks, 27; Winnipeg, 28-30; Brainerd, Feb. 1; Hibbing, 2; Superior, 3; Duluth, 4-6; Minneapolis, 7-10; St. Paul, 11-13; Red Wing, 15; Eau Claire, 16; Madison, 17; Oshkosh, 18; Fond du Lac, 19; Sheboygan, 20; Milwaukee, 22-24; South Bend, 25; Goshen, 26; Kalamazoo, 27; Grand Rapids, Mar. 1-3; Saginaw, 4; Bay City, 5; Jackson, 6; Ann Arbor, 8; Toledo, 9-10; Buffalo, 11-13; Rochester, 15-17; Syracuse, 18-19; Lockport, 20; Toronto, 22-27; Ashtabula, 29; Youngstown, 30; Akron, 31.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**Mrs. Wiggs of the Cabbage Patch.**—San Jose, Jan. 26; Santa Cruz, 27; San Luis Obispo, 28; Santa Barbara, 29; Ventura, 30; Oxnard, 31; Los Angeles, Feb. 1, week; San Bernardino, 3; Riverside, 9; San Diego, 10; Santa Ana, 11; Bakersfield, 12; Marysville, 13; Sacramento, 20; San Francisco, 21, week; Salt Lake City, Mar. 1-3; Ogden, 4; Cheyenne, 6; Omaha, 9-10; then Chicago.

**Richards & Pringle's Minstrels.**—(Direction Holland & Filkins.)—Cuero, Jan. 23;

Yorktown, 24; Beeville, 25; Victoria, 26; Bay City, 27; Wharton, 28; Houston, 29; Humble, 30; Galveston, 31.

**Rose Melville** (Sis Hopkins.)—(J. R. Stirling, mgr.)—Leadville, Jan. 23; Salide, 25; Canyon City, 26; Pueblo, 27; Colorado Springs, 28; Fort Collins, 29; Boulder, 30; Denver, 31-Feb. 6.

**Royal Chef Company** (H. H. Frazee, prop.; W. A. Junker, mgr.)—Jackson, Jan. 23; Grand Rapids, 24-27; Port Huron, 29; Saginaw, 30; Bay City, 31; Alpena, Feb. 1; Sheboygan, 2; Sault Ste. Marie, 3; Travers City, 4; Allegan, 5; South Bend, 6; Chicago (National), 7, week; Hammond, 14; Michigan City, 15; Valparaiso, 16; Frankfort, 17; Richmond, 18; Mt. Marys, 19; Lima, 20; Mansfield, 22; Sandusky, 23; Norwalk, 24; Elyria, 25; Akron, 26; Canton, 27.

**San Francisco Opera Co.**—Seattle, Jan. 24-30.

**The Elford Co.**—(W. J. Elford, sole prop.; Frank Wyman, mgr.; Willis Bass, business mgr.)—Santa Maria, Jan. 24, week; San Luis Obispo, 31, week.

**The Flower of the Ranch Co.**—(H. H. Frazee's.)—Aberdeen, Jan. 23; Seattle, 24-30; Portland, 31; Seattle, Feb. 1, week; Ellensburg, 8; North Yakima, 9; Walla Walla, 10; Colfax, 11; Spokane, 12-14; Wallace, 15; Missoula, 16; Anaconda, 17; Butte, 18; Bozeman, 19; Livingston, 20; Billings, 23; Sheridan, 24; Edgemont, 25; Deadwood, 26; Lead, 27.

**The Lieutenant and the Cowboy.**—Portland, Jan. 24, week; San Francisco, Feb. 7, week.

**The Little Prospector.**—(Frank L. King, mgr.)—Clebourne, Jan. 23; Weatherford, 25; Mineral Wells, 26; Decatur, 27; Bowie, 28; Wichita Falls, 29; Henrietta, 30; Gainesville, Feb. 1; Denison, 2; Whitewright, 3; Wolf City, 4; Farmersville, 5; Sulphur Springs, 6; Commerce, 8; Greenville, 9; McKinney, 10; Sherman, 11; Bonham, 12; Paris, 13; Clarksville, 15; Prescott, 16; Arkadelphia, 17; Hot Springs, 18; Pine Bluff, 19; Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24; Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, Mar. 1; Norman, 3; Chickasha, 4; Lawton, 5; Elk City, 6; El Reno, 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder, mgr.)—Salt Lake, Feb. 1-3; Los Angeles, 8, week; San Diego, 15-16; San Francisco, 22, two weeks; Seattle, March 14, week.

**The Right of Way Co.**—(Richard Dorney, mgr.)—Jacksonville, Jan. 23; San Francisco in March.

**The R. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

**Why Girls Leave Home.**—(Harry Darlington, agt.)—Napa, Jan. 23; Stockton, 24.

## Correspondence

**New York, Jan. 13.**—David Warfield, back from a tour of the country that extended to the Pacific Coast, last Monday appeared in The Music Master before a very large audience at the Academy of Music. He had an enthusiastic welcome in Charles Klein's play and received many curtain calls throughout the evening. Other members of his company, including Marie Bates, Antoinette Perry, Antoinette Walker and Taylor Holmes, were recognized and applauded. Mr. Warfield as the lovable old music master played his now famous role as though it were the first instead of the thousandth odd performance, while Marie Bates as Miss Houston, the boarding-house keeper, well earned the applause that went over the footlights to her. There have been no noticeable changes in the large company since it was seen at the Stuyvesant Theatre last season. \* \* \* Olga Nethersole, having put aside her repertoire of familiar plays, appeared for the first time last Monday in Washington at the Columbia Theatre in a new play by an American author. It is called The Handwriting on the Wall, and is by William J. Hurlbut, a young writer from Indiana, whose first play was written only last year. The Fighting Hope, in which Blanche Bates portrays modern American life and the struggle to accumulate wealth by any and all means. Miss Nethersole appears as Barbara Lawrence, "a New York society woman interested in philanthropy and tenement reform." She is assisted in this work by Lincoln Schuyler, a young lawyer. \* \* \* Frances Starr, whom David Belasco promoted to stellar honors in The Rose of the Rancho, last week in the Belasco Theatre, Washington, gave the first local performance of Eugene Walter's latest play, The Eastest Way, produced a short time ago in Boston. The audience seemed deeply interested.

\* \* \* Last Monday night's performance of Peggy Macree, given by Joseph O'Mara and his company in the Broadway Theatre, was seen by a theatre party of three hundred members of the Friendly Sons of St. Patrick, who gave the star a hearty welcome when he made his first appearance and applauded him throughout the evening. Members of the Ladies' Auxiliary of the Friendly Sons of St. Patrick, many of whom were in the audience, paid a pretty compliment to Adrienne Augarde by presenting a huge basket of flowers which towered above the young actress' head. After the play Mr. O'Mara was the principal guest at a supper given for him at Delmonico's by the prominent Irish residents of New York, who had made up the theatre party to see his performance. \* \* \* The play Harrison Grey Fiske has obtained for Mme. Bertha Kalich, which was written by Professor Thomas Dickinson, a member of the faculty of the University of Wisconsin, will be produced in Washington early in February under the title of The Unbroken Road. Mme. Kalich, who is now on the road in Mme. Fred de Gresac's play, Cora, will conclude her tour in Cleveland next Saturday night and return to New York to begin rehearsals.

\* \* \* Ada Dwyer, who has been playing the title role in Mrs. Wiggs of the Cabbage Patch in Australia, is now on the Manchuria, which is bringing her to San Francisco from the Antipodes. On her arrival in San Francisco Miss Dwyer will start immediately for New York to begin rehearsals of one of the important roles in Eleanor Robson's new play, The Dawn of Tomorrow, which is to be produced in the Lyceum Theatre on January 25. \* \* \* Constance Collier, now appearing with William Gillette in Samson at the Criterion Theatre, has been re-engaged for next season by Charles Frohman. He has assigned her to play the role of the Duchess de Croucy in Henri Bernstein's new play, Israel, now being acted in Paris by Mme. Rejane. Israel will be produced in New York next October, after which it will be presented in London. \* \* \* Joe Weber and his seventy merry-makers will return to Weber's Theatre for a two weeks' engagement next Monday, with matinees on Wednesdays and Saturdays. Mr. Weber has provided a most elaborate production for The Merry Widow and The Devil, which is the title of his offering this season. This season the Joe Weber company includes Blanche Ring, Walter Jones, Albert Hart, Grace Griswold, Lillian Fitzgerald and Charles J. Ross, not to mention the diminutive comedian himself ROB ROY.

**New Orleans, Jan. 9.**—Tulane Theatre—Miss Eleanor Robson and her superb company, presenting her latest success Vera the Medium, filled a highly artistic and successful engagement. From here Miss Robson & Co. go direct to New York to start rehearsals of her new play, The Dawn of a Tomorrow, which will open in the metropolis. Vera the Medium gives an interesting plot woven around high society whose doings are always interesting to the general mass of humanity. All the characters have a distinct individuality and fill in admirably with the work of the star, whose rendition was brilliant. No great strenuous work is required of Miss Robson but her glorious voice and scholarly attainments worked mightily upon the sympathies of her audience. Thru the courtesies of Liebler & Co., Miss Robson and her Co. and Tom Campbell, local manager of Klaw & Erlanger, an extra matinee was given Friday for the benefit of the Italian sufferers, which was a big success. Miss Robson was the recipient of a magnificent basket of flowers as a testimonial to her charity. The supporting cast was great and included William Courtleigh as leading man, whose work was excellent; Frank Gamison as Judge Gaylor, Roy Fairchild as Doctor Rainey, Brandon Hurst as Prof. Paul Vance, Arthur Barry as Garrett, and Geo. LeGuere as Mannie Day, the latter a New Orleans boy whose clever easy impersonation was received with much favor and gives promise of a bright future. Next week, Blanche Walsh; 17, The Clansman, The Virginian, one of the strongest of present-day melodramas, has played to full houses all week. The company is up to a high standard with W. S. Hart and Frank Campan in the leading roles. Both are artists of proven records—the former as the clean-cut Virginian, brave and manly; the latter as the crafty greaser, whose every step and gesture are the highest degrees of art. Miss Mabel Wright handles the role of Molly Wood with grace and loveliness. Bennett Masson, Chas. R. Gilbert, Harry Holliday and Harry Linker are entitled to distinctive mention. Next week, Rosabel Morrison in Faust; 17, The Time, the Place and the Girl.

**Salt Lake City, Utah, Jan. 17.**—Salt Lake Theatre (Geo D. Pyper, Mgr.)—The original Sis Hopkins is the attraction for the present week. Sis Hopkins is an excellent play and drawing well. Rose Melville is an excellent actress and does herself credit in her character in Sis Hopkins. Colonial Theatre (R. A. Grant, Mgr.)—The Colonial Theatre has just passed through the most successful week of its career. Mr. Mack in The Girl from the Golden West plays his part well but the striking feature of the play is the excellent manner in which the minor characters are carried out. If the old saying, "A chain is no stronger than its weakest link," may be applied to a play, it may be said that The Girl from the Golden West has no weak link and is as uniformly strong as the proverbial "One Hoss Shay." For the present week Prince Karl is being played by the same company. After this week's engagement the company will go to the Lyceum Theatre where it will play indefinitely. The present bill at the Orpheum is strong and is headed by Salt Lake's Imperial Male Quartette. The rest of the numbers are good. Grand Theatre (John Held, Mgr.)—Theodore Lorch returns again to the Grand playing The Lieutenant and the Cowboy. Mr. Lorch is supported by a good company.

**Laramie, Wyo., Jan. 18.**—Theodore Lorch & Co. at Opera House last Monday, Tuesday and Wednesday. Good attraction, but only fair business. 14, The Cowboy's Girl to good business. Small company, but good show. The Great Divide Jan. 26.

**Douglas, Ariz., Jan. 15.**—Louise Marshall, leading woman for the Sanford-Dodge Company, returned a couple of days ago from St. Paul, where she had attended the funeral of her mother. She had hardly stepped from the train at Douglas before she received a telegram that her father had died the day before. So she returned at once to St. Paul, accompanied by her sister, Elinor Marshall, also a member of the Sanford-Dodge Company.

**San Bernardino, Jan. 17.**—There were 1200 people thronging the Unique Theatre last night, one of the biggest and merriest crowds on record, and every one of them went away feeling that they had received one of the most captivating treats of the season. "We Are King," played by Edmund Carroll, was the attraction, and the way the play pleased those present assures the troupe a big house again should they ever come this way. Too much can hardly be said in praise of the performance.

**San Bernardino, Jan. 19.**—At the Opera House, 15, Rose Melville and her supporting company presented Sis Hopkins to a crowded house; everybody went home immensely pleased except those who were turned away for lack of seating capacity. 18, Chas. Hanford and Marie Drofna presented A Winter's Tale to a good house. While the entire supporting company is

good, Gertrude Fowler deserves especial commendation for the forceful and capable manner in which she interpreted the role of Paulina; of course Miss Drofna and Mr. Hanford were highly satisfactory in the rendition of their double roles (Hermione and Perdita, and Leontes and Autolycus respectively), and after witnessing this excellent production one cannot fail to wonder why A Winter's Tale has not been more universally presented to the lovers of Shakespeare. Coming, A Stubborn Cinderella, 21; The Lion and the Mouse, 23; The Wolf, Jan. 27. The Unique is doing good business and the management is contemplating the installation of a gallery to accommodate the nightly crowds.

**San Jose, Dec. 20.**—At the Victoria, Brewster's Millions was the attraction last Monday to good house. At the Garden the stock company is presenting The Rose of the Rancho. Next week The Vagabond Prince, a new play by Martin V. Merle. At the Jose the vaudeville bill consists of The World's Comedy Four, singers and dancers; Baptiste and Franconi, head walkers; Martini and Rossi, operatic vocalists; Thomas and Payne, roller skate dancers; Farnum, Wills and Ransley in singing and dancing, and a special added attraction, Chas. Gunn & Co., in his own original sketch, R U Peoria. Future bookings are Uncle Tom's Cabin, Feb. 24, A Stubborn Cinderella Feb. 26, Mrs. Wiggs of the Cabbage Patch Feb. 28.

**Grass Valley, Cal.**—In Wyoming played here on the 16th giving satisfaction. The company played Nevada City on the 15th.

**Lompoc, Cal.**—Lompoc Opera House (Perry Banks, Mgr.)—Week of Jan. 11, Ed Redmond Company. Excellent company, **Petaluma, Jan. 19.**—Hill Opera House (J. R. Roche, lessee)—Tuesday evening, Jan. 12, in Wyoming was on the boards. This was by far the finest Western play seen here this season and drew a good house. Saturday and Sunday, Jan. 16 and 17, the Cooley company showed to good business. Why Girls Leave Home is billed for Thursday night of this week. J. R. BOOTH.

**Houquiam, Jan. 6.**—The chorus girls with the Babes in Toyland company refused to sing here last evening, owing to the absence of heat in the theatre. "Dye think we're Eskimos?" asked one disgruntled miss, while her teeth chattered. "Just think of dancing in tights on an iceberg." **Aberdeen, Wash., Jan. 5.**—Mabel Brownell of The Great Divide company, which played here last night, is in a serious state of nervous collapse. In one of the front rows of the theatre during the performance there was a couple that talked almost continually, in whispers and undertones that could not only be heard all around them, but on the stage as well. Miss Brownell became exceedingly nervous, and at the end of the performance she collapsed in her dressing room. A physician was hurriedly summoned and she revived under his ministrations. She was so weak she could scarcely reach her hotel.

**Eugene, Ore., Jan. 12.**—Why Girls Leave Home, Eugene Theatre, 7, to fair business. A very morbid offering. Florence Roberts played to standing room tonight in the House of Bondage and incidentally scored an artistic triumph. It's the best thing she has done here. Joseph Jefferson in Rip Van Winkle booked for 15th.

**Tacoma, Wash., Jan. 9.**—Freezing weather, combined with deep snow, has not been favorable for theatregoing this week, consequently business has not been all that it should have been at the local playhouses. Playing at the Pantages Theatre this week with his daughter and son-in-law, who as Clayton and Green present The Matador, is Will Visscher, an old-time resident here, and who in the early nineties was editor of The Morning Globe when it employed such men as the Hon. John Barrett; Charles Dryden, the sporting writer, and other well-known writers. Col. Visscher is the author of many well-known poems, sketches, etc., and was last season with Clay Clement.

**Aurora, Aubrey of Tacoma,** who made such a hit as Nancy in a local production of Martha, and who has this season been a member of the McRae stock company, has joined the Babes in Toyland company. Miss Aubrey has undeniable talent, voice, good looks, fetching mannerisms, and a great future is predicted for her by her admirers. Alden Jewell, with the Louis James company, was the guest of friends during the Peer Gynt engagement. Mr. Jewell grew up in Tacoma and has many friends here. Babes in Toyland at the Tacoma Theatre, Jan. 3-4, was not up to the standard of the production given here three seasons ago. Nellie Lynch and John F. Ward are still with the company. Eddie Redway was funny, but funnier than his lines was his gaying of Tacoma's deficiencies in the matter of theatregoing, etc. The real hit of the show was Gus Pixley, who sings and dances well. Jan. 8-9, Louis James with an excellent supporting company, prominent among whom are Abbie James and Laura Frankfield, presented the much-talked-of Peer Gynt, which proved a decided novelty. The incidental music was charming and the production an artistic success. Jan. 10-11, Thomas Jefferson in Rip Van Winkle; 16, The Devil's Auction; 30, Mme. Galski. Allen Holuber as Basil Jennico came near being the whole show in The Pride of Jennico as produced by the McRae players, and he scored a personal triumph. Robert Lawrence, Denton Vane and John McCabe gave good accounts of themselves in prominent roles, and Miss Brighton as the princess and Miss Llewellyn as the gypsy girl were seen to advantage. Next week, Mrs. Temple's Telegram. Henry McRae has enjoyed several hunting trips during the snowy weather. At the Pantages the De Koch Brothers, equilibrists, have one of the best acts seen in Tacoma. The skit of Renfrew and Jensen is novel, as is that of Clayton Green and company, who carry five people.

The Southern Quartet pleased with their darkest songs and Leonard Kane does some artistic dancing. Week of Jan. 11, Kresco and Fox, Prattling Pals; Hickmon-Miller company; Jack Atkins, monologist; McCann and Grant and Hodges and Launchmen; Thaleror's Dog and Pony Show. At

Continued on Page 7



## Alcazar

That gem of clever acting and artistic staging, Sweet Kitty Bellairs, will be started on its third consecutive week at the Alcazar next Monday evening, and the unabated public eagerness to witness it makes the management decline to predict just when its run will end. No play in Alcazar history, with the exception of The First Born when first presented, has created more of a furore than this Belasco triumph. That it would exceed the customary stay of seven days was assured after its initial performance, for every one who then saw it went forth to sound its praises, and so it was with each succeeding audience. While the work of Evelyn Vaughan in the title part is more largely responsible than anything else for the play's retention on the stage a third week, the work of the other acting principals, the luxurious costumery and the scenic effects and the clever situations and bright lines of the play itself must be taken into consideration as important factors in the whole attractiveness. The Crisis, one of James K. Hackett's most notable successes, is announced to follow Sweet Kitty Bellairs.

## Orpheum

Harrison Hunter, who is recognized as one of the best all-round actors on Broadway and whom an eminent Eastern critic has aptly described as an artist to the tips of his fingers, will make his first vaudeville appearance in this city this Sunday afternoon. He will appear in a tragic comedy entitled The Van Dyck, which is an adaptation by Cosmo Gordon Lennox from the French original of Eugene Fournier Perinque, and has proved a great success in London and in this country. Mr. Hunter will have the assistance of Frank Reicher and Gerald King. The Harvey Family, who have long been recognized as great wire artists, will be another novel feature. The troupe consists of three women and two men, and their performance is most remarkable. The Sisters Murray, Marion and Victoria, possessed of beauty and talent will sing American songs. Until this season they were conspicuous in support of Fritz Scheff in Mlle. Modiste. Next week will be the last of the Chadwick Trio. With this program Howard and Lawrence, Jewell's Manikins, the Josselin Trio and Julie Herne and her company will close their engagements. A series of original and particularly amusing Orpheum motion pictures will finish what promises to be one of the best vaudeville shows ever presented in this city.

## Valencia

Although William Gillette's thrilling dramatization of Sherlock

Holmes has made such a hit that it could easily run for another week the final performances will be given Sunday afternoon and evening, and on Monday night Paul Kester's famous historical romantic play, When Knighthood Was in Flower, will be given a sumptuous production. Robert Warwick as heroic Charles Brandon will have a dominating role which he should fill admirably, and Blanche Stoddard, as sweet and plucky Mary Tudor will have a part that will fit her like a glove. Thomas MacLarnie will have a splendid opportunity of showing his versatility as King Henry VIII, and Darrell Standing, who directs the stage with such intelligence, will have another strong character bit in Cardinal Wolsey. Chas. Dow Clark will be Will Sommers, the king's jester. Gerald Harcourt will be in his element as Sir Edwin Cas-koden, master of the dance, and Helen Lackaye should make a stately Queen Katherine. George B. Baldwin, Jr., Robert Homans, Thomas Lowell, Robert Leonard and William Wolbert and Beatrice Nichols, Peggy Monroe, Grace Travers and Antoinette Crawford will all be congenially cast. The scenic effects will be notably fine and the costumes a feast for the eye, while the incidental music by Heller's orchestra will be delightful. A Contented Woman, Charles Hoyt's great satire on woman suffrage will follow When Knighthood Was in Flower at the Valencia.

## American

Florence Roberts and her company will give their last performances of The House of Bondage this Saturday and evening, and at the Sunday matinee, Thomas Jefferson, son of a worthy sire, will begin an engagement, limited to one week, in the great American classic, Rip Van Winkle. Mr. Jefferson's production is most complete, nothing being left undone from a scenic or costume standpoint to please the eye, and his supporting company is of the best. Corinne, in Lola from Berlin, will follow Rip Van Winkle at the American.

TRUE BOARDMAN and Willard Clawson joined James Keane in Eureka.

ROBERT LEONARD has been appointed stage manager of the Valencia Stock.

**CORRESPONDENCE**—Continued from page 6.  
the Grand Buster Brown and his dog Tige created many laughs. Young Phelps as Buster is a bright chap. Emilie Benner, the female baritone, made a decided hit with her excellent singing. Pitching Brothers pleased with a novelty musical act, as did Phil Staats, who makes the piano talk. Carson Brothers gave a skillful exhibition of strength, with a unique stage setting that lent beauty to the act. Week of Jan. 11: Earl Gerdeller and company; Halliday and Curley in a military travesty; Margaret Severance and company; Carson and Herbert, acrobats; Connolly, Wenrich and Connolly, in singing and dancing

specialties. The Savoy Theatre, the home of melodrama, will offer next week The King and Queen of Gamblers. A. H.

**Long Beach, Jan. 10.**—A change in the management of the Bentley Grand Theatre has been announced. Judge Bentley, who built the theatre, having taken over the stock of Robert Scott of Minneapolis, Minn. Judge Bentley is expected to arrive here shortly to take over the responsibility of the Bentley stock company's management. Business continues rather discouraging.

**Oakland, Cal., Jan. 20.**—A great week for music lovers! At the Macdonough, the Lombardi Grand Opera Company is playing a week's engagement, presenting a series of old-time favorite operas that is delighting all who have a tendency toward classic opera. They have a large chorus, fine orchestra, and the principals are too well known to need any comment. The audiences have been appreciative and responsive, and the excellent singing was thoroughly enjoyed at every stage. Lucia di Lammermoor was the initial production, followed, Tuesday evening, by La Boheme. Both were given a faultless rendition. Tammanti Zavaski and Elvira Campoli have so far scored the honors. Probably the greatest event of the season in the musical line was the concert given, 20th, at the Liberty by Madame Galski. The celebrated artist was greeted with a packed house. The audience went into raptures at her singing, and the encores were hearty and frequent. Florence Roberts comes to the Macdonough next week. At Ye Liberty, Bishop's players are scoring another success in the celebrated emotional drama, Tess of the D'Urbervilles. The company is exceptionally well cast for the play and especially is this so in the case of Isabelle Fletcher. Miss Fletcher always shows up well in emotional characters, and her rendition of the difficult role of Tess is the best thing that she has done for some time. Landers Stevens, as the bad man of the play, makes an excellent villain, while as a lover, Geo. Friend is natural and life-like. Georgia Cooper and Lilian Elliott do well. The Wrong Mr. Wright will follow. Gus Edwards' Schoolboys and Girls are still making an immense hit at the Orpheum. The balance of the bill shows a decided variety, and in spite of the severe weather the patronage still continues large. The rest of the bill is composed of Wilfred Clarke and Company; Debire, the illusionist; Murray Sisters; Five Salvaggis; Rooney Sisters; Hibbert and Warren; Rogers and Deely; Gus Edwards' Schoolboys and Girls. The Soldier of Propville is proving a great attraction at the Bell, and in conjunction with the following is affording good entertainment: The Two Coopers; The Zello Troupe; Herbert Cyril;

Grace and Edwin Keough. Rose Stephens, a charming soprano, is the star feature of an excellent bill at the Novelty. The other numbers are: El Dora. The Turn of the Tide, and the Chinese magician. During Richard Hotelling's engagement at Ye Liberty in February, Landers Stevens and Georgia Cooper will take a well-earned rest. Katherine Goodson gives a piano recital at Ye Liberty, 23, and McKenzie Gordon a concert, Feb. 12. LOUIS SCHEELINE.

**San Diego, Cal.**—Garrick Theatre (Morosco & Wyatt, lessees; J. M. Dodge, mgr.): 17-18. The Lion and the Mouse was greeted by two large and enthusiastic audiences, 19-20. A Stubborn Cinderella. This is one of the classiest musical shows that has visited us this current season, and the house was packed at both performances. Homer B. Mason, in the leading part of Mac, kept the house in a continual roar of laughter and proved that he is a comedian of the first water. Credit must also be given for a portion of the fun to Lincoln Plummer as the fat boy. Harry Paul as Skeeter did some clever dancing of the George M. Cohan order. Grace Edmund, as Lady Leslie, scored a big hit. There is considerable local color to the piece, as the last act is laid in the Natatorium of our big hotel across the bay—the Hotel del Coronado. The chorus is large and composed of pretty and shapely girls who can sing and dance. The music is of the catchy sort. The scenery and costumes are gorgeous. In a word, it is one of the treats of the season. 22-23, with special matinee, Chas. B. Hanford in The Winter's Tale; Much Ado About Nothing; Othello. 31, A Night on the Boardwalk. Pickwick Theatre (Scott A. Palmer, mgr.): Myrtle Vane Company, in the Kew Gardens, week of January 18th. Excellent production, good business. Queen Theatre (Swarts & Urban, mgrs.): Vaudeville—Zalinda, slack-wire artist; Marro David, Italian singer; Harry M. O'Connor & Co., in The Thoroughbred and the Lady; Fanny Frankel, singing act; The Elwoods, song and dance artists; Poly and Ethel Hazel in sketch, Pink Tea. Latest moving pictures. Excellent show and business. Grand Theatre (Walter Fulkerson, mgr.): Hanlon and Clifton, hand and head balancers, Maude De Alma, illustrated songs and moving pictures. Good business. Empire, Bijou and Union Theatres, with moving pictures and illustrated songs, report good business. C. E. LUNDQUIST.

**Claude Kelly writes:** Galesburg, Ill., Jan. 14.—I am at present in stock with the Gaiety stock here in Galesburg, Ill., playing character and light comedy. Haven't been home (Frisco) in three years and miss the Review very much. Expect to return West next summer.

# LINK PLUMER

Playing

"FAT," THE COLLEGE BOY, IN

## A Stubborn Cinderella

The Greatest Musical Comedy Success of Recent Years

Playing toward the Coast, arriving in San Francisco for two weeks at the Van Ness Theatre, February 7-21.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
E. H. FARRALL, Publisher



Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van  
Ness The-  
atre Bldg.,  
Van Ness  
Ave. Tele-  
phone (new  
number not  
yet secured.)

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Gerald Harcourt

A splendid likeness of the clever juvenile and light comedian of the Valencia Stock is shown in our front page this week. Mr. Harcourt came originally from Australia, and his progress into the favor of the American public has been steady and consistent. Today he is rated about the cleverest young actor in his line that we have had in San Francisco. He has one of the most pleasing personalities imaginable, and his work possesses a freshness and a spontaneity always welcome and but seldom shown. His comedy work is greatly enhanced by the possession of an accurate and extensive dialect. Mr. Harcourt has the ability to put his work over the footlights in a marked degree, and the quality of his acting as shown here the last few months makes it positive that his future will be productive of fine achievements.

## John Major—in the Lime-light and Out Of It

One of our great actors took pleasure in the boast that he found his greatest recreation in the reading of dime novels. E. H. Sothorn improves on this, for in John Major, his manager, he has found one who, as soon as each season is through, lives in his own person an entire dime novel of adventure.

Any one who noticed Major last week at the Van Ness and took note of his quiet, unassuming manner, would not at first credit the fact that from the time of the ringing down of the curtain of one season to the raising of the next, the manager at any time takes his life in his hands in a most picturesque and adventurous occupation.

As soon as his season's work is over, Major quietly enters one of the side doors of the great new Custom House of New York and reports to the head United States revenue officer, who slips a United States Government badge under Major's coat, and he at once becomes one of the head sleuths of the United States Government secret service. Major's friends along the white way see him no more during the summer; his identity is for the time being completely sunk and his life is given for the nonce to Uncle Sam and the risks run by those who represent the government in its most trusted and secret business.

Major's calling in this direction has led him into many perilous adventures. At any hour of the day or night his time is open to the call of duty of the government in tracking down illicit revenue offenders, watching those desperate criminals who game with cheating the nation, leading hair-raising raids where the movement of

a finger on a hair-trigger might mean life or death, or unravelling some difficult bit of detective work. His opponents are some of the craftiest and courageous of the revenue criminal classes, who would not hesitate a moment to put him out of the way. The same calmness, coolness and managerial qualities that he has shown in the theatrical business has brought him to be one of the most tried and trusted lieutenants in the New York revenue post. Through this connection, too, which has extended over a number of years, it has been noted by his friends that his features have taken on the look of Sherlock Holmes, and the quiet forcefulness of his manner gives only a small idea of the reserved fire that lies behind.

Sothorn, therefore, in Major carries around with him a whole series of dime novels, and the great actor never seems to tire of hearing him recount the experiences of his raids. There is no one in Sothorn's organization that the great actor thinks more of, however, than he does of Major, and the two are almost inseparable.

Major has a penchant for handling big companies. He was with Julia Arthur during her great days (when Samuel Freedman Mr. Sothorn's present manager in advance, was also with her). He was also with Fritz Scheff, Sothorn and Marlowe and all the big ones who carried cars and cars of scenery and scores of people. Major, too, helped manage that biggest enterprise in America, the New York Hippodrome, for a time. He made such firm friends with Julia Arthur and her husband who is variously reputed to be worth from ten to twenty millions of dollars, that the magnate insisted that Major accompany them in a tour of America in a special car and special train service almost all the way.

## Fine Printing Bearing the Alles Trademark

We are being vividly informed through the medium of some fine stands and eight sheets on the billboards that the Lambardi Grand Opera Company is to play a week at the Central Theatre, commencing next Monday. This printing was turned out by the Alles Show Print in Los Angeles, and is decidedly striking for plain type work, with a wood cut end piece. The color scheme includes the Italian national colors—red, white and green—and the Spanish national colors—red, green and yellow—as the company is producing Italian and Spanish operas.

## Benefit Pays Mortgage on Glazier Home

Between \$1,700 and \$1,800 will be the result of the benefit given last week at the Majestic Theatre in Los Angeles for Mrs. Harry Glazier. Manager Oliver Morosco directed the affair, with Charlie Eyton looking after the business end, and William Yerance as stage director. The returns from the program are still to be heard from, and some reports remain to be received from ticket sellers, but there is evidently enough in the receipts to pay the mortgage of \$1,700 on the Glazier home at Glendale, which was Mr. Morosco's main object in promoting the benefit.

## William Winter and the Glorious Climate of California

William Winter recently ran in his column in the New York Tribune, after returning to New York from an extended visit to California, the following verses. The initials "D. T." refer to Denman Thompson, while "B. B." signifies Billie Burke:

Returned from regions of the sun,  
Where many things are beatific  
(Though trolleys buzz and "rattlers" run  
Along the marge of the Pacific.)  
I hear again the prompter's bell  
And see again the rising curtain,  
And wonder if the magic spell  
I used to know is here for certain.

The magic spell, I mean to say,  
That used to make the stage refreshing.  
When ev'ry lass was "Rose of May,"  
And many an actor was a blessing.  
Sweet time! when eyes and hopes were bright  
And strength and courage never faded  
And friendships fond and spirits light  
And not one leaf of joy had faded!

'Twould be a comfort, more or less,  
To find one bit of charm remaining.  
That might, at least, disguise the mess  
Of prattling, posturing and feigning;  
But everywhere the same old tune  
Is ground out in the same old fashion,  
And nothing 'neath the sun or moon  
Can prompt a smile or stir a passion.

The theme is still domestic strife—  
That ancient clash of good and evil!  
One man allures another's wife,  
And sin is favored by The Devil!  
And crowds of gables flock to gaze  
Upon the casuistic cooling  
Of sensuous fools, in folly's maze,  
Pursuant of their own undoing.

Here's Drew—carnation gone to seed!—  
Stout Irwin, with her pond'rous antic;  
A. Daly, of the faddy breed;  
And burly Hackett, the "romantic";  
B. B.—of all the bees the queen;  
Maxine, the vapid and the natty;  
Old Mr. D. T. Evergreen;  
And Russell, trying to be Patti.

Well—here's the story of the time  
(Like catching flies, grotesquely busy);  
And here's a careless bit of rhyme  
From one old head, exceeding dizzy,  
That hopes the record's not a loss  
And that the studious eye will heed it;  
But, if the reader's bored by this,  
He has his right—he need not read it!

## Eames to Make Concert Tour

NEW YORK, Jan. 19.—Henry Wolfsohn has completed arrangements for a tour of twenty concerts to be undertaken by Emma Eames, commencing in Boston on February 21st, and to continue until the middle of May, ending with the music festival in Saginaw, Mich.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

NEXT ATTRACTION  
Commencing Sunday Matinee, January 24th

Thomas Jefferson

In the Great American Classic

Rip Van Winkle

That Delightful Character which Irving created and the JEFFERSONS have made famous.

An Excellent Supporting Company

PRICES—Evenings, 25c, 50c, 75c, \$1.00.  
Matinees, 25c, 50c and 75c—No higher

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, Jan. 25, Starts the Third  
and Last Week of David Belasco's  
Comedy of the Heart

## Sweet Kitty Bellairs

Adapted from Egerton Castle's Famous  
Story, The Bath Comedy

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

THE VAN DYCK, a Tragic-Comedy by  
Cosmo Gordon Lennox, with MR. HARRISON HUNTER; THE HARVEY FAMILY,  
Europe's Most Famous Aerialists; THE MURRAY SISTERS, American Girls with  
American Songs; THE CHADWICK TRIO;  
BERT HOWARD AND EFFIE LAWRENCE;  
JEWELL'S MANIKINS; JOSSE-LIN TRIO; NEW ORPHEUM MOTION PICTURES. Last week, great success,  
JULIE HERNE AND COMPANY, in A Mountain Cinderella.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Matinee Saturday and Sunday  
Curtain Rises at 8 Sharp

Matinee Saturday and Sunday  
Fourth and Last Week

## Kolb and Dill

In the Merriest of Musical Jests  
THE POLITICIANS  
Beginning Next Monday Night  
KOLB & DILL  
In the Side-Splitting Musical Farce  
BANKERS and BROKERS

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (except  
Sundays and Holidays), 25c, 50c, 75c.

## GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

Sunday Afternoon and Evening, Last  
Times of

SHERLOCK HOLMES  
Commencing Monday Evening, Jan. 25,  
Magnificent Production of

## WHEN KNIGHTHOOD WAS IN FLOWER

Paul Kester's Famous Historical Romantic  
Play  
Presented by the Valencia Stock Company,  
including Robert Warwick  
Blanche Stoddard as Mary Tudor

Regular Matinees, Wednesday, Saturday  
and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.  
Monday, Feb. 1—A CONTENTED WOMAN

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET 1885

## THE FRANCIS-VALENTINE CO. (Roche & Hoebel) Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness

It is always an event of uplifting importance when E. H. Sothern appears in San Francisco. After a long absence, Mr. Sothern appeared Monday night, presenting as the first feature of his repertoire, Hamlet. It will be recalled that several years ago Mr. Sothern presented his idea of the melancholy Dane at the Columbia Theatre, and his portrayal aroused much diverse opinion, which was unanimous on one point, that it was original and thoughtful and as reasonable as any of its predecessors. Since that time Mr. Sothern has occasionally essayed the part and continuously studied it. Consequently the actor's pre-eminence in the role has greatly matured, and following along the lines of his previous portrayal, only adding a firmer grasp, he held a large audience, spellbound on Monday from 8:20 to close onto midnight. A splendid company reinforced the star's work. There was Sydney Mather, as Laertes; Frederick Lewis, as Horatio; Rowland Buckstone, as the First Grave-Digger, and Virginia Hammond as Ophelia. On Tuesday, Wednesday and Thursday nights, Mr. Sothern offered Lawrence Irving's romantic melodrama, Richard Lovelace. The play is brimful of the love interest of the style of twenty years ago, and in the part of Lovelace, the fighter-poet, Mr. Sothern was a splendid figure, for there is no question that in romantic parts he has no equal on our stage. Gladys Hanson as the poet's sweetheart achieved an immediate and notable success. She is a young woman of tremendous charm of person, a beautiful and mobile face, and a voice that is unusually gratifying in both speaking and singing. John Taylor was very successful in his presentation of the character of Col. Hawley. On Friday and Saturday nights, Mr. Sothern will present the famous family characterization, Lord Dundreary.

## Princess

Kolb and Dill are in their last week of The Politicians, and notwithstanding the fierce weather, the theatre has been enjoying a fine business. Next Monday there will be presented the merry travesty, Bankers and Brokers, and the production promises to be as attractive as any of the musical comedies which Manager Loverich has staged at the Princess since the two Dutch comedians arrived at that popular playhouse. No expense is being spared to make the presentation a spectacular and a comedy success. Among the newcomers, Adele Rafter, the prima donna, is making many friends at the Princess and is proving herself a comedienne of no small ability.

## Alcazar

So great has been the success of Sweet Kitty Bellairs that the public will be allowed another week of this charming costume comedy. An ideal performance of a fine play is what the stock company is giving, and if ever a great response was deserved it certainly was in this case. The actors have been fitted to a nicety with their parts, and the production

is worthy of any stage in the land. As a prominent New York manager said to the writer the other night, Broadway should see something like this and then there would be less of that idiotic idea that the world revolves about New York. Nothing seen there in years can exceed the beauty and good taste of this production.

## Valencia

Sherlock Holmes will probably always remain the favorite play of mystery. Wherever it is adequately presented it may be depended upon to do business. The Valencia Company this week have every reason to be proud of themselves. Robert Warwick, the robust and impressive leading man, shows his artistic calibre by a masterly handling of the character of Sherlock Holmes. His wonderful voice is employed to every advantage in the repressed and intense characterization that has come to be associated with the part. Mr. Warwick scores heavily. Darrell Standing who marks his first effort as stage director by putting on this superb performance, really shares the honors in the role of Moriarity. Mr. Standing played the part in London, and he has done nothing previously that shows up his abilities quite as much as does his handling of this character. Thomas McLarnie puts up a pleasing and natural Dr. Watson, and Peggy Monroe is a pleasing, energetic little Billy. Gerald Harcourt presents another side of his artistic equipment by appearing as the Cockney crook, Sid Prince. His Cockney dialect is the finest seen in this city, and his whole conception of the character was immense. Miss Stoddard was a very lovely Alice Faulkner, and Helen Lackaye presented a handsome and commanding picture as Madge Larabee. Beatrice Nichols was cast as the French maid, and she was there with her charming and dainty personality and a real French accent. Chas. Dow Clarke, Robert Homans and George Baldwin played their parts pleasingly. The scenery was worthy of special mention, and the lighting effects throughout were conceived and executed with absolute mastery.

## American

Florence Roberts, whose name has been a tremendous drawing card in the West for years, is still a power in retaining her admirers, as is to be conceded by noting the large houses that have been in attendance at the American this week, despite the storm. Miss Roberts returns this season with a new play, written around the English divorce laws that permits a husband to divorce his wife for infidelity, but denies the wife the same resource unless it is aggravated by physical cruelty. Additionally, the new play is of the fashionable mold, inasmuch that it has only seven people in the cast and but two scenes. Frankly, the play is but ordinary stuff. It affords the star less opportunity than any other play she has appeared in since she became a great attraction. But to offset this, the piece is most admirably treated by a company of consummate actors. Miss Roberts has

still the forceful, tear-compelling quality in her acting that won her her first recognition. In addition, she has developed a restfulness and a repression that adds greatly to the charm of her work. This is in line with the development of her artistic sense and is only what could be expected from so serious and highly endowed an actress. Arthur Forrest gave admirable support as the profligate husband. Thurlow Bergen was the young London physician in love with Lady Joan, and he is to be commended for a wonderfully well poised, intelligent and attractive presentation of the conflicting emotions that come to a man placed in a position like his. Ann Warrington, as the Duchess of Banff, gave a fine characterization of the woman of intrigue, who carried on a liaison shielded by an established social position. Hallet Bosworth, recognized under a new name, has returned to the line of work especially suited to his personality—that of eccentric characters—and gave a cleverly-drawn picture of old Dr. Roland, a Swiss country doctor.

## DeGrassi at the St. Francis

Notwithstanding the protracted inclement weather and the heavy downpour of Wednesday evening, an assemblage of the musical critique gathered in the ballroom of the St. Francis, which would have done honor to an artist of greater renown. Antonio de Grassi, the latest Italian virtuoso to make his debut to an American audience, was the attraction, and the manner in which he was received and sustained would have been a pronounced compliment to the great masters of the instrument with the human soul—the violin. His interpretation, bowing, phrasing and technique were so complete and his manner so captivating that it was not a question as to how enthusiastic and even forbearing his auditors should be in order to deport themselves properly, but how many encores would he respond to without forgetting that there was a limit to physical resource. However, there might have been an inspiration in his work, for we are told that Cupid has perched upon his wrist ever since he met Miss Winefred June Morgan in Prague, about a year ago, and to whom he was married in St. Paul's Church, Oakland, last Thursday evening. Miss Morgan was a fellow student, and it was she who drew him to the altar of Hymen and caused him to seek his victories among a free and patriotic people. Mrs. Lillian Birmingham, contralto, a vocalist of prominence, rendered a number from Grieg acceptably, and Frederick Maurer, pianist, measured well to his standard as an accompanist.

## Suit Against Goodwin's Company Dismissed

Reno, January 5.—Following a secret conference by the attorneys of both sides today the suit brought by Warren Miller, formerly vice-president of the corporation to dissolve the Nat Goodwin Brokerage Company and asking \$100,000 damages, alleging fraud and mismanagement of funds, was dismissed on motion of the attorney for the plaintiff just before noon today.

## Mme. Melba's Farewell

Mme. Melba ended her brief engagement at the New York Manhattan Opera House Saturday evening, January 16, making her last appearance there for this season as Gilda in Rigoletto. This is only the third part in which she has appeared here since her recent arrival, the others being Mimi in La Boheme and Desdemona in Otello; and these have been altogether too few to suit the public appetite to hear Mme. Melba's singing. The audience Saturday evening was a very large one, and its applause for the departing prima donna was prolonged and intense. After the third act she was recalled many times, sharing the applause with Mr. Renaud till he finally slipped off and left her to take it alone. Gilda is the only part that Mme. Melba has sung this season in New York in which she returned to her old love of brilliant coloratura and vocal ornaments, and the part is not overabundantly supplied with them at that. Her voice was beautifully pure and rich in quality; but were the few ornaments that she sang in the Caro Nome as brilliant and sparkling and as spontaneously strewn upon the vocal pattern as they used to be? It hardly seemed so, and the fact was, in a manner, to be regretted; yet there was compensation in the beauty with which the really musically beautiful parts of that air, and the others that are given to her in the opera, were sung. To Mr. Renaud went, of course, most of the honors of the performance that were not Mme. Melba's. His interpretation of the title role is one of his best known ones, but this, as are all his performances, is always a study in the operatic fitness of things. In Rigoletto that happens to be, purely and emphatically, heaped-up theatricalism. Rigoletto, the part, cannot be presented other than theatrically, and Mr. Renaud plays the game for all it is worth, both in his singing and his acting. Mr. Constantino sang the music most effectively, and with no little vocal skill. Mr. Armondi's Sparafucile was excellent and Mme. Ponzano sang with hard and incisive enunciation as Maddalena. Once more Mr. Gilibert as the melodramatic Monterone won admiration for his dignified and impressive impersonation of a minor part for which ordinarily no spectator has either eyes or ears.

## Spotlights

Klaw & Erlanger's great play of the Arizona desert, The Round Up, is back in Chicago playing to receipts equalling those of two years ago when it opened in that city at McVicker's. On Christmas night at the Nixon Theatre in Pittsburgh The Round Up played to \$3,770. This play is one of the most massive ever staged. The battle scene in the third act equals the equipment of an ordinary show.

A Stubborn Cinderella by Hough and Adams will be the first musical comedy production to be seen at the Van Ness in some months. It will be offered early next month. The play is upon a decidedly higher plane than The Time the Place and the Girl, The Girl Question and The Honeymoon Trail by the same authors. The company is a large one and the production is said to be one of the most elaborate offered in years.



## Vaudeville

J. P. BOGARDUS, Vaudeville Editor

### Orpheum

The hit of the week's bill is undoubtedly furnished by Jewell's manikins. This act is gotten up in elaborate detail and shows the stage set as a theatre, which has boxes, orchestra, stage, etc. In the boxes are manikins who applaud vigorously, and occasionally smoke with amusing volume. The orchestra plays, and on the manikin stage there appears a regular vaudeville programme. The dancing in particular is marvelous and could give pointers to many a human dancing act. Julie Herne has a pleasing sketch of Western life and enacts the part of a mountain Cinderella most effectively. Edward Latell returns for a week and kills time for a considerable period while the stage is being set by telling a whole lot of amusing yarns. Bert Howard and Effie Lawrence have an entertaining act. Mr. Howard is a clever pianist, and Miss Lawrence a splendid dancer. The Chadwick Trio; The Josselin Trio; Mrs. Gene Hughes, in their amusing skit, Suppressing the Press, and The Three Yoscarys, athletic eccentrics, together with new moving pictures, complete a good programme.

### Wigwam

Jeffries, the heavy champion, proved the heaviest kind of a champion drawer—turn-'em-away houses every performance. Managers Pincus and Harris' enterprise in engaging Jeffries has been a financial success, and placed an era in the history of the Wigwam, and resulted in a permanent contract to play him all through the East. Jeffries has been re-engaged for a second and final week at the Wigwam. He overshadowed the vaudeville people, but still there were bright acts to recall in Dolph and Susie Levino, Hypnotizing a Wife, original in plot and matter and capably acted; Joseph and Myra Dowling in A Snap Shot; William Thompkins, the jolly monologist; Mallon and Bart and others. Jeffries and the following vaudeville teams will furnish the bill next week at the Wigwam: Madden and Fitzpatrick, in The Turn of the Tide; Mr. and Mrs. Esmond in The Soldier of Propville; Zello Troupe of acrobats; Blockson and Burns; Herbert Cyril; the Coopers.

### National

The feature here was Mlle. Summerville and her dancing horse, Columbus, in the best horse act ever seen here. The other turns showed talent and variety. They were furnished by Alice, Winona and Maud Francis, the champion women rifle and pistol shots; Holmes and Hollinston, in Looking for Betsy; Payne and Lee, superior singers and dancers; Brown and Hodges, Indians, capital as singing cartoonists; dashing Maxine Mitchell in her singing turn; Mizunos, the Japanese foot juggler, and his two wonderful tumbling boys; Lolo Radcliff, a neat soubrette, and John Birch, in his ingenious hat charac-

terizing act. Next week's bill has Mike Bernard, the accomplished pianist, and Little Blossom, the coon-shouter; Joe Deming & Co., The Traveling Man; Stephen Gratton & Co., in Locked Out at 3 a. m.; Cree, enigma of century; Gus Bruno, with funny views; Sabine and Vera, variety entertainers, and the moving pictures.

### Pantages-Empire

Alexander Pantages this week bought the interests of all the former stockholders in this theatre except that of the Empire's late manager, W. Z. Tiffany, who will remain connected with the house. The theatre will hereafter be known as the Pantages, and be conducted under the management of Melvin G. Winstock, as formerly. Mr. Winstock contemplates making some improvements in the house and present a line of improved attractions for its patrons. The Pantages sufficiency bill this week includes the great Florenz Family, renowned European acrobats; Kohler Grand Opera Trio; Burton and Brooks, comedy sketch, The Limit; Ballard-Albert & Co., dramatic playlet, A Night Out; Brandon and Wilson, singing and dancing; Martinez and Martinez, Gypsy minstrels. On Sunday Manager Winstock presents La Reve des Artists (The Artists' Dream), with Sisters Bellefonte, Parisian Models, imported to pose as ancient and modern Venus, Psyche, the Maid in the Moon, the Chilly Model, Diana and Innocence. The subjects were chosen and will be staged by Mr. Winstock. The new company will also consist of Clayton, Glenn & Co., picturesque burlesque, The Matador, with five people; Rentfow and Jansen, The Second Mr. Fiddle; Southern Quartette, Plantation Pastimes; Leonard Kane, the Dancer in the Golden Frame; De Kock Bros., human and canine equilibrists.

### Washington Square

The vaudeville bill here for the coming week presents: Camila, La Moines, Harold Yates, Grace Sisters, Mizunos' Japanese Troupe. Business good, and prospects better all the while.

### Thalia Concert Hall

The rain had little effect upon the current of life that runs in Pacific Street. The crowds were there and driven in by the rain filled the Thalia Concert Hall to its capacity every night. The acts for next week are Eldora, Thomas and Payne, Ah Sing Foo, Welch and Earl, and others.

### Bookings

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of January 24, 1909.

PANTAGES-EMPIRE San Francisco—The Artist's Dream; De Kock Brothers; Clayton, Glenn and company; Rentfrew and Janson; Southern Quartet; Leonard Kane. WIGWAM, San Francisco—Madden and Fitzpatrick, The Turn of the Tide; Baptiste and Franconi, The Men Who Walk on Their Heads. PANTAGES,

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

COR. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sld Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, American Theatre Bldg., 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

... **BERT LEVEY** ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

Sacramento—Florenz Troupe; Kohler Grand Opera Trio; Burton and Brooks; Brandon and Wilson; Martinez and Martinez. NOVELTY, Oakland—World's Comedy Four; Martelli and Albani; Francisco Muracci; Lee Beggs and company; King and White; Rose Stephens. JOSE, San Jose—A Night With the Poets company; Walthour Trio; John Rucker; Henry and Young; The Bernsteins. FORREST, Stockton—Don Fulano; Morse and Brown; Derenda and Green; Demaresto Brothers; Prof. Fait and company. EMPIRE, Los Angeles—The LeMonts. GRAND, San Diego. Dale Sisters. GRAND, Reno, Nevada—The Swickards; James D. Polk; Agnes Miles. THALIA, San Francisco—Eldora; Ah Sing Foo; Thomas and Payne. NOVELTY, Visalia—McCloud and Melville. COLORADO—Eugene O'Rourke and company; Boulden and Quinn; Emil Subers.

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of January 24, 1909.

GRAND, Sacramento—Lamar and Gabriel, in Buster Brown; Phil Staats; Emily Bonner; Carson Brothers; Petching Brothers. NATIONAL, San Francisco—Creo; Allen's Traveling Man; Gus Bruno; Sabine and Vera; Stephen Gratton and company. BELL, Oakland—Brown and Hodges; Payne and Lee; Holmes and Hollister; John Birch; Wenona Francis; Mlle. Summerville. WIGWAM, San Francisco—Zello Troupe; Mr. and Mrs. Esmonde; Herbert Cyril; Blockson and Burns; De Garmo and Keough; The Coopers. WASHINGTON SQUARE, San Francisco—Camila; La Moines; Harold Yates; Grace Sisters; Mizuno Japanese Troupe. NOVELTY, Stockton—John Fields; Royal Musical Five; Joe and Myra Dowling; Malla and Bart. NOVELTY, Vallejo—Dolph and Susie Levino; Kikuda; Bessie Anderson. LOS ANGELES—Joe

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutterhouse & Steiner Sts., San Francisco, Cal.

Hardman; The Pelots; Jos. R. Kelter and company; Smith and Brown; Sherman and De Forrester. WALKER, Los Angeles—Amelia Mazette; Foucher and Jenkins; Robert Baker; The Kings. MAJESTIC THEATRE, Denver, Jan. 23—Joyce Gray; Kenyon and Healy; D. A. Flint and company; Palfrey and Hoelfer; Patterson's Statues; Marzella's Birds.

## Vaudeville Notes

How Alexander Pantages is increasing his theatrical holdings in California! Several weeks ago we mentioned that he had purchased the interests of Mr. Weis and Marcus Bloom in the Pantages-Empire Theatre of this city, and last week he bought out the interests of Edward Ackerman and Jerry Driscoll, making him the sole owner of the theatre, with W. Z. Tiffany, one of the original stockholders. This week the Pantages agency will book two houses recently converted to vaudeville—the Forrest Theatre in Stockton and the Gem Theatre in Chico. More to come.

Tommy Burns is now playing vaudeville engagements in Australia, under the management of his brother-in-law, Larry Keating, the Oakland and Portland manager. Mr. Keating cables from Sydney that the two of them are coining money. Mrs. Keating will join her husband, leaving here by the next boat that sails.



## Vaudeville Notes

Harry Hilliard, who will be remembered as an exceptionally clever and popular juvenile man at the old Alcazar, is headed this way, via the Orpheum circuit, in The Never, Never Land.

Carlyle Moore is coming down the Coast, playing vaudeville dates. Carlyle is only recently a father, Mrs. Moore (Ethelyn Palmer) having, on January 5th, presented him with a son and heir.

John Hayes, who appeared last week at the Pantages Theatre, Sacramento, with the World's Comedy Four Quartette, was stricken with paralysis this week and removed to the Sacramento County Hospital, where he now lies in a critical condition. Hayes was not feeling well on the week of his appearance in Sacramento at the Pantages, but despite his suffering he nobly volunteered his services, with the other three singers, to help in the relief of the unfortunate people of Italy.

Lee Beggs' sketch contains an idea that is something new and original to vaudeville. It tells the story of an old couple who have been married 35 years and have never had a quarrel. While they are having their evening tea they receive a special delivery letter from a friend in the city, telling them that their daughter is quarreling with her husband and that the couple are about to get a divorce. The old couple arrange to quarrel violently in the presence of the young married couple, that they might see the absurdity of their conduct. Example has the desired effect of curing the young couple of their desire to separate. Mr. Beggs has secured the services of Frank T. Montgomery and Mildred Fitzgerald to support him in his forthcoming vaudeville tour.

Two weeks of heavy showers and warm rains, cloud-bursts and melting snows in the mountains have flooded the Sacramento and San Joaquin Valleys to an unprecedented extent, and inundated some of the interior towns and much reclaimed land. Except from the blight in business that the storms caused San Francisco, situated on its hills, from which the rains run off as from house roofs, suffered no damage. The attendance at the theatres has shown no great falling off. San Franciscans are prone to go to theatres when they can't go to church.

Mizunos, now at the National, is famed as a Japanese foot juggler, and is in the front rank of his profession in that line. He has been a star in Forepaugh and Sells and Ringling's circuses. And yet the two bright boys who perform with him are doing things in their lines that rival him in popular favor. Their acrobatic feats in hand-springs, twisting, somersaults and hand-walking, balancing on high pyramids, and feats in ladder act are superior to any Jap boys' act we have had here.

W. J. Holmes and Ivia Holliston are laughing hits at the National in their real life comedy sketch, Looking for Betsy, in which Mr. Holmes as a Rube and Miss Holliston, a breezy city girl, sharp and witty with contagious laughing humor,

personates the "Betsy." Mr. Holmes is very happy and humorous as the fidgety Chief of Police of Milpitas, and Miss Holliston's vivacity and geniality captured her audiences, and in a duet evinced a noticeably superior singing voice. The act closes with a surprise, Mr. Holmes giving a vivid portrayal of James A. Herne's quarrel scene in Shore Acres. Mr. Holmes supported Herne as Martin for five years, and will be remembered here, also, at the Grand Opera House in his own rural play of One Night in June, in 1905.

Hundreds of women and children were horrified in Los Angeles last Sunday when Charles Williams, 30 years old, fell thirty-five feet from a high wire at the Chutes Park, on which he was trying to ride a bicycle. Williams struck on the edge of the pond and his body rolled into the water. He was rescued and at the Receiving Hospital it was found he was suffering from severe concussion of the brain, lacerations and bruises. He may be injured internally and the surgeons give little hope of his recovery. A number of women fainted when the man fell.

Mlle. Summerville an attractive horsewoman, and the trained white steed Columbus were the feature of the show at the National—woman and horse moving as one figure. The superior intelligence and trained ability of Columbus, the only horse that really dances, were exhibited in his waltzing, two-step marches, side-step dances, fancy dances, cakewalks and finally bringing down the house when he does an original equine buck and wing dance. He knows his part thoroughly and needs nothing more than the music for his cue. Columbus has won more blue ribbons than any horse in America, having won championship and first prize at the following horse shows, for which he has the ribbons to show: Chicago, Kansas City, Denver, St. Louis, Louisville, Indianapolis, Minneapolis, St. Paul, Milwaukee, Des Moines and other cities.

California has contributed more than its share of sensations to the show world, and in the owner and trainer of Columbus, the wonderful dancing horse, Mr. C. F. Hafley, is another eclipser on the vaudeville stage. He also is owner and manager of the Winona and Francis woman rifle shooting act at the National, one of the best on the stage, that was a feature of Buffalo Bill's Wild West European tour. But his greatest sensation was his horse, schooled to make the forty-foot high dive with a woman rider on his back into fourteen feet of water and swim out three times a day at Dreamland Park, Coney Island, last season. In his younger days Mr. Hafley, known as "California Frank," started his career as a cowboy and broncho buster in California, and later was Deputy Sheriff of Tulare County, California, for seven years, and Deputy United States Marshal in Southern California until the war with Spain, when he joined the Sixth California Volunteers. At the close of the war he launched into the show business, and has been connected with all the large Wild West companies, including Cummins Indian Congress at the Pan-American Exposition and at Coney Island, Pawnee Bill's Wild West for three seasons and 101 Ranch Wild West at Jamestown Exposition.

## W. J. Holmes & Ivia Holliston

ONE OF THE BIGGEST LAUGHING HITS OF THE SEASON

Bell, Oakland, Jan. 13; Wigwam, San Francisco, Feb. 7.

## Mizunos

The MARVELOUS FOOT JUGGLER and His WONDERFUL ACROBATIC BOYS

At the National this week. Address, 1714 Post Street, San Francisco.

## M'lle Summerville

and "COLUMBUS"

World's Greatest Dancing Horse. Owned and Managed by C. F. Hafley, S. & C. Circuit Time.

THE LITTLE GIRL OF THE GOLDEN WEST

## Zena Keife

Four seasons Keith & Proctor Circuit. Home again. Sullivan & Considine Time. Archie Levy, Agent

## George Yeoman

JEST A JERMAN JESTER

Address Archie Levy

## George De Voy & Dayton Sisters

IN AN ECCENTRIC SINGING AND DANCING ODDITY

Sullivan & Considine Time. Address Archie Levy.

Quiet and retiring in manner, he is a fine example of a resourceful California self-made man.

When Sweet Marie Was Sweet 16 is another tender song of the Sweet Marie class that is very effectively rendered by W. J. Holmes at the National.

Bright Maxine Mitchell puts in a week in vaudeville at the National before going to Los Angeles in stock. Maxie hints that she may get married down South. That would be awful.

Sid Grauman's engineered benefit at the Dreamland Monday night fund.

John Considine has visited San Diego and again Los Angeles on his return trip to this city. Something doing in the South.

## The Commencement of a New Circuit

The Gaiety, formerly the Novelty Theatre, corner of O'Farrell and Steiner Streets, takes an entirely new departure tomorrow afternoon, when it opens under new management in vaudeville and becomes the entering wedge of a new vaudeville circuit into San Francisco. The theatre is large and commodious and has been repainted and renovated throughout. The local manager will be George Clayton, a well-known manager here, but behind him will be Al Hagen, of the Grand Theatre in Salt Lake, and the widely known firm of Pelton & Smutzer, who have theatres in Colorado, New Mexico, Arizona, Idaho and Utah, and the now-forming White Rats of America Circuit in the Western States. Popular prices will rule—15 and 25, and 10 and 20 at matinees. The

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

opening attraction will be Comedian James Post and Company and his "Buty Korus," in his funny comedies and burlesques, as stock stars, and three vaudeville acts added. The latter are the MacDonald Troupe Cyclists; O'Brien and Darrah, comedy sketch; Billy Howard, musical and singing comedian. They are booked through Bert Levey's Independent Vaudeville Circuit, who will be the San Francisco representative of the coming Eastern circuit. The performers coming here will play the Colorado circuit first, closing at the Curtis Theatre in Denver. They will play at the Grand in Salt Lake. Thence to the Gaiety, and play the Bert Levey time on the Coast. The circuit between Chicago and the Pacific Coast will be arranged to go in working order in September next.

The Streeter-Bryan Company are playing The Devil and The Resurrection through Texas.

The Cramer Company is stranded in Marshfield, Ore. The Cramers had been playing stock there for the past three months, and the advent of the James Keane Company there stretched the situation to the breaking point, and the weaker company had to give way.



# Mr. E. H. SOTHERN

Direction of Mr. LEE SHUBERT

Appearing in the following repertoire of plays

## Hamlet

## Richelieu

In romantic drama

## Richard Lovelace

By Laurence Irving

The comedy

## Lord Dundreary

As presented by his father, E. A. Sothern, for twenty-five years

SAMUEL FREEDMAN

Manager in Advance

JOHN MAJOR

Manager with Company

# Western Tour OF Mr. SOTHERN

Commencing Monday, Jan. 18, two weeks  
**VAN NESS THEATRE**.....San Francisco, Cal.

Monday, Feb. 1, Tuesday, Feb. 2  
**CLUNIE THEATRE**.....Sacramento, Cal.

Wednesday, Feb. 3  
**TRAVEL**

Thursday, Feb. 4, Friday, Feb. 5, Saturday, Feb. 6  
**HEILIG THEATRE**.....Portland, Oregon

Week Commencing Monday, Feb. 8  
**MOORE OPERA HOUSE**, Seattle, Wash.

Monday, Feb. 15, Tuesday, Feb. 16  
**SPOKANE THEATRE**, Spokane, Wash.

Wednesday, Feb. 17  
**TRAVEL**

Thursday, Feb. 18, Friday, Feb. 19, Saturday, Feb. 20  
**SALT LAKE THEATRE**.....Salt Lake City, Utah

Week commencing Monday, Feb. 22  
**BROADWAY THEATRE**.....Denver, Col.

Monday, March 1, Tuesday, March 2, Wednesday, March 3  
**BOYD'S THEATRE**.....Omaha, Neb.

Thursday, March 4  
**OLIVER THEATRE**.....Lincoln, Neb.

Friday, March 5  
**GRAND OPERA HOUSE**.....Topeka, Kan.

Saturday, March 6  
**TOOTLE THEATRE**.....St. Joe, Mo.

Week commencing Monday, March 8  
**WILLIS-WOOD'S THEATRE**.....Kansas City, Mo.

## At a Grand Opera Performance

Two men indulged in the following conversation at a grand opera performance. The dialogue will be recognized by everyone as strictly true to life:

"Well!"  
"Well!"  
"You?"  
"I."  
"Here?"  
"Guilty."  
"Whew!"  
"Warm?"  
"Roasting."  
"Musical?"  
"Nope."  
"You?"  
"Ha, ha!"  
"Drinkables?"  
"Yep."  
"Where?"  
"Upstairs."  
"Coming?"  
"Sure."  
"Rye?"  
"Scotch."  
"When?"  
"Enough."  
"How."  
"How."  
"Good."  
"Um."  
"Another?"  
"Certainly."

## The Loneliest Place in the World

When she was a very little girl in Philadelphia, Ethel Barrymore used to

go behind the scenes at her grandmother's theatre to see Edwin Booth act. One night Mr. Booth stopped in dead silence in the middle of a speech. For a few seconds the crowded house was absolutely breathless. Every eye in the audience was strained on Booth's blank Hamlet face. When he resumed and finished the act he was recalled over and over again. After the play he picked up little Ethel Barrymore to talk to her as she sat in his arms—an almost nightly habit with him. "My! but I am a good actor tonight, eh?" said Booth with a little laugh. "You stuck dead," the child answered. "I had to," was the actor's answer, partly to himself and partly to the child, "the audience was dead until I did. If they show signs of dying again I'll tumble over a chair; they'll think I've been drinking and they will watch me like cats and help me out." Some years later Miss Barrymore sat in front one night, watching Booth's performance of Richelieu. She still remembers that he played one entire scene crossing and recrossing the stage many times, supporting himself by holding to the back of a heavy chair. Miss Barrymore naturally went back to see whether the great man would be able to finish the performance. He met her with a hearty laugh. "You thought I had been drinking or that I was ill," he said. "Why, I had

to hold on to that chair. I was carrying that whole audience, the dearest weight in the world. I tried 'sticking' for what seemed like five minutes in the second act, but it did not concentrate their attention." All of which amply illustrates that not even the great ones can enter the spirit of a part unless the people in front come along. There is no place in the world as lonely as a stage inhabited by an actor conscious that the audience is not giving him its undivided attention.

## Spotlights

The Veteran Fireman's Association will give a theatre party at the Valencia next Tuesday evening, Jan. 26. In addition to the regular bill of "When Knighthood Was in Flower" a number of special features will be introduced and the old fire fighters and their friends intend to fully enjoy themselves.

"The County Chairman," another of George Ade's typical comedies, will receive an early production at the Valencia Theatre. The success of The College Widow was so great that the Chairman will undoubtedly be another winner.

Maxine Elliott has mortgaged her new theatre for \$235,000, at 5 per cent interest.

A theatre will soon be built in Mojave.

A heavy damage resulted from the severe wind last Wednesday at the Valencia Theatre. The huge electric sign which has marked that place of amusement was blown down just before the matinee was concluded. The sign fell to the sidewalk with a crash, startling the audience and pedestrians. The glass was wrecked, necessitating the rebuilding of the sign. The loss will be about \$1,000.

After having once fallen through, a deal has at last been made whereby the Del Lawrence Stock Company will go to the Grand Theatre, Sacramento, on February 8th, to remain as long as business warrants. Arrangements were completed last Saturday to that end, and on the date mentioned the Acme Theatre will be given over to vaudeville, while Manager Godard will retire from the moving picture business for a while, at least.

Having exhausted the possibilities of Oakland, Fer-Don, the medical show man, it is reported, will open soon at the Victory Theatre in this city.

Negotiations are now pending looking to the return of the Del Lawrence Company to Vancouver in May, June and July, at the old combination opera house.

At Liberty

## A LIVE ONE

Charles Armand, Advance Agent. No Brush. 452 Oak Street, San Francisco.

SCENERY

## The Chas. F. Rosa

## Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

## Theatrical Dressmaker and Costumer

A large assortment of made-up wardrobes for stage, also orders taken. 11 Jones St., room 515.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13 1/2c M; roll tickets, 12 1/2c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabius Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

**PACIFIC COAST FILM EXCHANGE**  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

## The Theatrical Hotel of Los Angeles



## King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.



Opera, Folding and Assembly

## Chairs

Full Line

See Samples at

141 to 145  
Grove Street  
SAN FRANCISCO

The

Whitaker & Ray Co.

## No Pirating OF Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Central Theatre 8th and Market Sts. Phone Market 777

ERNEST HOWELL, Prop. and Mgr.

POSITIVELY ONLY ONE WEEK, JANUARY 24-30

# Lambardi Grand Opera Company

MARIO LAMBARDI, Impresario  
Complete Company of Distinguished European Celebrities  
REPERTOIRE:

Sunday Night, Jan. 24.....IL TROVATORE  
Monday.....LA BOHEME  
Tuesday.....CAVALLERIA RUSTICANA and PAGLIACCI  
Wednesday Matinee.....IL TROVATORE  
Wednesday Night.....LUCIA  
Thursday.....LA BOHEME  
Friday.....CARMEN  
Saturday Matinee.CAVALLERIA RUSTICANA and PAGLIACCI  
Saturday Night, Jan. 30.....FAUST

### SEATS NOW ON SALE

SHERMAN, CLAY & CO., Sutter and Kearny Sts.; CENTRAL  
THEATRE, Eighth and Market.  
Prices .....\$2.00, \$1.50 and \$1.00

# PUBLIC SALE

Of all Property Comprising the

# Greater Norris & Rowe ... Circus ...

Will be Sold at Public Auction at the Show's Winter Quarters

**Santa Cruz, California,  
Friday, January 29th**

At 10 o'clock A. M.

For terms and further information write or wire

**J. F. GEISLER**

Trustee in Bankruptcy, SANTA CRUZ, CAL.

## Sullivan & Considine Give Up Their Lease on the Star Theatre in Portland

PORTLAND, ORE., Jan. 18.—HEILIG THEATRE (Cal. Heilig, mgr.; William Pangle, resident mgr.)—This theatre has been dark since the engagement of The Great Divide, which was here the fore part of last week. It reopens tonight with Ben Hur, which fills in the entire week. There is a big advance sale for the production. Brewster's Millions follows.

BUNGALOW THEATRE (Geo. E. Baker, mgr.; Milton Seaman, bus. mgr.)—One of the best productions that has been made at this theatre

since it became the home of the Baker Stock Company was presented yesterday, and players, management and stage attaches are to be congratulated for their fine work. The play offered was A Royal Family, made famous by Annie Russell. The three individual actors who carried off the especial honors were Donald Bowles as the King, William Dills as the Cardinal, and Mrs. Mina Gleason as the Queen's mother. As I have stated they made the individual hits of the play, although the entire company

gave a very high class presentation in every respect. Miss Jewel and Mr. Ayers as the Prince and Princess were equal to the demands made upon them. The play was produced up to the usual high standard we are sure to find at this theatre. Next week, A Navajo's Love.

BAKER THEATRE (George L. Baker, Mgr.; Milton Seaman, bus. mgr.)—Something new under the sun is at this theatre this week, it can be called a musical melodrama. The Flower of the Ranch is its title, and it is by Joe Howard, who has given us several good ones. This offering from his pen ranks up with the best of them, and the audiences present at this theatre yesterday were all of one opinion "that it would do." Frankie Drew who plays the leading part is one of the cutest little bits of femininity that has come this way. She sings and dances well and is chic enough to satisfy the most fastidious. Howard Hume is the chief comedian and kept the audience well keyed up with his comedy work. The chorus is good to look at, and they can really sing. Next week, Theodore Lorch in The Lieutenant and the Cowboy.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—Announcement was made this week that C. N. Sutton, who has been managing this theatre, since its opening, was to be transferred to Butte to take charge of the Orpheum in that city, and that Mr. Ericson would take charge of the local house. Since Mr. Sutton came to this city he has made many friends, and although he goes to another city, he takes with him the best wishes of all who met him for his future success. Mr. Ericson, who has had charge of The Grand in this city, will take charge of this house, and although we are sorry to see Mr. Sutton leave, no better or more popular man could have been put in his place than Mr. Ericson. Mr. Ericson starts with this week with the following bill: George W. Leslie in The Naked Truth; Byron & Langdon; Wayne & DesRoche; Gaston & Green; Donald & Carson; Hathway & Siegel; and Carroll & Baker.

STAR THEATRE (J. E. Ericson, mgr.)—With this week's bill, In a Woman's Power, the lease of Sullivan & Considine upon this theatre comes to an end, and the Stair & Havin popular priced shows will be without a home. No mention is made as yet as to the future policy of the house, although there are rumors that S. Morton Cohn will open the same as a moving picture house.

LYRIC THEATRE (Keating & Flood, mgrs.)—Another good bill is offered by the stock company this week, and business is satisfactory. It is a long time since The Galley Slave has been presented in this city and no doubt it will do a good week's business. Orral Humphrey and Corinne Walton in the leads gave good performances; and Ralph Belmont was also well cast. The staging and comedy work of the play were looked after by Charles Connors in his usual good manner. Mrs. Lillian Griffiths also gave a good portrayal of her role.

GRAND THEATRE (John F. Cordray, mgr.)—This house will

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. 819 & 821 Van Ness Ave., San Francisco

hereafter be under the management of John F. Cordray, he succeeding Mr. Ericson, who goes to the Orpheum. For this week Halliday & Curley are headliners; others on the bill are Connolly, Wenrich & Connolly; Girdeller & Co.; Margaret Severance & Co.; Chas. Williams; Caron & Herbert, and Fred Bauer.

Pantages has Thaler's Dog & Pony Circus for their feature act for this week.  
A. W. W.

MARGARET ILLINGTON, wife of Daniel Frohman, is in town and a guest at the St. Francis. Miss Illington's fine work in The Thief at the Van Ness Theatre in this city last season will be long remembered.

## Wanted

When in Southern California write the EMPIRE THEATRE, SAN DIEGO. Good acts and singers wanted at all times. Salary no object. Address H. H. BOSLEY, Manager.

## WANTED

Good Acts and Singers Wanted at all times.  
C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty. 418 Turk St., San Francisco. Phone Franklin 3312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Majestic Theatre ...Chico...

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

## Monroe Salisbury

Leads

Mrs. Temple's Telegram



**The Jas. J. Jeffries Tour**

The world renowned pugilist, Jas. J. Jeffries, has signed a contract with Messrs. Pincus and Harris for an extended tour of the United States, opening Monday Feb. 8th. The retired pugilist, whom the entire sporting world is looking to return the championship to a white man, will be surrounded by a specially selected vaudeville organization of eight feature acts. Following a short Coast tour Mr. Jeffries will be taken direct to New York, from which a southern tour will be inaugurated. W. R. Dailey will be in advance.

Klaw & Erlanger will have a new play for Lillian Russell when she appears in New York next winter.

**GEORGE CALVERT**

Arthur Cunningham Co.—On Tour  
Care of **Dramatic Review**

**WARDA HOWARD**

Leads

Lyric Theatre, Vancouver, B. C.

**FRED S. CUTLER**

At Liberty  
Agent or Manager—Just closed with Richard Jose, after a season of 40 weeks  
Care of **Dramatic Review**

**ALFRED J. LAPWORTH**

Scenic Artist  
At Liberty Care **Dramatic Review**

**MARJORY DALTON**

Second Business and Singing Specialties  
James Keane Company

**EDGAR R. SINCLAIR**

Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

**MINA CROLIUS GLEASON**

Baker Stock, Portland.

**PIETRO SOSSO**

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

**GEORGE R. MATISON**

"The Cowboy," in The Lieutenant and the Cowboy  
Care of **Dramatic Review**

**GEORGE S. HEERMANCE**

Scenic Artist  
Theatre Jose, San Jose

**FRANK A. BONNER**

Comedian and Characters  
**Dramatic Review**

**CHESTER STEVENS**

Blunkall Co., Long Beach

**JULIETTE CHANDLER**

Singing and Dancing Soubrette  
Margarita Theatre Eureka

**EDESSE FOWLER**

Emotional Leads and Seconds  
At Liberty Care Hotel Dale, S. F.

**ARTHUR SHEPPARD**

In Stock, Marshfield, Oregon.

**DAN KELLY**

Comedian  
Care **Dramatic Review**

**ARNOLD DUDLEY**

Comedian  
Yankee Doodle Boy Company  
Care of **Dramatic Review**

STEVE J. SIMMONS, Sole Proprietor

**Columbia Scenic Studio Co.**

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

**Stella Adams**

Leading Woman

At Liberty

Care **DRAMATIC REVIEW**

**KERNAN CRIPPS**

Leading Man

Ed Redmond Stock

**Ralph E. Cummings**

Care of **Dramatic Review**.

**T. N. Heffron**

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

**Howard Nugent**

CHARACTERS

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

**Margaret Nugent**

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

**Lew Virden—Dunlap Gertie**

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite

**Mona E. Anson**

Character Comedienne—Singing Specialties

At Liberty

Care **Dramatic Review**

**Virginia Eames**

Soubrette and Emotional Ingenue

At Liberty

Care of **Dramatic Review**

**Harry J. Kennedy**

Characters

At Liberty

Care **Dramatic Review**

**Orville Bunnell - Camille Kearns**

Business Manager

Soubrette

At Liberty

Care of **DRAMATIC REVIEW**

**Millar Bacon**

Leading Man

At Liberty.

Care **DRAMATIC REVIEW**

**EDWARD B. LADA**

General Music Director  
for Belasco & Mayer

**A. BURT WESNER**

Alcazar Theatre, San Francisco

**TEDDY WEBB**

Comedian, San Francisco Opera Co.  
Direction John Cort

**HARRY J. LASK**

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

**HARRY MARSHALL**

Scenic Artist

At Liberty

Care **Dramatic Review**

**GEORGE SAUNDERS**

Characters, Comedies, General Business  
At Liberty Care **Dramatic Review**

**MINOR REED**

Scenic Artist

At Liberty

Address **Dramatic Review**

**GEO. H. VON BLIX**

Valencia Theatre, San Francisco

**AL. G. FLOURNOY**

Comedian and Producer  
Address **Dramatic Review**

**Howard Foster**

With Jessie Shirley, Auditorium  
Theatre, Spokane, Wash.

**CARRIE CLARKE WARDE**

The Cook Lady  
Orpheum Circuit Los Angeles

**GILMORE WALKER**

Stage Manager, Arthur Cunningham Co.,  
on Tour Care **Dramatic Review**

**ELIDA VAN BECKER**

Soubrette and Ingenue  
Walter Sanford's Dramatic Co.

**EDDIE Mitchell**

Juveniles

Post Company  
Jose Theatre, San Jose

**EARLE GARDNER**

Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

**ARTHUR HILL**

Character Comedian  
Richard Jose Company. Permanent address  
437 Nineteenth St., San Diego

**MARY HARVEY-BARBOUR**

Leads (Versatile)

3d Ave. Theatre, Seattle

**WILLIAM MARION**

Leads and Heavies

Care **Dramatic Review**

**HERMAN HELLER**

Musical Director

Valencia Theatre Social engagements filled

**MILDRED FITZGERALD**

(Formerly "Little Mildred," with  
T. D. Frawley)  
Soubrette and Ingenue Novelty, Fresno

**MARION TIFFANY**

May Nannery Co.

On Tour Care **Dramatic Review**

**MAXWELL ALEXANDER**

Scenic Artist

Care **Dramatic Review**.

**GEORGE W. STANLEY**

Characters

Care Empire Stock Co.

**FREDERICK GILBERT**

Leads and Heavies

Pickwick Stock, San Diego



**George Webb—Georgie Hays**

ENGAGED

ALCAZAR THEATRE  
SAN FRANCISCO

AT LIBERTY

INGENUES

Address Care Dramatic Review

**Alf. T. Layne Daisy D'Avra**

Del S. Lawrence Co.

Garden Theatre, San Jose

**Harriet Jocelyn**

Characters

"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow***Robert Leonard**

Valencia Stock

San Francisco

**Harrington  
Wheeler**

Metta

**Chamberlain**

LEADING BUSINESS

Just closed an eight months' successful season with our own company. At liberty—stock or production. Address, Dramatic Review.

**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**

Character Comedian

Leading Woman or Heavies

At Liberty

Care DRAMATIC REVIEW

461 Eleventh St., Oakland. Phone 3431 Oakland

**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**

Leading Woman

Management Geo. L. Baker

Portland, Ore.

**L. VICTOR—Gillard—MAY ROBERTS**

Strong Dramatic Characters

Emotionals, Leads and Heavies

Mrs. Temple's Telegram

**Thurlow White**

Stock

Address, DRAMATIC REVIEW

**Thomas MacLarnie**

Leading Juvenile

Valencia Theatre Stock, S. F.

**Blanche Stoddard**

Leading Woman

Valencia Stock, S. F.

**Bertha Foltz**

LEADING WOMAN

Richard Jose Company

Care DRAMATIC REVIEW

**Al Hallett**

Myrtle Vane Co.

Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

**Whit Brandon Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Charles E. Gunn**

Just Taking a Flyer in Vaudeville

Care DRAMATIC REVIEW

**Walter H. Newman**

LEADING BUSINESS

Re-Engaged Richard J. Jose Co.

**Graham Earle**

Stage Director

Rosabel Leslie Co., Tucson, Ariz.

**J. Lionel Swift Daisy A. Swaybel**

Comedian

Soubrette

At Liberty

Care DRAMATIC REVIEW

**Harry C. Bradley-Lurette Waters**Light Comedy and Characters  
At LibertyHeavies and Characters  
Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



## Spotlights

Marie Doran, through her solicitor, Col. Milliken, on December 19th, in the United States Circuit Court, Brooklyn, obtained from Judge Thos. I. Chatfield an order vacating and setting aside the injunction, or restraining order, that Burton Nixon had obtained December 9, 1908, restraining her from interfering with the Beulah Poynter dramatization of Lena Rivers.

Sherlock Holmes will be produced at the Valencia Theatre at an early date. Robert Warwick will have an ideal role in the character made famous by William Gillette.

The Wolf, from the pen of the same playwright who gave to the stage the great success, Paid in Full, will be an early attraction at the Van Ness.

Frank Baum has given up stock at the Briarwood in Omaha, temporarily, and is tempting fortune with Salome on the road.

There are no broilers with the production of the musical comedy, A Stubborn Cinderella, but their place is taken by a group of fifty pretty show girls. A Stubborn Cinderella is by the same authors who are responsible for The Time, the Place and the Girl, The Girl Question and The Honeymoon Trail.

Clyde Fitch's comedy, Girls, will soon be seen here.

Billie Burke has given her one hundred and fiftieth performance of Love Watches at the Lyceum Theatre, New York.

John Drew is to come to San Francisco this year with his latest success called Jack Straw.

The Wolf is the title and the Hudson Bay country the scene of a new

play by the author of Paid in Full. It is a drama of the Canadian woods in three acts and deals with the rugged manhood of that far Northern country, which resists and defeats the plans of an adventurer among women. Andrew Ronson, a splendid actor, will be seen in the leading role, that of Jules Beaubien, a half-breed. The Wolf will be the attraction at the Van Ness Theatre following the engagement of E. H. Sothern.

Victor Herbert's latest composition in the Red Mill, which will be heard here in the near future. Whitehead and McNeil play the leading roles. The scenes of the musical work are laid in Holland, and the two acts are crowded with color, music and comedy.

The song hit of A Stubborn Cinderella has the unique title When You First Kiss the Last Girl You Love. The song hits of the music play are a dozen in number.

Signor Antonio de Grassi will soon marry Winifred June Morgan, a well-known Oakland girl and a talented musician. De Grassi's first formal concert will be given in the St. Francis ballroom, January 20. It was while Miss Morgan was studying the violin and voice abroad that she met her future husband, who was making a study of the violin. After their marriage, which takes place the latter part of this month, they will start upon an extended concert tour, which is to extend from San Diego to Vancouver. They will be accompanied by

Miss Margaret Bradley. The tour will be under the direction of Johann Nieymeyer.

Corinne is reported as scoring the success of her particularly bright career in the McNally, Jerome and Schwartz musical work, Lola from Berlin. The production was originally staged by Klaw & Erlanger in the Liberty Theatre, New York City, where it received the popular verdict of the press and all those who witnessed it. The original paraphernalia will be used on the tour of the cities, and the cast of Broadway favorites is a strong one, including a singing and dancing chorus of beautiful girls.

Tedd Brackett, under the name of The Central Comedy Company, is playing My Jim, A Moral Coward (otherwise Paid in Full) and The Girl of the Golden West about the Stockton country.

Los Angeles Lodge, No. 35, Theatrical Mechanical Association of the

United States and Canada, met at the Elks' Hall, December 23, 1908, and elected for the year 1909 the following officers: President, Leo C. Wells; vice-president, George M. Adair; past president, H. J. L. Atwood; recording secretary, J. W. Schmidt; financial secretary and treasurer, P. O. Paulson; marshal, F. Baumann; physician, C. E. Stoner; sergeant at arms, Wm. Allen; trustees—Wm. Breuner, H. C. Wilkerson, W. Horne, W. Bean, G. Young. This lodge wishes to state that it has been very lucky during the year 1908, not having a single death, and is in good financial standing, having over \$2,000 in the treasury and candidates to be initiated nearly every meeting. Hurrah for No. 35!

The Blunkall stock, playing at the Bentley Grand in Long Beach, has established a reputation as a clever company, but the town has been lukewarm in the support. The company may not stay much longer.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

"THE ONE YOU'RE WAITING FOR" WILL SOON BE SEEN  
IN SAN FRANCISCO AND ON THE COAST

The Peerless Singing Comedienne

**CORINNE**

In the Musical Sensation

**LOLA FROM BERLIN**

By John J. McNally, William Jerome, Jean Schwartz

WITH ALL THE ORIGINAL AND MASSIVE PRODUCTION  
INTACT, AS USED

**Five Months in the Liberty Theatre**

Look at the Cast

CORINNE, HAZEL CARLTON, PEARL REVARE, LILLIAN  
WILSON, LILLIE MAY WHITE, MARK SULLIVAN, HENRY  
CARL LEWIS, OSBORN CLEMSON, FRANKEY WOODS,  
FREDDIE SCOTT

And an Ensemble Force of the

**PRETTIEST GIRLS THAT EVER GRACED A STAGE**

## FOR RENT

By the Day, Week or Month

**VICTORY THEATRE - - - - - SAN FRANCISCO**

For Terms, etc., Inquire at Pantage's Empire Theatre, Sutter St., San Francisco



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

F. P. SHANLEY, Manager, formerly of New York

## AT LIBERTY

## A RESOURCEFUL Business Manager

Can be secured for road or house. Three years with last company. Address  
W. E. B., Dramatic Review.

# Through Tropic Climes

Atlantic Steamship Lines  
New Orleans-New York Service

In connection with the Sunset Route  
Between San Francisco-Los Angeles and  
New Orleans.

Largest American coastwise steamers—  
elaborately furnished staterooms—electric  
lighted throughout. Perfect dining  
service.

First cabin, \$35.00; round trip \$60.00  
Second cabin, \$27.50. Includes berth and  
meals en route.

SEE AGENTS

**Southern Pacific**



# THE SAN FRANCISCO DRAMATIC REVIEW

## MUSIC AND DRAMA

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, January 30, 1909

No. 23—Vol. XIX—New Series



THE PERSONNEL OF THE CHARLES B. HANFORD COMPANY

Joyce & Co., Co.



## Erlanger on New Theatrical Conditions

Abraham Lincoln Erlanger, the theatrical manager, when introduced to 250 diners at the fifth annual dinner of the Association of Theatrical Managers at the Hotel Astor, New York, recently, as one, like his namesake, profoundly loving peace, devoted a third of his speech to a discussion of the "group of millionaires who are going to run the New Theatre as a hobby" and who purpose to use the fruits of New York theatrical managers' labor "as their latest hobby-horse and give them back to the managers as soon as they tire of them." Mr. Erlanger had some jibes at the directors of the Metropolitan Opera House in his repertory as well. What he had to say about people "who produce grand opera for art's sake and then send their companies on tour for revenue only" was a fair part of the pacific speech that the partner in the firm of Klaw & Erlanger delivered. Everything that he forgot, Marc Klaw, who followed him later, inserted. "Probably a new theatrical era is about to dawn upon us," said Mr. Erlanger after he had reviewed in humorous vein the troubles that a theatrical manager learns to accept as his portion in life. "The millionaires, having tired of ping pong and the horse show, are now taking up the management of grand opera and the theatre as a hobby. These millionaires form a stock company, limit their responsibility, take all the boxes and give New York a season of grand opera for art's sake. Then they give Sunday concerts and send their company on tour for revenue only—for the same purpose that you gentlemen send your companies on tour. Now are these stockholders, limited in their responsibility, entitled to the credit of an Oscar Hammerstein (loud cheers for Oscar), who builds his own opera house, engages his own company, takes all the risk himself and sells his boxes to the public?" Mr. Erlanger said that the town was going to have the New Theatre up on Sixty-third Street, where the patrons, as he put it, would not have to wait for their carriages through press of traffic. "And what is going to be done there?" asked the manager. "Create new stars? No; they are going to offer positions to the stars that were made through your energy, experience and capital. They certainly do not want us to think that the New Theatre is intended as a place of amusement for the people. Many hundreds of millions of dollars are invested in theatres throughout the country, all of which were acquired before the millionaires took up theatre management as their pastime. The successful stars I have referred to all made their reputations and pleased theatregoers before the millionaire angel appeared on the scene. The first tune that is played in the New Theatre ought to be:

I want to be an angel,  
And with the angels star;  
I'll crown upon my forehead  
I'll have a checkbook in my hand.

The junior partner of Klaw & Erlanger went on to say that if these millionaire theatre managers wanted to do some real good they should follow the pattern of Mr. Rockefeller and Mr. Carnegie and establish a school for the instruction of worthy juvenile thespians; for such an institution they could rely upon the support

of every theatrical manager in the country. "Such an institution might inspire some of the young millionaires themselves into a nobler ambition, and instead of passing their time driving prize horses at the horse shows and becoming their own chauffeurs, they might become actors." Mr. Erlanger came so near forgetting something more about the New Theatre and the Metropolitan that he had to put his final fling in parenthetically at the end of his speech. "I see that at the Metropolitan Opera House they have called in dramatic physicians," said he. "I hope that Drs. Dillingham and Latham will be able to relieve the financial pain, but take it from me when they call for first aid to the injured at the New Theatre it will be surgeons they require, and veterinaries at that." When Toastmaster Charles Burnham called upon Marc Klaw later in the evening, Mr. Erlanger's partner said that he thought his partner had made a magnificent speech and that he could add little to it. Nevertheless he contrived to do so. He announced that by a fortuitous circumstance a report that Mr. Dillingham and Mr. Latham had made to the finance committee of the Metropolitan had fallen into his hands, and he proceeded to read some of the recommendations whereby the Metropolitan could be made to pay. What was needed was a little bit of advertising. Caruso and Dippel might be scheduled to run a Marathon in Bronx Park. Montgomery and Stone should find a place in Die Meistersinger, with Blossom to interpolate appropriate lines for them. The directors might steal a march on Oscar by producing The Tales of Hoffmann and introducing Gertrude in a Salome dance. When Oscar Hammerstein was called upon he did a surprising thing. He had left the Association of Theatre Managers four or five years ago, he said, because he believed at that time that it lacked the spirit of dignity. Now he wanted to get back. "I believed when I left the organization that the theatrical managers should cease to crawl and cringe and should rise in their manhood and demand that their business should be recognized as other businesses are," he said. "I believe that the theatre license should be abolished; that men who risk their all in great enterprises which do more than anything else to make people happy and better should not be supervised by any official more than other businessmen are supervised. I now make application that the association take me back, but on the proviso that its first step in the future should be looking toward the abolition of the theatre license." Mr. Burnham called a meeting of the board of directors right there, and Oscar came back in the fold with loud acclaim. But that was not all. The wearer and sole patentee of that hat had some words to say about Philadelphia. "Nothing has ever riled me so much as that experience down there," he said. "If I had invested my million and a half in a shoe factory or a corner liquor store I would have had some standing in the community. But no, I am an adventurer, wandering operative manager without credit and without reputation. When I ask for a paltry loan of \$400,000 on my investment of a million and a half they view me with condescension and suspicion. Then what do I say? 'You want to be entertained, to be instructed—on my money? You can't do it. You're too damned cheap!' That is the spirit

## ROSENER'S

LAST DAY OF THE SALE

Saturday, January 30th

\$25.00 Suits and Overcoats - \$15.00

30.00-35.00 Suits and Overcoats 20.00

COR. VAN NESS AND EDDY

that makes a theatrical manager. It is the spirit of combativeness. They say we are bullies and fighters. No. We are men." What Percy Williams had to say about the Sunday closing law and the iniquity of keeping alive the gloomy Scotch Sunday helped to keep the diners at the high tension of enjoyment. William Harris, the veteran, told of the palmy days of yore when he had to brakebeam his way across a ferry because he couldn't swim the Tippecanoe River out in Ohio. Daniel Frohman also added a word in defense of the theatrical manager and his art.

### Appeal to Hammerstein

PHILADELPHIA, Pa., Jan. 11.—Oscar Hammerstein's retention of John G. Johnson as his attorney inspired the box-holders of the Philadelphia Opera House today with the belief that the loan of \$400,000 desired by the impresario had either been placed or soon would be, and that grand opera as originally planned for the temple of music at Broad and Poplar Streets would be given in this city. Mr. Johnson's official relations

with financiers of Philadelphia, and the further fact that he is counsel for P. A. B. Widener, was accepted as evidence that measures are being taken to clear the way to a resumption of cordial relations. Women prominent in society launched a movement today to influence Mr. Hammerstein to reconsider his action to close his opera house to high-class productions. Miss Margaret Corliss headed a delegation of the Ladies' Opera Club that called upon Mayor Reyburn and requested him to use his influence to have the season of grand opera continued. After the interview Miss Corliss mailed a letter to Mr. Hammerstein in New York, signed by all of the members of the Ladies' Opera Club, and asking for the continuation of the season. Mme. Tetrazzini was enthusiastic in her praise of her reception in Philadelphia. "Mr. Hammerstein will conduct the full season of grand opera," she said "I feel certain of that. Why, he built the Philadelphia Opera House partly for me, and I am sure that things will be arranged so that I can sing before the people of that city."

"The Wolf" is direct, terse, capably written, sincere, and free from conventional flapdoodle. It is a splendid piece of Broadway melodramatic work."

ALLAN DALE  
in the  
NEW YORK AMERICAN

### Van Ness Theatre

WEEK COMMENCING MONDAY

FEBRUARY

1st

"The Wolf" is a wonderful Melodrama wonderfully acted."

ASHTON  
STEVENS  
in the  
N.Y. Evening Journal

### The Lyric Theatre (New York) Success

A PLAY OF THE CANADIAN WOODS

# The Wolf

By EUGENE WALTER, Author of "Paid in Full"  
With an Excellent Cast Headed by

## Andrew Robson

R. T. HERNDON, Acting Manager

ARTHUR F. WILLIAMS, Business Manager

"It stands revealed as the work of a suddenly famous and splendidly equipped genius."

AMY LESLIE  
in the  
CHICAGO NEWS.

### Routes of The Wolf:

Oakland, Feb. 8th & 9th

San Jose, February 10th

Stockton, " 11th

Sacramento, " 12th

"The Wolf" has the virtue of being untrammelled by the shallow laws of convention."

BURNS MANTLE  
in the  
CHICAGO TRIBUNE.





## Helen Goff

Few mezzo-sopranos before the public today have the charms of the beautiful tone quality to their voices, handled with the masterful technique to gain for them the distinction enjoyed by Helen Goff. This artist possesses a voice of soulful sweetness, and has made much of her opportunity during the past four years in securing a following along the Coast and Middle West. Recently she has suffered from a severe illness, but reports tend to show that a long rest has given her tones a depth and richness of even greater melody than before. Miss Goff was heard to excellent advantage during the week on the program that called out the vast audience to aid the surviving sufferers of the Sicilian earthquake, given Tuesday at the Los Angeles Auditorium. Her position on the program caused a rather weighty comparison to be made with Mme. Gadsby, but Miss Goff arose to the occasion in her own artistic manner, and captivated, with the high approval of the madame herself. This brought the mark of approval for the California singer nearer the zenith of endeavor, and added fresh sprigs to her heavy wreath of laurels. Miss Goff is intensely a California woman, because of her native birth, and since she has become of interest to the music public the most of her time in this country has been spent within the State. Two years ago she sang alternate leads in mezzo parts in the French opera at New Orleans, and her following there has a firmness not always enjoyed by American singers in such surroundings. While yet unable to enter into her work with her accustomed zeal, Miss Goff but awaits the complete return of her health before accepting a contract with a leading New York manager.

## How to Hold a Corner in Playwrights

At his little flat-topped desk in his office at the Empire Theatre last week, Charles Frohman was asked his mission as a manager. "As life goes today, I think it is a far finer thing to

make the playgoer laugh than merely to set him wondering. Plays like Mr. Barrie's make a playgoer laugh optimistically. Problem or decadent plays merely set a playgoer wondering at the value of life itself or his place on earth. The best kind of a thoughtful play or drama of ideas is the kind of play that makes the spectator think positively on the good there is in life; and the worst kind of thoughtful play, or drama of ideas, is the one that makes him think negatively, or about the wrong there is in life." If Mr. Frohman should aspire to divert the spirit of entertainment on the English-speaking stage into a channel of optimism he has a better opportunity than any other man, for just now he controls the services of the most popular and successful playwrights in the world. Some day it will be a subject of interesting speculation how one man, and that man an American, can obtain a corner in playwrights. If these playwrights under contracts to Mr. Frohman were only of one nationality, his control of their services would not be so remarkable. But in the world-wide group, to which he refers as "My authors," there are Americans, Englishmen, Scotchmen, Frenchmen, Germans—all speaking differing languages, holding differing views of life, and endowed with differing senses of humor. How one man is able to hold in leash so many authors of different nationalities is not a difficult problem, according to Mr. Frohman. Said he: "You have, close to you, we will say, twenty intimate friends, each differing from the other in nationality, social standing and disposition. How do you keep them bound to you? Simple enough. By finding out, maintaining and enlarging that little strip of common ground upon which you found yourselves cast, when first you met, by fate or circumstances. The bond between myself and Bernstein, Barrie, Maugham, Caillavet, De Flers, Marshall, Ade, Gavault, Thomas, Fitch, Morton, and all the rest, is not made of paper, but of something stronger, perhaps because seemingly intangible—personal sympathy, understanding, and deep regard. We are friends in council, not manager and playwrights. They are very delightful—these meetings. For example, one morning in the Hotel Ritz, at Paris, I stood talking with Gavault, who had just delivered me the manuscript of *The Richest Girl*. We had talked for some time. Then I said, 'Well, we must see each other at another time, because Bernstein has an appointment with me for this hour.' At that moment the door opened and Bernstein entered and walked up to where we stood, saying, as he drew near us, 'The Master is dead.' He meant Sardou. I could not but think of the coincidence that I, an American manager, should be in Paris at the death of this great playwright, who has contributed so much to the American as well as the French stage. My words of sympathy to Bernstein, who deeply felt the loss of Sardou, were, I think, true—"The master is dead; long live the master!" Without Sardou's great amount of 'preparation,' Bernstein is more than the heir of Sardou. His Israel shows that, building upon Sardou's genius, he will eventually

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
 And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

*The Judge and the Jury*

*The Empress and the Soldier*

*In South Car'liney*

*The Halfbreed*

MOROSCO'S  
**BURBANK THEATRE**  
 Los Angeles, Cal.

"The Best in the West"  
 The Leading Stock House

**The Hamburger Theatre**  
 Los Angeles, Cal.

Cost, \$300,000.00.  
 Opens Sept. 1st, 1908.  
 For time address Jons Court

**The Garrick Theatre**  
 San Diego, Cal.

MOROSCO & WYATT,  
 Lessees and Mgrs.

## TWENTIETH ANNUAL TOUR OF THE WORLD

Of the Greatest Living Irish Character Actor

## Charles Erin Verner

In His New Versions of

**Shamus O'Brien and Robert Emmett**

And an Excellent Supporting Company

Warning.—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.

CARL BERTH,  
 Manager

evolve a finer drama than Sardou ever dreamed of. But I was going to say that we then sat down and exchanged a set of interesting Sardou anecdotes. I told him, for instance, of how I once sat on one side of a table while Sardou sat at the other. The great playwright had just come in to see me, and his first remark on throwing himself into the chair was: 'Well, it's a pity, but Dumas fils is dead.' I was amazed. I exclaimed, 'You don't mean it! I didn't even know he was ill.' 'Oh,' replied Sardou, 'he breathes, walks about and seems alive, but he is really dead. The newspapers are praising him.'"

GRACE GOODALL has been engaged by Charles Frohman as a member of *The Happy Marriage* company, which had its premiere in Schenectady on January 28.

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
 1539 Fillmore St. Bet. O'Farrell and Geary  
 San Francisco, Cal.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of F. DE FREITAS, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
 C. CIPOLLA, Manager  
 The coal mining town, good stage, seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

237 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

## FARRAGUT Theatre

Vallejo, Cal.

WM. T. O'DONNELL, Lessee and Mgr.  
 (The Navy Yard Town.) 3,000 employees; population of town 18,000; monthly pay-roll, \$200,000. Good shows can get big money.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Costes, good as new, in latest styles. Men's Full Dress and Tuxedo Suits. MRS. H. JACOBS, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

## Grand Opera House Black Diamond California

The only legitimate house in this district. 2500 population; an extra good show town. Seating capacity, 650. Rent or Share.

M. SIRE

Manager of Opera House

## WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.





## Corinne

Corinne, who is being starred in the name part in the McNally-Jerome-Schwartz musical comedy, *Lola from Berlin*, is one of the few "infant prodigies" that have made good the promise of their early youth as public entertainers. Corinne, which is the only name by which this volatile young woman is known to the public, was a theatrical star when little more than an infant, and she has never since that time been relegated to the ranks. Corinne acquired the habit of being a star at the age of six, and has maintained her individual supremacy in very excellent company year after year since then. Originally a singer with a wee bit of a voice that made her efforts stand out as contrasted with the work of clever and experienced associates, she has with advancing years developed into one of the foremost of the singing comediennes on either side of the big pond. Corinne

as the star of a comic opera company attracted attention because her repertoire included roles made famous by the most popular prima donnas of the last decade. Called upon to create important roles in recent musical comedy successes, Corinne rose to the occasion in every instance. Funny women are rare enough on the stage, but fun makers of the gentle sex who are fair to look upon and who can sing an aria from *Lucia* without being adversely criticized by the most exacting student of grand opera are so very very rare that they can easily be counted upon the fingers of one hand. Corinne can sing, she can dance, she has the good looks and she can act. In *Lola from Berlin* she has an opportunity to show just how clever she is. Incidentally, John J. McNally, who has written many of the big musical comedy successes of the last decade, William Jerome and Jean Schwartz, who furnished respectively the lyrics and the music, have added to their reputations in providing this last entertainment.

## Ben Hur Is Doing Its Usual Enormous Business in Portland

PORTLAND, Ore., Jan. 25.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Cingle, resident mgr.)—Ben Hur opened at this theatre, 11th, and remained a week, and upon this, its third visit, again duplicated the enormous business that it was favored with on its previous visits. The production is kept up to the usual high standard of its owners, Klaw & Erlanger, and the company itself was equal to all demands. Mr. Thearle was satisfactory as Ben Hur, and Loyola O'Connor, a

Portland girl, was very good in her role. Florence St. Leonard also gave a presentation of her role. Last night Brewster's Millions returned and opened to a good house. It remains for four nights. It can be truthfully said that it sustained the good impressions left on its previous date in this city. Robert Ober was good as Brewster and kept the audience in a jovial mood throughout. Charlotte Lambert and June Mathis carry off the honors of the ladies in the cast.

Coming, Lambardi grand opera company, February 1.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, business mgr.)—A Navajo's Love packed this theatre yesterday at both performances. As is pretty well known the piece is from the pen of Sedley Brown, late of the Valencia Theatre of San Francisco. The play is entertaining enough. Sydney Ayers played Navajo, and without a question gave us one of the best pieces of work since joining the stock forces. William Mong, who recently joined the Bakeronian forces as heavy man, made his debut, and gave a highly finished portrayal of the part of La Salle, and no doubt will be a valuable addition to the company. Miss Seymour was the best of the lady members of the cast, although Miss Jewel and Miss Kent were equal to the demands made upon them. The piece gives plenty of scope for stage dressing, and, of course, they were well taken care of by the management. Next week, *The House of a Thousand Candles*.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—Western drama has a berth this week at this house, where Pelton & Smutzer are offering their play, entitled *The Lieutenant and the Cowboy*. It opened yesterday and drew good houses at both performances. The play is along the usual lines of melodramas dealing with this section of the country. George R. Matison plays the lead and shows himself to be a clever actor, and Lorraine Keense is also well in evidence in her part. The support is good. Next week, San Francisco Opera Company.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—Last week's bill at this theatre was one of the best ever presented to vaudeville lovers in this city; that was the consensus of opinion on all sides. It truly was a cracker-jack of a bill for the opening week of Mr. Ericson as manager of this house. Commencing tonight Helen Grantley and company are headliners; Farrell-Taylor company; Dick Crolius; Mlle. Bessie Stern; Leon Rogee; Sophie De Wolf, and Rachter and Lobder.

STAR THEATRE (J. E. Ericson, mgr.)—Ten-cent vaudeville is the offering at this house for this week, with Gladys Van as the bright star of the bill. Others on the bill are Chester and Corbett; Mahony Brothers; Jarvis and Martin, and Smilata Brothers.

LYRIC THEATRE (Keating & Flood, mgrs.)—The offering of the stock company this week is *The American Girl*. It went well yesterday, and the company is to be commended for giving such a perfect performance upon its opening. Orral Humphrey, Charles Connors, Ralph Belmont of the men gave good performances, and Mrs. Lillian Griffiths also gave a good performance.

GRAND THEATRE (J. E. Ericson, mgr.)—Baker Troupe of cyclists are headliners. Others on the bill are the Carvers; Watson and Little; Les Theodors; Musical Brandons, and Fred Bauer.

Pantages has Marjorie Lake and her company of sixteen boys and girls as their feature act for this week.

A. W. W.

## "Learn to Act"

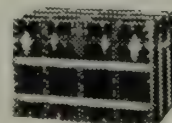
People tell me that in New York today the better class of people are deserting the theatres for the opera

houses and the concert halls. Probably it is because they hear better works performed in the latter places. And surely, to take one example, when to Mozart's heaven-kissed melodies you add such melodies. 9—thdluo you add such acting as Renaud's in *Don Giovanni*, the public is not to be blamed for preferring it to *Little Nemo*. I say, with the oldest of the critics, to all young aspirants for operatic honors, "By all means learn how to sing as well as anybody can teach you; you'll need all your knowledge to keep your voice." But I also say, with the younger critics, who have been raised since Wagner and the War: "For heaven's sake learn to act also; learn that there are new works to be interpreted, new operatic tendencies to be fostered, new things clamoring at our doors to urge us forward; learn that opera today is not a costume concert, but a throbbing, vital, human portrayal of loves and hates and passions—of red passions of the earth and subtle passions of the soul; learn that today a voice without a brain is like faith without works."—From the February *Everybody's*.

## Now Here is a Real Practical Idea

One suggestion made by Augustus Thomas, the playwright, in the course of his address before the Actors' Society of America, at the latter's building on Forty-fifth Street, Sunday evening, January 3, will probably be acted on very shortly by the society, and is expected to result in an innovation which will be of great value to authors, actors and managers alike. Mr. Thomas suggested that the society choose from its members a "play-reading committee," or a "play-producing committee," whose duty would be to read carefully manuscripts from young or unknown authors and pass on to the society the ones they considered available for a trial production. The cast would be composed of members who chanced to be idle, and the "trial matinee," as it might be called, would occur at some theatre whose manager, Mr. Thomas thought, could be induced to offer the use of his house if he were promised the first option on the piece should it prove a success. For the trial performance, the actors would receive no compensation, but if the play "made good," the members of the company would receive their regular salaries during a run on Broadway or a road tour. The plan seems an ideal one. The author would receive his regular royalties, after success came to the piece, the society's members would receive lucrative engagements and the society, in payment for its pains to give the play a hearing, would become part owner in the production. Thomas A. Wise, the president of the Actors' Society, and George Seybolt, the secretary, are heartily in accord with Mr. Thomas' suggestion, and definite action on the plan will doubtless be taken very soon.

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192



## Chas. B. Hanford is Receiving Great Praise in Los Angeles for His Shakespearean Portrayals

Los Angeles, January 27, 1909.—BURBANK—Raffles, resplendent in his silvery locks, smart society mapers and clever thievery, is entertaining the clientele at the Morosco stock house this week, with William Desmond duplicating his former success in the title role, and A. Byron Beasley cast as the detective. Mary Hall is Raffles' admiring sweetheart, Lovell Alice Taylor the exposing Nemesis, and Harry Mestayer, Bunny. John Burton as the aged supporter of the wilful Gladys, and Henry Stockbridge as Lord Crowley are both good. Of Desmond, it would appear that a more reserved and less youthful manner would make the characterization more effective, while his make-up is possibly subject to somewhat the same stricture. Beasley's detective is a very clever piece of work, well toned and finished throughout. Miss Hall seems to carry her part well in hand, and is more than popular with the houses, but Miss Taylor seems hardly at home in her part. The offering is a most enjoyable one, and has been liberally patronized all week.

BELASCO—The current revival of *The Girl of the Golden West* bids fair to be well nigh as popular as the original presentation here a year ago or thereabouts, when the piece ran eight weeks. By that I don't mean that I look for another eight-week run, but the public is taking quite as cordially to Florence Oakley in the role of "the girl" as they did to Alice Treat Hunt, whose tragic death following her interpretation of the part is still an incident green in the heart of that public which loved her. Miss Oakley's "girl" is fresh with the buoyancy of youth, and yet carries with it a convincingness and finish in the heavier scenes that makes for a thoroughly artistic interpretation. Lewis S. Stone is seemingly at his best in the part of the gentlemanly road-agent, while Howard Scott's sheriff, Jack Rance, is as masterly a characterization as one might well ask. Charles Ruggles repeats his good bit as the Greaser road-agent, and Burke Clarke and Leslie Preston present worthy characters in their Indian roles. The balance of the cast has little to do individually, but the effect of the whole is distinctly a credit to the house and to Director Hartford, as well as to the players. As on the occasion of the run a year ago, there was an all-night rehearsal the night before the opening, and Monday everything was running like clock-work.

MAJESTIC—Charles B. Hanford and a competent company are presenting some very high-class Shakespearean plays at the Majestic this week. Mr. Hanford's abilities in Shakespearean roles is so well known to theatre patrons that it needs no commenting from me, and he has surrounded himself with a very capable company. Miss Drof-nah assumes the leading feminine role, and the men of the cast are fittingly placed. The opening performance, *The Winter's Tale*, was repeated Monday and Saturday

nights, *Othello* on Tuesday and Friday nights, *Much Ado About Nothing* at Wednesday matinee, *Merchant of Venice* Wednesday night and Saturday matinee, and *The Taming of the Shrew*, Thursday night. All were accorded liberal patronage and no one who saw his performances regretted having attended such a capable presentation.

MASON—A Stubborn Cindarella, at the Mason this week, is a clever show well presented by clever people. The company but recently left Chicago, and the costumes and scenery are new. There is nothing stage-worn about the performance at all, and it goes with considerable more verve and spirit than anything seen here recently. The ballets in each of the three scenes are charming. In the last act the scene is laid at the Hotel del Coronado, at Coronado Beach. The story of the piece is well adapted for a musical comedy theme, giving ample opportunity for introduction of musical and dancing specialties.

GRAND—Ferris Hartman and his very excellent company give a good performance this week in *The Wizard of the Nile*. Mr. Hartman follows Frank Daniels rather closely, but occasionally he springs a few merry quips of his own and gets away with it nicely. Anna Little does some very good work this week and gives promise of a brilliant future. Arling also appears to advantage, as does Lett as King. Muggins Davies as Abydos makes a very captivating boy. The chorus does good work, and the costuming is all that it should be.

ORPHEUM—The Orpheum Road Show fills the bill at that house again this week. Two new acts are on the programme, taking the place of the Franklins and the Majestic Trio. The two new acts are Rogers and Deeley, two amusing chaps, who are billed as *The Singer and His Valet*, and who live up to their billing, and Gus Edwards' *Schoolboys and Girls*.

LOS ANGELES—There are two headline acts at the Los Angeles Theatre this week. Sherman and De Forrest's *A Jay Circus* is the funniest act seen at this house in many months. A Rural Substitute is the second, and the fun in this act comes through the efforts of two aged admirers of a widow to win her favor. Mr. and Mrs. Walter S. Frederick return to the local stage in a new sketch entitled *Her Cowboy Visitor*. Smith and Brown have a singing and dancing act; the Pelots are jugglers, and Joe A. Hartman a monologist. Sam Hoffsworth with his picture ballads and the usual motion pictures complete a good bill.

EMPIRE—Jolly Ray Snow, with a live line of patter, reaps a harvest of laughs for his work at the Empire this week, and by way of good measure sings *I've Been Told* and *The Lobster and the Wise Guy*. Dainty Frankie Preston has been receiving well deserved applause by her rendition of *I've Taken Quite a Fancy to You*, *Carlissima* and *When the Moon Plays Peek-a-Boo*. Some extremely clever banjo playing by the Lamonts, a double change of costumes and a well sung duo of songs by the feminine member of the team completes the list of newcomers. There are the usual illustrated songs and motion pictures, and *All in a Minute* is the title of the sketch given by the stock company, in all a most satisfactory bill.

FISCHER'S—When Tracy McDermott sings *Kitty* to the helress during the play of that name at Fischer's this week, the house will hardly let him stop. The helress is a clever little musical comedy with a melodramatic flavoring and a continuous enough story to maintain interest throughout. My Gal Irene, Highland Mary, I Wish They Do It Now, Ask Her While the Band is Playing and *Burlesque Queen* are among the popular musical numbers. Ben T. Dillon, Dot Raymond, Tracy McDermott, Nellie Montgomery, Max Bloom, Pearl Jardiniere and Frank Vack are all suitably cast, and the show moves well from its musical opening to the *Virginia Reel*, which closes it.

UNIQUE—The offering at the Unique this week is a three-act musical comedy entitled *The Brokers' Troubles*. There is plenty of fun in the piece and the cast has ample opportunity to demonstrate its talent in the various roles. Lillian Sutherland, as the popular actress with whom the brokers have been in love, fills the soubrette role in her usual clever manner. She has two songs, *Idolizing Ida* and *No, No, No, Fle*. The other characters in the piece are all well taken by the rest of the members of the company and the musical numbers are also very well rendered. The Irish comedy of Will Armstrong is worthy of particular mention. This young man has made himself very popular with the patrons of the Unique.

WALKERS—The bill for the week at the Walker Theatre is a very satisfactory one. In *Early Days*, a rural act, is pleasingly presented by Mr. and Mrs. Arthur Young. Fenchler and Jenkins are tricycle bicycle riders and they do some clever stunts. Amelia Mazette is an acrobatic dancer as well as a singer. Robert Baker, *The Merry Minstrel*, appears in a brief and original monologue. Mildred Mannan is a winsome soubrette. Ida Wharton has a new list of illustrated songs.

AUDITORIUM—Cinderella runs for the second week at the Theatre Beaufort first. The performances this week have been a vast improvement over those of last week. Every one knows their lines and the show in the stage business have been climactic and the show runs smoothly.

C. M. EMER last

Los Angeles, January 21.—Impress All L. Belymer has brought his troupe, headed by Karl Germain, the wizard, back to town, after what is announced as a successful tour, to rest before filling the rest of the Southern California time booked. C. M. Fischer has resigned his post as musical director at the Burbank, to accept an offer in the East, and has been succeeded by N. Laramie, well known locally and a musician of ability and experience. The big Glazier benefit last Friday afternoon at the Majestic netted something like \$1,900 for Mrs. Glazier and her son. The members of the Burbank company, personally as individuals and unitedly as a company, put forth their best efforts, and to them is largely due, with Manager Morosco and his associates on the arrangements committee, the success of the undertaking. Jack White, head bill man at the Burbank and Majestic theatres, has been having a fine run of bad luck this week. First he lost a wallet with \$23 therein (significant number), then the next day he was relieved of his bicycle, and the day after that somebody who didn't like his bull pup assisted in the departure of that valuable (?) animal. White is heart-broken. Harry Earle, Grace Rauworth and Irwin Miller, managed by Phil White, formerly assistant treasurer at the Belasco, are presenting a sketch on the southern vaudeville circuit. Libby Blondelle and Aubrey Carr, who have been at the head of Herr Fischer's company for a number of weeks, have returned to their vaudeville work, and are succeeded by Dot Raymond and her husband, Tracy McDermott, both old Los Angeles favorites.

AUDITORIUM—The Auditorium Extravaganza Company, presenting *Cinderella*, opened what it is proposed to make an extended season of spectacular musical extravaganza at the Theatre Beaufort Monday night last. The list of principals includes Maude Beatty, cast as the prince, Olga Stech in the title role, Billy Onslow and Walter Reed as the "sisters," Marguerite Walker as *Huldebrand*, Luella Davis as the *Fairy Queen*, and Ben Sellers as *Pedro*. There is a chorus of sixty, who have been trained in their work by Florence Leslie. There are liberal, and, for the most part, well rendered musical numbers, and the incidental music is furnished by Bruce Kinsey Gordon on the big Auditorium organ, several pieces of brass and the piano assisting.

MASON—*The Wolf*, with Andrew Robson and a company of really capable players in the cast, is at Manager Wyatt's house this week. The play is by Eugene Walters, author of *Paid in Full*. It tells a strong, virile story, and tells it interestingly. Telling the tale of a girl who is betrayed and sent to her death in the Canadian Hudson Bay country, it provides Robson with a strong part in the role of her half brother, who seeks out the deceiver, finds him as he is about to ruin another victim, and kills him. There are some unusually effective scenic provisions in the current production, and the piece is worthy of packed houses everywhere.

MAJESTIC—Lola of Berlin, with Corinne as the stellar feature, is proving a drawing card at the Majestic this week. The offering is an excellent one, the play possessing an interesting and highly humorous plot, as well as being garnished to repletion with good music. Corinne hasn't lost any of the lure in her eyes, and makes a winsome little missing helress, despite the absurd wig she affects. Mark Sullivan is the most notable of her supporting cast, doing better than one would expect with the comedy situations, and contributing his share of musical entertainment as well. The balance of the cast is entirely adequate and there is a good looking chorus. A good mounting and liberal costuming completes a pleasing ensemble.

BELASCO—Once more our old friend, Charles' Aunt, has been dug out from Manager Blackwood's play-store room, dusted off and refurbished for the delectation of Los Angeles play goers. I don't just remember whether this is the third, fourth or fifth appearance of the old lady from Brazil, "where the nuts come from," since the opening of the local Belasco some four and a half years ago, but certain it is that the managerial judgment is unimpaired in this visitation, for the patronage is more than generous. I asked Blackwood during one of the former revivals why he inflicted so old and well worn a play upon the public. His answer was to conduct me from his office into the theatre proper, point out the capacity house, and smile blandly as he murmured, "That's the

answer. The public wants it, and anything the public wants that I can give it, I will. You show me that there's bad judgment in putting on a play that can draw capacity houses for a fortnight and I'll quit." And I guess he's right. Perennially funny, this comedy should be hailed with joy, since it affords Richard Vivian a stellar role, and this week serves to re-introduce Howard Scott, back at work again after several weeks of illness. Vivian has played the part several times before, and is even better than he was then which says enough. As for the rest of the company, they're all at home in their parts. Charlie Ruggles, "Red" Neves, Leslie Deane, S. C. Jennings and all the rest of the cast are in the house. Florence Oakley, as the girl, is a very good one. I can't say a bad thing against the show and Mason is one of the REAL kind of comedians. He just acts naturally and that's about all he has to do to make a go of it. The piece is not of the one-act kind, but gives others a chance to make good. 18, Charles B. Hanford played *Taming of the Shrew*, preceded by *The Old Guard*. Mr. Hanford, as usual, was very clever in his work and has a support as good as his own. I went to the last night, and the house was filled with a large audience. This most intensely interesting play was well received and capitally rendered. Coming—26, *The Wolf*; 29-30, *Pinafore*, by local talent. Homer Clason and Mr. Rafael of The Stubborn Cinderella company were entertained while here by Carl Smith, who has known both of them for some time. Mr. Smith is the proud possessor of a new auto and took pleasure in showing them the sights about Redlands, and there are a few. The Elks began rehearsals this week for their coming production of Mrs. Temple's Telegram. The following is the cast: Frank Fuller—Carl Smith, Jack Temple, Hal Smith, Captain Sharp, George Carter, John Davidson, Gordon Suther, Wilson, a brother, Ed Modland, Dorothy, Mrs. Henry Stockbridge, Mrs. Frank Fuller—Miss Frances Hamilton; hosts the native atmosphere. Roberts, a good teller a charming story no Carl Smith. The

GRAND—The Tenderfoot is the last offering of the Ferris Hartman company at the Grand. This piece serves to bring to the front the best soprano we have heard in the company—Anna Little. Charles Arling also has his first chance in this show. Josie Hart has a character part which she does well, and Muggins Davies is good as she always is. Walter de Leon is as funny as ever, and Viva McNeill shines in an eccentric role. The rest of the parts are all well handled and it is more than likely that *The Tenderfoot* will run at least two weeks.

ORPHEUM—The Orpheum road show, organized and routed under the personal direction of Martin Beck, is at the Orpheum for a fortnight. It includes some of the best of the Orpheum entertainers, with Mile, de Dio, the Parisian danseuse, and Merian's dogs played up as headliners. In the judgment of the audience George Ade's comedy sketch, *The Mayor and the Manicure*, produced by Edwin Holt and company, and Hyman Meyer, "the man at the piano," deserved most of the perlimmons. When Otis Milford, the mayor, says something about his boy being at Atwater, you know that an Ade sketch is coming, and you begin to listen. When it comes you enjoy it. Hyman Meyer's piano skit is an eccentric combination of monologue, impersonation, imitation, burlesque and musical travesty which made the audience so persistent in its recalls that Mr. Hyman had difficulty in breaking away. The *Terpsichore's Dream* dance of Mile, de Dio is not new, but it still holds its attractiveness and is as dazzlingly beautiful as ever. Charles and Fannie Van appear in a snappy little vaudeville sketch called *A Case of Emergency*, in which the stage carpenter is called in to take the part of a comedian who has quarreled with his sister. Mr. Van catches the audience with his impersonation of the stage carpenter. Frank Work and Rheinhold Ower do an acrobatic burlesque which very properly places them among the Orpheum stars. The musical selections include some of the best of the recent operatic successes.

UNIQUE—The Servant Lady, by the Unique musical comedy company, under the direction of George Rehn, the new producer is making a decided hit at that house. The comedy, which is in three scenes, has many catchy song numbers, good clean wit and farcical situations. Among the musical numbers are *Mother Hasn't Spoken to Father Since*, and *Madagascar Maid*, by Lillian Sutherland; *Seventeenth of March*, by Will Armstrong; *Meat Sause*, by George Rehn; *Castles in the Air*, by Gertrude Rutledge. Among the chorus numbers are *College Girls in Rah, Rah, Rah*; the *Maid of Erin* and the *Unique Squabs in Happy Hot-tentots*. The cast also includes Rosa Rehn and Jack Curtis.

LOS ANGELES—The live Teddy Bears have the place of honor in the program at the Los Angeles Theatre this week. These ungainly things are sagacious animals who have been well trained and they perform a number of very clever feats. The La Selle acrobatic trio present an acrobatic act that is a genuine novelty. The Four Musical Trumpeters contribute a musical act that is one of the best. In addition to the brass instruments, they play a cello, mandolin and xylophone, and two of the young women sing. Sam and Ida Kelly appear in a sketch entitled *Fifteen Minutes on Broadway*. Sam Hood offers a monologue that is funny and sings a few parodies that are funnier still.

EMPIRE—There are dancers, more dancers, and then another at the Empire this week, and each is a feature which loses nothing in comparison with that which has gone before. First there is dainty Louisa Munson, who appears in a Paris mode dress, sings several ballads and dances a few minuet and promenade steps. Billy Mack, the college lad, shows how popular songs should be sung, and undertakes to demonstrate his right to the title "Master Clogster." The Dale Sisters offer a novelty dancing feature, aided by striking light effects, magnificent costuming and panto-

Continued on Page 9



## Dates Ahead

**A Knight for a Day.**—(H. H. Frazee, prop.)—Milwaukee, Jan. 31; St. Louis, Feb. 1; week; Belleville, 7; Jackson, 10; Portland, 11; Hot Springs, 16; Little Rock, 17; Fort Smith, 18; South McAlester, 19; Oklahoma City, 20; Wichita, 21; Junction City, 24; Anthony, 25; Salina, 26; Junction City, 27; Sedalia, 28.

**Comedy Co.**—(Allen Frazee, prop.)—Oakland, Jan. 31; San Francisco, Feb. 1; week; San Jose, 3; Oakland, 4-6; San Francisco (Van Ness), 7-21.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Brewster's Millions.**—Olympia, Jan. 30; Seattle, 31-February 6; Tacoma, 7-8; Vancouver, 9-10; New Westminster, 11; Bellingham, 12; Everett, 13; Ellensburg, 15; North Yakima, 16; Pendleton, Oregon, 17; Walla Walla, Wash., 18; Moscow, Idaho, 19; Pullman, Wash., 20; Spokane, 21-23; Wallace, Idaho, 24; Missoula, Mont., 25; Helena, 26; Great Falls, 27; Butte, 28-March 1; Bozeman, 2; Livingston, 3; Billings, 4; Miles City, 5; Glendive, 6; Dickinson, 8; Bismarck, 9; Jamestown, 10; Valley City, 11; Fargo, 12; Grand Forks, 13; Winnipeg, Canada, 15-20; Duluth, Minn., 22-23; Superior, Wis., 24; Ashland, 25; Hancock, Mich., 26; Calumet, Mich., 27; Marquette, 28; Escanaba, 31; Green Bay, Apr. 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connorsville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. B. Hanford** (F. Lawrence Walker, prop.)—Bakersfield, Feb. 1; Porterville, 2; Visalia, 3; Hanford, 4; Fresno, 5; San Jose, 6; Vallejo, 7; Woodland, 8; Marysville, 9; Chico, 10; Red Bluff, 11; Ashland, 12; Medford, 13; Eugene, 15; Salem, 16; Astoria, 17; Portland (Heilig Theatre), 18-20; Seattle (Moore Theatre), 21-27; Victoria, March 1; Vancouver, 2-3; Bellingham, 4; Everett, 5; Aberdeen, 6; Tacoma, 7-8; Ellensburg, 9; North Yakima, 10; Spokane, 11-13.

**Corinne Lela from Berlin** (Oscar Hodge, adv.)—San Francisco, January 31 and week; Stockton, February 7; Sacramento, 8; Chico, 9; Portland, 11-13-15; Tacoma, 14-15; Victoria, 16; Vancouver, 17-18; Bellingham, 19; Everett, 20; Seattle, 21 and week; Ellensburg, March 1; N. Yakima, 2; Walla Walla, 3; Spokane, 4-5-6; Lewiston, 8; Wallace, 9; Missoula, 10; Helena, 11; Great Falls, 12; Butte, 13-14; Billings, 15; Dickinson, 16; Bismarck, 17; Fargo, 18; Duluth, 19-20; St. Paul, 21-24; Minneapolis, 25-28.

**Fifty Miles from Boston.**—Fort Worth, Feb. 1-2; Dallas, 3; Waco, 4; Houston, 5; San Antonio, 6; New Orleans, 7-13.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Isle of Spice.**—(H. H. Frazee, prop.)—Milwaukee, January 31; St. Louis, February 1; week; Collinsville, 7; Jefferson City, 8; Columbia, 9; Du Quoin, 10; Greenup, 11; Robinson, 12; Chicago (National), 14; week; Kenosha, 21; Michigan City, 22; Valparaiso, 23; Hammond, 24; Peru, 25; Warsaw, 26; Kalamazoo, 27; Grand Rapids, 28.

**Jas. J. Corbett** (H. H. Frazee, prop.)—Deadwood, Jan. 30; Rapid City, Feb. 1; Pierre, 2; Aberdeen, 3; Mitchell, 4; Sioux Falls, 5; Waterloo, 6; Des Moines, 7-10; Cedar Rapids, 11; Iowa City, 12; Keokuk, 13; Springfield, 14-17; Peoria, 18-20; East St. Louis, 21-22; Jefferson City, 23; Columbia, 24; Macon, 25; Brookfield, 26; Kansas City, 28, week.

**Jas. J. Jeffries.**—Bakersfield, Feb. 9; Coalinga, 10; Fresno, 11; Visalia, 12; Stockton, 13; Sacramento, 14; San Jose, 15; Watsonville, 16; Santa Cruz, 17; Monterey, 18; Petaluma, 19; Oakland, 20-21.

**Just a Woman's Way** (R. F. Rutledge, prop.)—Portland, Jan. 30; Greenwood, Feb. 1; Mena, 2; Texarkana, 4; Shreveport, 6; Monroe, 7; Eldorado, 9; Warren, 10; Monticello, 11; Arkansas City, 12; Greenview, 13.

**Kclb & Dill.**—Princess Theatre, Oct. 26, indefinite.

**Lambardi Opera Co.** (Sparks M. Berry.)—Portland, Feb. 1-3; Tacoma, 4-6; Victoria, 8-10; Vancouver, 11-13; Seattle, 14-20; Yakima, 21; Walla Walla, 22; Spokane, 23-26; Boise, 28; Pocatello, March 1; Salt Lake, 2-6; Denver, 8, and week; Kansas City, 15, and week; St. Louis, 3 weeks.

**Louis James in Peer Gynt.**—(Wallace Munro.)—Brainerd, Feb. 1; Hibbing, 2; Superior, 3; Duluth, 4-6; Minneapolis, 7-10; St. Paul, 11-13; Red Wing, 15; Eau Claire, 19; Sheboygan, 20; Milwaukee, 22-24; South end, 25; Goshen, 26; Kalamazoo, 27; Grand Rapids, Mar. 1-3; Saginaw, 4; Bay City, 5; Jackson, 6; Ann Arbor, 8; Toledo, Buffalo, 11-13; Rochester, 15-17; Syracuse, 18-19; Lockport, 20; Toronto, 22-27; Tulsa, 29; Youngstown, 30; Akron, 31.

**McCoy Stock.**—Burbank Theatre, Los Angeles.

**Wiggs of the Cabbage Patch.**—January, 30; Oxnard, 31; Los Angeles, February 1, week; San Lino, 8; Riverside, 9; San Diego, 10; Ana, 11; Bakersfield, 12; Fresno, 13; Red Bluff, 14-17; Stockton, 18; Marysville, Sacramento, 20; San Francisco, 21, Salt Lake City, Mar. 1-3; Ogden, 4; Pocatello, 6; Omaha, 9-10; then Chicago.

**Richards & Pringle's Minstrels.**—(Director, Holland & Filkins.)—Humble, Jan. 30; Houston, 31.

**Royal Chef Company** (H. H. Frazee, prop.)—W. A. Junker, mgr.—Saginaw, Jan. 30; Bay City, 31; Alpena, Feb. 1; Sheboygan, 2; Sault Ste. Marie, 3; Traverse City, 4; Allegan, 5; South Bend, 6; Chicago (National), 7, week; Hammond, 14; Michigan City, 15; Valparaiso, 16; Frankfort, 17; Richmond, 18; Mt. Marys, 19; Lima, 20; Mansfield, 22; Sandusky, 23; Norwalk, 24; Ellyria, 25; Akron, 26; Canton, 27.

**Rose Melville (Sis Hopkins)** (J. R. Stirling, mgr.)—Denver, Jan. 31-Feb. 6; Cheyenne, 8; Kearney, 9; Fremont, 10; Omaha, 11-13; Kansas City, 14-20; St. Louis, 21-27; East St. Louis, 28-March 2.

**E. H. Sothern** (Sam Freedman, ahead; John Mayor, back.)—San Francisco, Jan. 18, 2 weeks; Chicago Theatre, Sacramento, Feb. 1-2; Heilig Theatre, Portland, 4-6; Moore Opera House, Seattle, 8, week; Spokane Theatre, Spokane, 15-16; Salt Lake Theatre, Salt Lake City, 18-20; Broadway Theatre, Denver, 22, week; Boyd's Theatre, Omaha, March 1-3; Oliver Theatre, Lincoln, 4; Grand Opera House, Topeka, 5; Tootle Theatre, St. Joe, 6; Willis-Wood's Theatre, Kansas City, 8, week.

**The Elleford Co.**—(W. J. Elleford, sole prop.; Frank Wyman, mgr.; Willis Bass, bus. mgr.)—San Luis Obispo, Jan. 31, week.

**The Flower of the Ranch Co.**—(H. H. Frazee's.)—Portland, Jan. 31; Seattle, Feb. 1, week; Ellensburg, 8; N. Yakima, 9; Walla Walla, 10; Colfax, 11; Spokane, 12-14; Wallace, 15; Missoula, 16; Anacosta, 17; Butte, 18; Bozeman, 19; Livingston, 20; Billings, 23; Sheridan, 24; Edgemont, 25; Deadwood, 26; Lead, 27.

**The Lieutenant and the Cowboy.**—San Francisco, Feb. 7, week.

**The Little Prospector.**—(Frank L. King, mgr.)—Henrietta, Jan. 30; Gainesville, Feb. 1; Denison, 2; Whitewright, 3; Wolf City, 4; Farmersville, 5; Sulphur Springs, 6; Commerce, 8; Greenville, 9; McKinney, 10; Sherman, 11; Bonham, 12; Paris, 13; Clarksville, 15; Prescott, 16; Arkadelphia, 17; Hot Springs, 18; Pine Bluff, 19; Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24; Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, Mar. 1; Norman, 3; Chickasha, 4; Lawton, 5; Elk City, 6; El Reno, 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder, mgr.)—Salt Lake, Feb. 1-3; Los Angeles, 8, week; San Diego, 15-16; San Francisco, 22, two weeks; Seattle, March 14, week.

**The Right of Way Co.**—(Richard Dorney, mgr.)—San Francisco in March.

**The R. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

## Correspondence

**New York, January 24.**—Back to his own Broadway playhouse came Joe Weber last Monday, bringing The Merry Widow and the local, the point burlesque on the Viennese operetta and Franz Molnar's play, written by George V. Hobart and presented on the same stage last season. There have been some changes in the cast since then. Last week's audience missed Peter F. Bailey in the role of De Jollidge. His death occurred during the Chicago run of the piece. In his place was Walter Jones. Blanche Ring appeared as Fonia. Her Yip I Adee, I Aye song, which was heard earlier this season, when the company was at the West End Theatre, was as popular as ever. She also sang a new song, Bonnie, My Highland Lassie, in kilts, that made a hit. Incidental to this number Charles J. Ross gave an excellent imitation of Harry Lauder, singing She's My Daisy. Miss Ring came on to help him and they got a very hearty reception. Mr. Ross moved very cautiously and got off a joke about his broken kneecap. The result of an accident on the closing night of the original run of the play, when he slipped on a stairway in the little theatre, Mabel Fenton was another absentee last week. Her role of Elsie Eisberg was taken by Grace Griswold. Mr. Weber was as amusing as ever, and so was Albert Hart as the Ambassador. Henrietta Crossman made her first plunge into vaudeville in New York and furnished the chief feature of the entertainment last week in the Colonial Theatre. A large audience applauded vociferously, and the actress was showered with flowers at the close of Peggy O'Connor, a little play that Miss Crossman uses. In the disguise of a young Irish cavalier, Peggy O'Connor risks her life to save Charles Stuart from a trap, and in

so doing meets her old admirer, a soldier in the King's suite. Complications arise, to be set right by Peggy's ready wit, her grace and captivating ways. Miss Crossman's best work has been done in just such parts, and she never looked better or played with more vivacity and charm. The little comedy is cleverly written, its action is sprightly, and from first to last it held the interest of the audience. Miss Crossman had the assistance of a competent company, in which George S. Spencer was particularly satisfactory. \* \* \* The Easiest Way, by Eugene Walter, was produced for the first time here at the Stuyvesant Theatre last Tuesday evening. New Yorkers are getting used to plain talk on the stage. We have had Zaza and Iris and even Mrs. Warren's Profession, in all of which phases of life which are more or less common and true are plainly treated. But in most of them the truths were glossed over somewhat; an effort was made to show at least a little delicacy of treatment. Not so in The Easiest Way. Mr. Belasco in an interview printed in the programme is quoted as saying that the first function of the stage is to hold up a mirror to nature. If the picture revealed shows social weaknesses the fault is Nature's not the mirror's. And that is what Walter and Belasco have done. No effort is made to soften the picture of a man and an actress living in an unconventional alliance. It's all there—the reason for it and the result of it, when the woman really falls in love and wishes to marry. The life itself and the associates of such people are shown with a startling truth of detail. Frances Starr in a part different from any which she has played heretofore made Laura a thoroughly pathetic figure. She suggested successfully the weakness of the girl who, not in any way coarse or vicious, was forced into the position by circumstances she was not strong enough to overcome. Joseph Kilgour, too, made an impressive figure as Bruckton, and William Sampson as an old circus man out of a job and on his uppers, too, blended a little dry humor and hopefulness with a bit of pathos and produced as a result the only really likable person in the play. Emma Dunn also comes in for praise for making the most of a minor black face part. The audience on the opening night received the play with more than ordinary first night enthusiasm and of course Mr. Belasco was dragged reluctantly to the footlights to say a few words of thanks. \* \* \* With Dustin Farnum as Jim Carston, The Squaw Man came back to this city for a limited engagement, which began in the Grand Opera House last Monday night. The play by Edwin Milton Royle, and this star are both familiar to native theatre goers, but the combination is new, as it is the first time Mr. Farnum had been seen here in the title role. He gave a very impressive performance, emphasizing the fine manliness of this part without overacting in the least. It is a role that suits him and he fits the part. Mary B. Cornwall was an attractive Diana and Katherine Fisher as the squaw was capital. Admirable, too, was Mitchell Lewis as the Indian chief, while George W. Devo as big Bill, the copperhead, won applause. \* \* \*

Kitty Grey, a musical play, was produced for the first time on any stage in this country at the Chestnut Street Opera House, Philadelphia, last week, by the London Musical Comedy Company, headed by G. P. Huntley, the English comedian. The company came direct from London. The three acts of the play, which is adapted from the French, are laid in Biarritz and London. Mr. Huntley takes the part of the Earl of Dunston, who is without funds. In his efforts to win an American heiress he is unsuccessful and joins the happy throng of admirers of Kitty Grey, the star of the Giddy Widow company. The principal member of the company supporting Mr. Huntley and the only American in the cast is Julia Sanderson, who was seen in London during the past season. She appears as Kitty Grey. \* \* \* Jefferson de Angelis will shortly star in a play to be called The Beauty Spot, by Reginald De Koven and Joseph Herbert. It will open on March 1 in Philadelphia under the management of Gest & Comstock, and will shortly thereafter come to one of the Broadway houses. The play will deal with Parisian life. \* \* \*

Rehearsals of Thomas Dickinson's new play, The Unbroken Road, in which Bertha Kalich is to appear, will begin today under Harrison Grey Fiske's direction. Among those engaged to appear are Frederick Truesdell, W. H. Turner, Thomas L. Coleman, George Winn, Thomas Mills, Dean Raymond, Elaine Arnold, Blanche Weaver and Merle Maddern. The Unbroken Road will be produced in Washington early next month and in New York in April. \* \* \* Little Nemo, the spectacular musical comedy by Harry B. Smith and Victor Herbert, which has been entertaining the big and little children of the metropolis all the season, left the New Amsterdam Theatre last evening for a trip to the other large cities. I don't know whether it will get as far as the Pacific Coast this season, but if it shouldn't now, it will surely get there before long, as everything as good as Little Nemo is bound to reach San Francisco in due course of time. Little Nemo was designed primarily to entertain little folk in such a delightful way that it would require two grown-ups to take each kid to see Master Gabriel. And while the children are tickled at the antics of Little Nemo, somewhat after those originally drawn by Windsor McCay, the cartoonist, the adults laugh themselves lurch at the witticisms of Joseph Cawthorne, Billy B. Van and Harry Kelly, not to mention Madeline Marshall, who, in one of her laughing spells that is infectious, gets everybody's goat. And yet all this talent is almost incidental to the beautiful scenery and startling illusions in the stupendous spectacular production by Messrs. Klaw & Erlanger. The story of Little Nemo as told in the play, begins where the Little Princess in the palace of King Morpheus of Slumberland longs for a playmate, and the Candy Kid offers his assistance. They turn the pages of a big story book, and as they do, the various characters with which children are familiar, jump out, one at a time. In

the course of the play there is a scene in a city park, another in the clouds where the weather clerk makes all kinds of weather, the Land of St. Valentine, the Isle of Table d'Hôte, an amusement park in the jungle, and the deck of a modern battleship. The production is full of good specialties, including Dave Abrams as the cat, the Teddy Bear, and Nutty, the squirrel. Collins and Hart, the well-known fake acrobats, introduce their wrestling scene as one of the things to amuse the cannibal king. The whole production is admirably stage-managed by Herbert Gresham and directed musically by Max Hirschfeld. \* \* \* Joseph O'Mara, the Irish tenor, has just closed a long engagement at the Broadway Theatre in Patrick Bidwell's romantic comedy, with music, called Peggy Macree, which was originally written for our own Cornelius D. O'Sullivan, San Francisco's favorite baritone, who was starring in the production at the time he was taken suddenly and fatally ill. Robust "Denny Sullivan" no doubt made an ideal hero in the interesting Irish musical comedy, but many persons prefer the tenor to the baritone voice, the Brooks & Dingwell production of Peggy Macree, should it reach the Pacific Coast, will meet with a warm reception, not only among those who like to hear again the good old Irish songs like Believe Me If All Those Endearing Young Charms, and The Wearin' of the Green, but also by the host of the late Mr. O'Sullivan's admirers, who will go just to see the last part he sang and the one which he had selected as his ideal heroic role. Mr. O'Mara is assisted by a bunch of French players with such real names as MacDermott, Moriarty, Fitzgerald, Leach and Moran, not to mention his leading lady, Adrienne Augarde, and John D. O'Hara, late of San Francisco, who is one of the hits of the play as a Scotchman with plenty of dry humor and a song in the third act that gives the good old Irish stand-bys a race for popularity. It is absolutely unnecessary to tell the story of an Irish play. Given a hero and a pretty girl, with plenty of Irish bulls, references to the old sod, and your Chauncey Olcott, Andrew Mack or Joseph O'Mara will do the rest with beguiling song. They say that Augustus Flier made a mint, first with Scanlan and later with Olcott, and now comes Messrs. Brooks & Dingwell with a grand opera tenor to share in the easy money. \* \* \*

The Vampire was produced at the Hackett Theatre last week for the first time, with John E. Kellard in the leading role. The play is by Edgar Allan Woolf and George Sylvester Viereck. Telepathy is not a new thing on our contemporary local stage. Augustus Thomas employed it in The Witching Hour in combination with hypnotism, but the authors of The Vampire have carried it several steps further and approached the subject from a new angle. Their telepathist cannot only tell what a man is thinking about, but can even tell the exact words he is about to speak. And he is not, like Mr. Thomas' telepathist, a benevolent operator. On the contrary, his influence is sinister for all he touches, though he justifies himself on the ground that he, like Shakespeare, only uses the ideas of other men in order with them to touch the great heart of humanity. An original theme, on the whole, and one which is likely to interest a good many people—a theme which is likely to meet much more respectful consideration than if it had been propounded here ten years ago. Mr. Kellard discharged the difficult task of putting genius under the microscope and did it with grace and dignity. Katherine Florence exhibited her familiar grace and personal charm in the part of the painter who loved the young novelist. Mark Smith engagingly impersonated a slangy and amiable patron of the arts who vanished away all too soon, and Warner Oland gave a realistic view of the sculptor who suffers from nerves. \* \* \* Having laid aside The World and His Wife, William Faversham, actor-manager, artistically cried Next, and produced The Barber of New Orleans at Daly's Theatre last week. The author is Edward Childs Carpenter, financial editor of the Philadelphia Inquirer. The applause of a large audience precipitated two speeches at the close of the third act—one by Mr. Faversham, who said his most courteous Thank you, and asked that all the credit go to the author. Then Mr. Carpenter was called out and he began by thanking the audience for staying. After that he said some things gratefully. The barber is a gentleman. He comes of noble French stock, but had to flee to New Orleans when France grew too uncomfortable for aristocrats; and so he turns barber, but he is at the same time a master at fencing, dancing, poetizing and play-writing. This is the role acted by Mr. Faversham, and he is excellent in it. So is Julie Opp as the woman he loves and whose name he clears. Her handsome appearance availed her much in some of the scenes. \* \* \* The Shuberts have accepted for Mary Manning a new play by Langdon Mitchell, which deals with contemporaneous conditions in America and is entitled Step by Step. In this play, which she will begin rehearsing immediately, Miss Manning will make a radical departure from all her previous productions by appearing in the role of a working girl. Langdon Mitchell is the author of Becky Sharp, the dramatization of Thackeray's Vanity Fair, and of The New York Idea, in both of which plays Mrs. Fiske has appeared. \* \* \* ROB ROY.

**San Bernardino, Cal., Jan. 26.**—At the Opera House (Mrs. M. L. Kiplinger, mgr.): 20. A Stubborn Cinderella presented to good house. This musical comedy is somewhat above the average in point. The principal roles are well handled, and the chorus shapely and tuneful. 23. The Lion and the Mouse also drew a good house, but deserved a better. Coming: 27. The Wolf; 30. Who's Your Friend; Feb. 8. Mrs. Wiggs of the Cabbage Patch. At the Unique, Raymond Teal, with a musical comedy company holds the boards this week, and drew a large crowd last night at the opening. Thursday night will be Elks' benefit night, and a packed house is assured.

J. E. RICH.



## Correspondence

**New Orleans, January 17.**—Tulane Theatre—Blanche Walsh's new play, *The Test*, while extremely interesting and entertaining, appealed to the more substantial theatre goers—those that find a hidden motive and moral a pleasure to ponder over. In that respect her engagement was a positive success, for the star was seen at her best, giving the role all of the intellectual touches that her talents and artistry contain. The character of Emma Eltyng in the hands of Miss Walsh becomes a breezy entity, and those that have seen the actress in her former triumphs can readily appreciate the careful study and dramatic force given to the role. The supporting company was in every respect worthy of the star. Geo. W. Howard, Fred. McVane, N. Sheldon, Lewis Morris, Zink and Beatrice Morgan were respectively meritorious. Next week—*The Clansman*, 25; *Frances Wilson*, Feb. 1; *The Man of the Hour*, Crescent—Miss Roscoe Morrison in her father's old success, *Faust*, had a successful engagement. The supporting cast was capable and the scenic effects especially noteworthy. Next week—*The Time, the Place, and the Girl*; 25, *Just Out of College*.

W. L. McCONNELL.

**Laramie, Wyo., Jan. 25.**—Nothing doing at Opera House the past week. Henry Miller presents *The Great Divide* tomorrow night. Moving picture shows doing business.

A. D. K.

**Salt Lake City, Utah, Jan. 26.**—Salt Lake Theatre: The Burgomaster and The Lion and the Mouse, are the attractions at the Salt Lake Theatre for the present week. Both are good plays and ought to make it a good week for manager Pyper. Colonial Theatre: *Babes in Toyland* at the Colonial is drawing capacity houses. The music is good and the costuming artistic and new. The Orpheum presents a strong bill, headed by Gus Edwards' *Blonde Typewriters*. At the Bungalow (formerly the Lyceum), Willard Mack will hold the boards with a first-class stock company. Mr. Mack appears the present week in *The Heir to the Hoar*. The Bungalow is now entirely finished and presents quite a contrast to its appearance upon the opening night. The Grand Theatre has again changed management. Mr. Held having resigned because of personal business, to which his whole time must be devoted. A new manager will immediately be named. The present week, Theodore Lorch presents for the first time in Salt Lake, *A Struggle for Gold*. Mr. Lorch is supported by a strong company.

GLENN SMYTH.

**Carson City, January 24.**—Carson City Opera House (Chas. Peters, mgr.)—*The Holy City* on Jan. 29, by LeComte and Flesher's Holy City company. M. E. S.

**Marysville, Jan. 23.**—Owing to railroad washouts the house has been dark for the past week. Florence Roberts billed for the 15th inst. was forced to return to San Francisco by way of Tehama and Brewster's Millions billed for the 21st inst. was unable to get here from Sacramento. Next attraction—Jas. J. Jeffries and a vaudeville company.

**Carson City, Nev.**—Carson Opera House (C. H. Peters, mgr.)—A record-breaking house greeted the amateurs in the performance of H. M. S. Pinafore, Monday evening. The entertainment was for the benefit of the Leisure Hour building fund, and the exchequer of the club will be augmented by nearly five hundred dollars. Hon. Sam Platt, U. S. District Attorney for Nevada, was manager of the entire affair, and he is justly entitled to the showers of praise that have been bestowed upon him since the performance. Miss Mabel Stewart, a prominent society belle, sang the leading role, and she made a most excellent Josephine, her strong, melodious voice ringing out in all its clearness and beauty in the most difficult passages. Mrs. E. B. Yerington, who is gifted with both musical and dramatic ability to a marked degree, made Little Buttercup a reality, not a stage personage alone, and she was repeatedly recalled. Miss Edith Edwards, in the person of Hebe, the first cousin to Sir Joseph Porter, sang the small role with excellent effect, and between the acts sang most exquisitely the new and captivating song, *Glow-worm*. She was assisted by eight tiny maidens, representing the glow-worms, and the beauty of the scene was further enhanced by electrical effects that were new to a Carson City audience. The part of Ralph Rackstraw was assumed by C. C. Lewis, whose easy stage presence and sweet voice, accompanied by an innate knowledge of love-making, made him a general favorite with the immense audience. Hon. Frank R. Nicholas, State Engineer for Nevada, made a "corking" good Captain Corcoran, and his magnificent baritone rang out lustily and tunelessly in either solo or chorus. The character of Sir Joseph Porter was admirably enacted by Hon. W. U. Mackey, ex-mayor of Carson City, and his ready wit and familiarity with stage work was exemplified more than once during the evening.

O. W. Tennant, cashier of the First National Bank, is an old-time favorite on the boards, and his impersonation of the thankless character of Dick Deadeye was one of the best pieces of acting of the evening. Dr. W. H. Cavell was the Boatswain, and though he paralyzed the audience in his first speech by telling his fellow-sailors that "I don't like you" was "no good" he did not lose his self-possession nor did he make any further error in his lines. A chorus of fifty voices and an orchestra of eighteen pieces, skillfully conducted by Mr. Platt, rendered the music faultlessly, and they were accorded frequent and tumultuous applause. Before the opera began, the orchestra executed a new march, composed especially for the occasion by Professor A. L. Smith, leader of the Carson Band, and entitled "The Leisure Hour March." It is full of harmony and brilliancy and is sure to become a general favorite with the public.

M. E. S.

**Chihuahua, Mex., January 16.**—Having been boycotted completely by the majority of the citizens of this city on account of the immorality of their performances, the theatrical company which has been playing an engagement in the Coronado Theatre has left Chihuahua, notwithstanding the fact that their contract had not expired. The couplets sung by the company, as well as the gestures and double meanings they employed, so disgusted the people here that toward the latter part of their season it was a common sight to see an audience of but ten or fifteen persons in the theatre.

**San Diego.**—Garrick (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—22-23, Charles B. Hanford in Shakespearean repertoire did only fair business on account of the inclement weather. Mr. Hanford treated us to some of the grandest acting seen here in many a day. A Winter's Night being his masterpiece. He is ably supported this year by Miss Drofna and a company that is distinctly above the average. 24-25, The Wolf proved to be one of the strongest dramatic offerings of the year, and did good business. The play is a peculiar one, the plot being laid in the Northwest, and only requires six characters. It must be seen to be appreciated. 26-27, Arizona; 28-30, The Cameraphone; 31, Harry Beresford, in *Who's Your Friend*; Feb. 1-3, The Bell Boy. Pickwick (Scott A. Palmer, mgr.)—Week Jan. 25, Myrtle Vane company in *True as Steel*, a strong drama dealing with life in Washington. Miss Vane as the self-sacrificing heroine is at her best. Will D. Howard, as the hero, does excellent work. Jack Bennett, as Samuel Mead, also gives a strong interpretation. The balance of the company is well cast, and the scenery, etc., is up to the Pickwick standard, which means Al in every respect. Inez Bayard does a clever specialty this week and scores a big hit. Queen (Swarts & Urban, mgrs.)—Week Jan. 25, high-class vaudeville. Blondelle and Carr, in *The Bathing Girl*; Amick and Moriz, musical act; Odell and Whiting, comedy sketch artists; Grace Darnley, contortionist; Carlos Prinsino and his wonderful dog; latest moving pictures. Very good show and business. Grand (Walter Fulkerson, mgr.)—Week 25: Sylvester, trapeze act; Billy Mack, comedian; Dale Sisters, singing soubrettes; Maud de Alma, illustrated songs. Latest moving pictures. Good show and business. Empire (W. Bosley, mgr.)—Roberta, the great milk can mystery; Elmer Ballard and company, in *A Night Out*; Henry M. King, illustrated songs and moving pictures. Good show. Capacity business. Bijou, Union and Star, with moving pictures and illustrated songs, report good business.

C. E. LUNDQUIST.

**Bakersfield, Cal., Jan. 9.**—The Bakersfield Improvement Company, owner of the opera house, has leased the house to F. A. Giese, manager of the Victory Theatre in San Jose and the Yosemite in Stockton. J. F. Mollenhauer of the Yosemite Theatre, Stockton, will be the resident manager, and Mr. Horne, who has been Robert Barton's manager, and family will return to their home in Oakland.

**Monterey, Cal., January 25.**—The two performances given Saturday afternoon and evening by the Elleford company at the T. A. Work Theatre were the best attended during the week, showing that the company have many friends here who are glad to come out if the weather permits. Their week was altogether successful, and a return date has been booked. In fact, the matinee was one of the largest ever seen at the T. A. Work Theatre. The pretty fairy tale, *Cinderella*, was well played; the spectacular effects were greatly enjoyed by the children, whose sympathies were all with the heroine who never grows old.

**Monterey, January 28.**—Regardless of wind, rain and the disagreeable results of mud and water, very creditable audiences assembled each evening in the T. A. Work Theatre during the week of promised favorites by the Elleford company, whose dates for presentation of seven great plays had been arranged for the time following January 18, and included a number of very satisfactory productions. Compliment is due the whole membership, who show a very great improvement over their work of last year and reflect considerable credit on the road management, whom we all know,

Frank Wyman, always congenial and a popular friend of both young and old. Willis Bass, too, never forgets a card in his address paper, and taking all in all, little complaints remained after the advent of such powerful amusement. Although, let it be whispered only, that return of the company during the summer season of '09 could be gambled on with perfect freedom. The engagement of the Matheson-Paul company in Twelfth Street failed to materialize as one angel failed to come through with the coin. The Monterey Dramatic Club will give a vaudeville performance at the Work Theatre on Friday evening, January 29th, when clever specialties in varied amusements will produce a program worthy of good attendance. About February 1st Manager Scholer of the T. A. Work Theatre will accompany A. G. Metz, cashier of the First National Bank of this city on an extended pleasure trip to Mexico, and both gentlemen are receiving daily congratulations on such fortunate opportunity of pleasant change. Both the Victory and Star theatres continue drawing large audiences who witness exceptionally good programs of entertainment in moving picture productions and picture songs. Each giving first and second entertainments during the one evening, with change of program some weeks.

**Watsonville, January 26.**—The popular Redmond stock company began their week's engagement at the local opera house last night by giving a very enjoyable performance of *The Romance of a Bachelor*. All of the old favorites, Ed Redmond, Chauncey Southern, Estelle Redmond, Leslie Virden, Garna Virden, Carl Case, and Clifford Thompson, were in the cast, as well as four new ones, Harold Holland, Sydney Payne, Thomas Holland and Viola Lambert. The Redmond company has always had the reputation of being one of the best in the State and they certainly have not fallen in the estimation of the local playgoers. Tonight the company will give a dramatization of Miriam Michelson's great novel, *In the Bishop's Carriage*.

**Palo Alto, January 26.**—Robert A. Hazel has taken a year's lease of the opera house at the corner of Lytton Avenue and High Street, and has arranged to present many first-class attractions during the season. The first entertainment will be staged about February 1. Among the attractions already secured are Papa's Boy, Hi Henry's Minstrels, Richard Jose, the Josephine Deffrey stock company, the Redmond stock company, the Ellefords and a number of others that are now on their way to the Coast from the East. The opera house is to be refitted with new scenery and put in first-class shape. Only the best aggregations will be booked, and at least one show a

week will be given. Prices will be 25, 35 and 50 cents. Mr. Hazel has been associated with the stage since he was a child and is familiar with every detail of the business. With only well-known companies engaged, there is every reason to believe that a good patronage will be accorded this enterprise. Mr. Hazel has signed an exclusive contract with the Great Western Theatrical Circuit to furnish the attractions.

**Redlands, January 21.**—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, bus. mgr.)—16, A Stubborn Cinderella, with Homer Mason was one of the best musical attractions we have ever had in Redlands. One cannot say a bad thing against the show and Mason is one of the REAL kind of comedians. He just acts naturally and that's about all he has to do to make a go of it. The piece is not of the one-man kind, but gives others a chance to make good. 18, Charles B. Hanford played *Taming of the Shrew*, preceded by *The Old Guard*. Mr. Hanford, as usual, was very clever in his work and his support is good. 21—Despite a pouring rain *The Lion and the Mouse* was greeted with a large audience. This most intensely interesting play was well received and capitally rendered. Coming—26, *The Year 2999*, Pinafore, by local talent. Home Mason and Mr. Rafael of The Stubborn Cinderella company were entertained while here by Carl Smith, who has known both of them for some time. Mr. Smith is the proud possessor of a new auto and took pleasure in showing them the sights about Redlands, and there are a few. The Elks began rehearsals this week for their coming production of Mrs. Temple's Telegram. The following is the cast: Frank Fuller—Carl Smith; Jack Temple—Hal Smith; Captain Sharp—George Carey; John Brown—Gordon Sucher; Wigson, a butler—Jim Medland; Dorothy—Mrs. Henry Stockbridge; Mrs. Frank Fuller—Miss Frances Hamilton; Mrs. John Brown—Miss Lorette Gage; Mrs. Jack Temple—Mrs. Carl Smith. The Elks have a repertoire of Incog, A Bachelor's Honeymoon, and Brown's in Town, any one of which they can play at short notice.

**Chico, January 20.**—Thursday evening, Jan. 14, Florence Roberts was seen here in *The House of Bondage*, and though the audience seemed very responsive, its size was not such as would warrant the best of feelings from the management. Very bad weather was to blame for only a fair house. Jan. 23—Papa's Boy, Feb. 5—Hi Henry Minstrels, Feb. 10—Chas. Hanford. At the Gem vaudeville house, Mr. Edmundson has a contract with the Pantages circuit for permanent service, and will now be able to offer his patrons the same high class

Continued on page 11

# LINK PLUMER

Playing

"FAT," THE COLLEGE BOY, IN

## A Stubborn Cinderella

The Greatest Musical Comedy Success of Recent Years

Playing toward the Coast, arriving in San Francisco for two weeks at the Van Ness Theatre, February 7-21.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher  
Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Ave. Tele-  
phone (new  
number not  
yet secured.)

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Harry Campbell Home From New York

Harry Campbell, who went to New York several weeks ago to select a new stock company for our musical theatre, the Princess, returned Tuesday night, after a trip that was full of results and that embraced seeing all the theatrical successes and novelities in New York. Mr. Campbell has selected what looks to be an extremely strong company, by far the best the Princess has housed. There will be three comedians—Frank Moulan, Fred Mace and Bud Ross. Mr. Moulan was the original Sultan of Sulu, Fred Mace was in the original comedy part of The Umpire and Bud Ross is well known here as a clever dancer and light comedian. Edward Stevens will be the new baritone. He has never been here. Edward P. Temple, who has been a director for Colonel Savage and at the New York Hippodrome, will have the stage. Oscar Walsh is the tenor. He came to this country from England with The Blue Moon company. Selli Simonson will be the musical director. The women will be May Boley, Helen Darling, a clever soprano; Zoe Barnett, soubrette, and Ethel du Fre Huston, character contralto. Among the pieces secured are Sultan of Sulu, Peggy from Paris, Piff, Paff, Pouf, The Umpire, Nancy Brown, Moonshine, Smiling Island and The Honey-moon Trail. Mr. Campbell says theatricals in New York are in great shape—the good shows are getting the money and the medieval ones are not. Optimism is reigning there and a good spring season is looked for. He ran across George Lask, who was just leaving for Virginia to put on the annual show at the State University, and other Californians were also doing well. Mr. Lask had put in the winter for the Shuberts in putting on new plays.

## Coquelin Is Dead

PARIS, Jan. 27.—Benert Constante Coquelin, the great French actor, whose culminating triumph had been awaited in Edmond Rostand's *The Chanticleer*, which is now being rehearsed, died last night at Pont-aux-Dames, Seine-el-Marne. The death of M. Coquelin is an incalculable loss to the French stage. Only a few days ago M. Rostand, who recently has been giving the finishing touches to *The Chanticleer*, arrived in Paris from Cambo and was ready to begin the rehearsals of the play, in which M. Coquelin, who had the leading role, was expected to duplicate his famous success obtained in M. Rostand's *Cyrano de Bergerac*. Only yesterday M. Coquelin recited gayly long passages of *The Chanticleer* to some of his friends, but he succumbed sud-

denly at midnight to an acute attack of embolism, from which he has long been a sufferer. Coquelin's stage laurels were gathered around the world. His genius transcended the restrictions of a single tongue. In France the last half century of the drama is inseparably intertwined with his career; in America his sympathetic character portrayal and his almost Yankee comedy perception gave him a place to which few foreigners could attain; in Germany he was hailed as an authority on matters pertaining to the theatre. The noted actor will be remembered by San Franciscans in connection with his visit here in 1901, when he played at the old Grand Opera House in Mission Street with Sarah Bernhardt. He played Flambeau to her Duke of Reichstadt in Rostand's *L'Aiglon*, but it was as *Cyrano* that he scored his greatest triumph here. It was the good fortune of many who attended the closing performance of that engagement to see Coquelin's portrayal of light comedy parts. He was particularly effective in a bit of monologue in which he depicted the idiosyncrasies of a somewhat pompous Englishman. Even those to whom the words were unintelligible grasped the keen humor of his expressive movements and gestures. It was in 1860, when he was but 19, that Coquelin made his debut. He had taken the second prize for comedy the year before. His early successes were in *Figaro* and *Misanthrope*. An affiliation with the Theatre Francais was interrupted in 1888 and again in 1893 by American tours. Upon his return to Paris in 1894 he entered into an engagement with the Renaissance Theatre. This led to a lawsuit with the Comedie Francaise, in which the actor was compelled to pay damages. His last visit to America was in 1901. Coquelin gained renown as a writer and lecturer on the drama and some of his works are standard.

## Mary Garden Gains Her Point

NEW YORK, Jan. 21.—Oscar Hammerstein's latest operatic trouble ended today when Lina Cavalieri sent him a letter withdrawing from the role of Thais, thus removing the cause of Mary Garden's resignation. Hammerstein dispatched Miss Cavalieri's note to Miss Garden and tonight received a letter from her, stating she would remain a member of the Manhattan Opera House company and attend the rehearsal of *Salome* tomorrow. Miss Garden at present refrains from crowing over the noted impresario, who for the first time has been compelled to submit unconditionally to a prima donna's demands. She was not talking for publication tonight, being "indisposed." Cavalieri, although Miss Garden has kept her from appearing as Thais, will sing in several operas in the Manhattan, Hammerstein being pleased with her action today in settling the affair. Hammerstein still believes Mary Garden will be physically unable to appear in all the *Salome* performances and also sing Thais, Louise and her other French characters in the Manhattan repertoire.

LILLIAN RUSSELL's coming engagement at the Van Ness Theatre will be limited to one week. She will appear in her latest success, *Wildfire*.

## Charles L. Ackerman Is Dead

Charles L. Ackerman, a well-known corporation attorney, promoter and legal counsel of numerous amusement enterprises, died January 25 at his residence, 2201 Van Ness avenue, after a lingering illness. Although the immediate cause of his death was muscular atrophy, exhaustion from overwork was regarded as a contributory means. Mr. Ackerman was born in New Orleans in 1850 and came to California in his childhood. He graduated from the Harvard Law School and studied in Boston, being admitted to the bar there. On returning to San Francisco he entered the law firm of Naphthaly, Freidenrich & Ackerman, but retired from law practice several years ago to devote his attention to his various enterprises. Embraced in the unusual life of activity of the decedent was his tenure of office as vice-president and promoter of the Equitable Gas Company, president of the A. D. T., vice-president of the Municipal Burglar Alarm Company, vice-president of the Rapid Safety Filter Company, vice-president of the Orpheum circuit and Tivoli Opera House, attorney for the Sutter Street Railroad and promoter of the Chutes. Surviving Mr. Ackerman are his widow, Mrs. Carrie Ackerman, and one son, Irving C. Ackerman, of the law firm of Ackerman & Oppenheim.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT  
One Week, Commencing Sunday Matinee,  
January 31

### CORINNE

In the Musical Sensation

## LOLA FROM BERLIN

By John J. McNally, Wm. Jerome and  
Jean Schwartz

PRICES—Evenings, 25c, 50c, 75c, \$1.00.  
Matinees, 25c, 50c and 75c—No higher

Next—THE LIGHT ETERNAL

## Gayety Theatre

THE HOUSE OF MIRTH

Corner Steiner and O'Farrell Streets  
GEO. CLAYTON, Manager

San Francisco's Popular Comedian

## Jas. Post & Co.

In the Screaming Satire

## THE MOTORMAN

PRICES

Evening, 15c and 25c; Matinee, 10c and 20c

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, February 1st, and all week

An Elaborate Production of

James K. Hackett's Greatest

## THE CRISIS

Adapted from Winston Churchill's Famous  
War Time Story

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore

Absolutely "Class A" Theatre

Week Beginning This Sunday Afternoon

Matinee Every Day

### A Wonderful New Show

JOHNNY McVEIGH AND HIS COLLEGE  
GIRLS; the Dramatic Novelty, WIRE-  
LESS, with LEANDER DE CORDOVA  
AND COMPANY; (Next Week Only)  
BYRON AND LANGDON, in The Dude De-  
tective; SELDOM'S VENUS; CHARLES  
WAYNE, Assisted by Gertrude Des Roches  
and Company, in The Morning After; PAUL  
LACROIX (Next Week Only); THE MUR-  
RAY SISTERS, American Girls with Ameri-  
can Songs; NEW ORPHEUM MOTION  
PICTURES. Last week THE HARVEY  
FAMILY, including Europe's Most Famous  
Lady Wire Walkers.  
EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110

Ellis Street, near Fillmore

Samuel Loverich, Manager

Absolutely "Class A" Theatre Building

Matinee Saturday and Sunday

Curtain Rises at 8 Sharp

Matinee Saturday and Sunday

TONIGHT—All the Week

## Kolb and Dill

In Still Another Story with Music

## Bankers and Brokers

PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

## GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th

Telephone Market 17

The Only Steam-Heated Theatre in the City

Sunday Afternoon and Evening, Last

Times of

WHEN KNIGHTHOOD WAS IN FLOWER

Commencing Monday Evening, Feb. 1

## A Contented Woman

A Political Satire in Four Acts, by Charles  
H. Hoyt

Presented by the Valencia Stock Company,  
Including Blanche Stoddard

Regular Matinees, Wednesday, Saturday  
and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.  
Monday, Feb. 8—THE PRINCE CHAP

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET 1835

## THE FRANCIS- VALENTINE CO. (Roche & Hoehner)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

# Show Printers



## Van Ness

Mr. Sothern has given a notable repertoire this week and an equally notable performance of three widely differing plays. On Monday and Wednesday nights he gave his finished and understandable portrayal of Hamlet. On Tuesday and Thursday nights he again appeared as Lord Dundreary, and on Friday he presented for the first time his idea of Richelieu. This performance will be repeated tonight. The attendance all through the week has been gratifying. The success of the engagement has been achieved by Hamlet, although Dundreary was a close second. The only mistake has been Lovelace. This play has not appealed at all to our theatregoers. It is not our purpose to go into details in reviewing the merits of Mr. Sothern's various characterizations. We merely wish to state in our opinion that he is the best actor on the American stage. His work shows a thoroughly artistic conception, an admirable effort toward the highest ideals and a versatility that is rarely good and singularly valuable from all points of view. Versatility is apt to be the downfall of most actors. This actor's intense personality, his close application to his work and his predominating intelligence guard him largely from the weakness that strives for success in diverse characterizations. As a romantic actor he is most convincing, as a comedian he is most satisfyingly funny, and as a serious actor he is intensely interesting. From the standpoint of endurance he is a marvel. Just think of an actor playing Dundreary from 8:20 to 11:20 in an almost continuous monologue and never tiring his audience by a lot of vapid, foolish and antique comedy. In fact, he started the chuckles early in the play and kept them going all through the evening. Then, when we think of following this performance with one of Hamlet, from 8 to 12, in one of the longest parts ever memorized by an actor—a part that requires the heaviest possible drain on a man's vitality—we begin to marvel when we see one who can apparently come through such an ordeal in a season and retain his buoyant vitality. One more reference to Dundreary: Mr. Sothern, it may be said, is par excellence the monologist of the age. There isn't a vaudeville performer today who can equal him as an entertainer. Just hear him explain about the birds flocking together, and there can be no dissent from this opinion.

## Valencia

The hero of the Valencia Street is Robert Homans. A difference of opinion between Robert Warwick, who was to play Charles Brandon in *When Knighthood Was in Flower*, and the management of the theatre developed on Monday and on Tuesday, when the play was to go on, the breaking point had been reached. There was a leading man who would not observe the call-board, and there was a manager who is noted for getting what he had planned. So, after a little conference on Monday afternoon, there was no longer a handsome leading man in the person of stalwart Robert Warwick. But there was Bob

Homans—a man with a marvelous brain, who had done emergency stunts before, so Manager Seeley gave him the manuscript from which to pick out his lines, and he was told to go to it. He did, and on Tuesday night he amazed everyone by an almost perfect knowledge of his lines. He had saved the night and the week, and as a sort of public acknowledgment, as the psychology of events sometimes show, the public has been going to the theatre in large numbers all week. Mr. Homans, under the circumstances, gave a splendid performance of the part of the dashing lover. Blanche Stoddard, as Mary Tudor, the beautiful and spirited royal maiden, is the hit of the show. Miss Stoddard has caught the idea of the character to a nicety, and the way she embodies the coquetry, the sweet witchery of beautiful young womanhood and the shrewish traits of inherited tendency reveals much study and an aptitude for such parts. She made the girl of royal blood a most bewitching lover. Thomas McLarnie, too, has his chance in the role of Henry VIII. Mr. McLarnie, who is a make-up artist of exceptional qualifications, has pictured the merry monarch most faithfully, taking his idea from the acknowledged best portrait in existence today. In depicting the character, the actor has brought forth the chief characteristics of the king as he is best known, and it must be acknowledged that his performance is a most illuminating one. In those parts that call for research and scholarly insight, Mr. McLarnie is at his best. Darrell Standing is a splendid Cardinal Wolsey, and George B. Baldwin and Thomas Lowell, handsome young gallants, as Buckingham and the Duke of Longueville, respectively. Gerald Harcourt was very much in the picture as Caskoden. Helen Lackaye, who is every inch a grand dame, was truly regal as Queen Katherine. Beatrice Nichols was a dainty Jane Bolingbroke, and Marion Tiffany and Grace Travers were likewise charming as the other two maids of honor to Mary Tudor. The performance is a thoroughly enjoyable one.

## Central

The business of the week has centered at the Central, where the Lombardi Opera Company, under the direction of Sparks M. Berry, has been holding forth. The large auditorium has been packed to the doors every night. The efforts of the singers have been generously applauded, and San Francisco has been pleased with the company. The management, likewise, is greatly pleased at the money they have made. The operas have been produced as follows: *Cavalleria Rusticana*—Santuzza, Celi Campoli; Lola, A. Giana; Lucia, A. Bugamelli; Turiddu, Eugenio Battain; Alfio, Angelo, Antola. *Pagliacci*—Nedda, Ardizino Tosi; Arlequin, A. Giana; Canio, Eugenio Battain; Tonio, Angelo Antola; Silvio, Pompeo Elena. *Il Trovatore*—Leonora, Elvira Campoli; Inez, A. Giana; Count Di Luna, Giuseppe Pimazzoni; Manrico, Alessandro Scolabrini; Azucena, Dolores Frau; Ferrando, Attidoro Maureri; Ruiz, A. Neri. Lucia—Lucia, Cecilia Ta-

manti Zavaski; Alice A. Giana; Edgardo; Eugenio Battain; Henry Ashton, Alessandro Modesti; Raymond, Artidoro Maureri; Lord Arthur Buckles, A. Neri. *La Boheme*—Mimi, Ester Ferrabini; Musetta, A. Giana; Rudolfo, Gerardi Graziani; Marcello, Alessandro Modesti; Schaunard, Pompeo Elena; Colline, Giovanni Martino; Benoit Alcindoro, Natale Cervi. *Carmen*—Carmen, Dolores Frau; Michaela, Olga Simzis; Frasquita, A. Giana; Mercedes, A. Bugamelli; Don Jose, Eugenio Battain; Zuniga, A. Maureri; Escamillo, Angelo Antola; Morales, Pompeo Elena; Remensado, A. Neri. And Faust, to finish the week, the cast not being obtainable at time of going to press.

## American

Thomas Jefferson, the son of his father, is presenting the Jefferson idea of Rip Van Winkle very much as we saw it when Mr. Jefferson appeared at the California Theatre several years ago. This time, however, Mr. Jefferson's company is not as good. There is a charm about this play that holds auditors until the final curtain fall. Mr. Jefferson's farewell appearances will be made Saturday afternoon and evening, and at the Sunday matinee Corinne, the dainty little comedienne who is a favorite in San Francisco, will liven things up with John J. McNally's latest musical play, *Lola from Berlin*. She will be supported by Mark Sullivan and a clever company of 40 and promises to provide a jolly and thoroughly satisfying entertainment. The musical interruptions by William Jerome and Jean Schwartz will be many and pleasing.

## Princess

Bankers and Brokers are drawing large houses. This piece has been seen here a number of times before and is familiar to theatregoers. On Monday night the piece did not run as smoothly as it might, owing to the extreme nervousness of the principals. The rough edges have been smoothed away and the play is now going better every night. The work of Sydney de Gray in the part of the man who is always looking for a millionaire is once more calling attention to the fact that he is a very clever actor. Kolb and Dill are funny and Adele Rafter beautiful. The chorus work is most commendable. Bankers and Brokers will be continued next week, after which *Lonesome Town* will be put on. The engagement of Kolb and Dill at the Princess will terminate February 28.

## Alcazar

Sweet Kitty Bellairs is in its third and final week and the nightly attendance is large enough to justify the management in continuing the Belasco comedy another three weeks if contracts for other plays did not stand in the way. In fact, the success of Sweet Kitty Bellairs has topped even that achieved by *The Rose of The Rancho*. The Crisis will be given next week. This drama was James K. Hackett's starring vehicle for two seasons. It is an adaptation of Winston Churchill's novel of the same title, which is still among the "best sellers," although it was first published almost a decade ago. In the

cast will be all the Alcazar favorites and many supernumeraries, and the pictorial side of the production is to be taken care of with the Alcazar's well-known fidelity to realism and detail. Evelyn Vaughan and Bertram Lytell will be very happily disposed of in *The Crisis*.

## What is Morris' Purpose Out Here?

Wm. Morris, the New York vaudeville agent, who is fostering the Independent vaudeville movement, which is backed by The White Rats, left Thursday night for Portland, where he will be gone a week. He will return here and go to Los Angeles. The *Dramatic Review* will have some news concerning his movements out here upon his return. There is no question but that Morris' movements are causing a flutter of interest. He has come prominently to the front as a circuit promoter in the past year and is operating the following houses: The American Music Hall, formerly the Garden Theatre, in Chicago; the American Music Hall, and the Lincoln Square Theatre, in New York; the Orpheum, in Boston; the Fulton, in Brooklyn; the William Penn, in Philadelphia; and the American Music Hall, in Washington. In St. Louis he has a place under construction, which he expects to open soon under the name of the Orpheum Music Hall. He is building a place in Buffalo, which he will call the American Music Hall. He promises to open another house in New York in September, which will be known as the Broadway Theatre. His presence here to sign Jeffries for a tour of his vaudeville houses is only an incident of his trip.

## LOS ANGELES LETTER

Continued from Page 5

mime dancing. Illustrated songs by Nell and Vior Hill, and a farce, *Mistaken Identity*, complete the bill.

FISCHER'S—Ski Hi, at Fischer's, is the best of the very excellent musical comedy offerings produced by Charles Alphon during his tenure as producing director. The playlet originally written in two acts and produced at the Madison Square roof garden last summer, is tuneful to a degree and full to the brim with appealing humor which seems to reach the mid-ribs of the audience without any of the clap-stick methods commonly resorted to by writers of the popular priced musical comedy. Tracy MacDermott and Dot Raymond, new leading man and leading woman, possess singing voices of real sweetness which they handle rarely well, while Ben T. Dillon, Max Bloom, Frank Vack and Pearl Jordnere prove an able quartet of fun makers. Nellie Montgomery is also much in evidence and sings a real song in the lullaby. The plot has to do with a certain title hunting young woman who, being unable to marry a nobleman on earth, borrows Dick Ferris' balloon and birds' houses, stranded upon the domains of King Ski-Hi, Jupiter. Chief among the musical numbers are *I'm Looking for a Sweetheart*, *Naughty Eyes*, *The Sights We See Down Below*, *A Woman's Only a Woman*, and *Workmen of the King*.

WALKER—The bill for the week at Walker's is a very strong one. Grace Darnley, an acrobatic dancer of more than ordinary merit, is billed as a headliner. De Vaule and Lotta have a sketch entitled *The Pipe Dreamer and the Directoire Girl*. The *Alder Trio*, jugglers, in a new act and *Moss*—Warrior in old-time ballads, Libby Blondelle and Aubrey Carr, who are not strangers here, having been connected with Fischer's company for some time past, break into vaudeville. They have a snappy singing specialty, which includes some beautiful gowns and quick changes.

C. M. EMORY.



## Vaudeville

J. F. BOGARDUS, Vaudeville Editor

### Orpheum

Sketches are predominant on the bill at the Orpheum this week. Harrison Hunter, that excellent actor, last seen here with Katherine Gray, was the headliner in The Van Dyck. Cosmos Gordon Lenox's effort is an unique and entertaining affair and is greatly enhanced by Mr. Hunter's clever work. The sketch left a marked impression. Another sketch, enacted mostly by a pair of bare arms, two funny legs and two very dexterous feet, a little plot and two other people, was given by the Chadwick Trio. Ida May Chadwick, The Hee-Haw Girl, is certainly a clever dancer and a very real success. Julia Herne's sketch, A Mountain Cinderella, is a clever Western playlet and acted very well. The Murray Sisters are typical American girls who sing American songs. They are nicely gowned and deliver their songs with telling effect. Jewell's Manikins are always interesting and marvelous and proved, as during last week, a very strong attraction. Bert Howard and Effie Lawrence, in The Stage Manager, played, sang and danced cleverly. The Harvey Family, three women and two men, do an excellent wire act that secures decided approval. The Josselin Trio do some good aerial work, quite on a par with the Orpheum offering.

### Wigwam

The reign of Jeffries, the big war chief at the Wigwam, closes tonight. His two weeks' engagement has been the most notable and successful one ever played in vaudeville here. Ralph Pincus and Manager Harris divined and produced him as a star, and his stellar qualities have exceeded their highest expectation and resulted in William Morris jumping across the continent and securing Jeffries for a twenty weeks' contract to appear in the Eastern theatres in Morris' circuit at \$2,500 per week. The other turns were furnished by Madden and Fitzpatrick, in The Turn of the Tide; Mr. and Mrs. Esmond, in The Soldier of Propville; Zello Troupe of acrobats; Blockson and Burns; Herbert Cyril; the Coopers. Next week's bill comprises Mlle. Summerville and her dancing horse, Columbus, in the best horse act ever seen here; Alice, Wenona and Maud Francis, the champion women rifle and pistol shots; Holmes and Hollinston, in Looking for Betsy; Payne and Lee, superior singers and dancers; Brown and Hodges, Indians, singing cartoonists; John Birch, the man with the hats; Thomas and Payne, roller skate dancers; Don Carlos, the only trained gorilla in captivity.

### National

A goodly company at the National included Mike Bernard, the accomplished pianist, and Little Blossom, as the tramp and the soubrette. Joe Demming and company, in The Traveling Man, were the features in their Pullman car act, where the traveling man and his companion entertained their audiences in the liveliest kind of way. Stephen Gratton and company, in Locked Out at 3 A. M., a very laughable skit; Cree, enigma of century;

Gus Bruno, with funny ways and voices; Sabine and Vera, variety entertainers, and Mamie Franklin, a clever soubrette. Manager Grauman's next week's attractions will be Buster Brown and Tige, with a supporting company, in Auntie's Visit; Phil Staats, the jolly jester; Petching Brothers, in a scenic and musical novelty; Emily Benner, the baritone songstress; Carson Brothers, the Apollos of vaudeville; Lamar and Gabriel, acrobats.

### Pantages-Empire

Manager Winstock entered the field as producer this week in presenting La Reve des Artists (The Artists' Dream), with Sisters Bellefonte, Parisian models, imported to pose as ancient and modern Venus, Psyche, the Maid in the Moon, the Chilly Model, Diana and Innocence, sixteen studies in all. The subjects were chosen and staged by Mr. Winstock and the act was a big draw. The De Kock Brothers did some wonderful things in head balancing, with a dog as intermediate balancer. Then there were Clayton, Glenn and company, picturesque burlesque, The Matador, with five people, including Will Visscher, the old-time journalist and humorous newspaper writer; Rentfow and Jansen, The Second Mr. Fiddle; Southern Quartet, Plantation Pastimes; Leonard Kane, the Dancer in the Golden Frame. Another great bill for next week: Thaler's dogs and pony circus; Hodges and Launchmere, in feline opera; McCune and Grand, eccentric comedy acrobats; Kresco and Fox, Prattling Pals; The Munsons, comedy sketch, The Hold Up; Jim and Kitty Brady.

### Thalia Concert Hall

The sun shines again on Pacific Street as well as Pacific Avenue. As for the illumination at night, especially around the Thalia, the avenue was never more than a penny candle compared to the street. The rain dampened the Thalia's customers but not its business. It drove them in in crowded numbers. The new people for next week are the Neapolitan Opera Trio; Morse and Brown; Wayne the Wizard; Rose Stevens, Ella May and Salome.

### Gayety

James Post and company will produce one of their comedies on Sunday, with vaudeville acts by the Ranaldo Duo, comedy acrobats; Dow and Dow, Hebrew comedians; Frank and Irene Maloone, comedy singing and dancing act.

### Novelty

Well, well, it looks as though George Clayton had turned the trick, for the Novelty has been doing a land-office business this week, with a combination of Jim Post and vaudeville, three shows a day. The Sunday opening was a corker, and business was big all through the week. Jim Post and his beauty chorus put on his familiar Murphy in Paris, supported by J. Edwin Matthews, Joe Hayden, Millar Bacon, Paul Angelo and May Ashley. The skit went with a hurrah. Paul Angelo is a clever young comedian and Millar Bacon a juvenile who can sing. Post was his very funny self and Joe Hayden was unctuously

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf. \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, **SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR** Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOURDON  
Chicago Representative  
604-5 Ontario Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

funny. The vaudeville offering consisted of Billy Howard, singing comedian; The MacDonald Troupe of bicyclists, and O'Brien and Darragh in a comedy sketch.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of January 31, 1909:

ACME, Sacramento—Margaret Severance and company; Earl Girdeller and company; Caron and Herbert; Chas. M. Williams; Connelly, Weinrich and Connelly; Halliday and Curley. NATIONAL, San Francisco—Lamar and Gabriel; Phil Staats; Carson Brothers, Buster Brown and Tige; Petching Brothers. BELL, Oakland—Cree; Gus Bruno; Sabine and Vera; Allen's Traveling Man; Steph. Gratton and company. WIGWAM, San Francisco—Brown and Hodges; Payne and Lee; Holmes and Hollister; John Birch; Wenona Francis and company; Mlle. Summerville. NOVELTY, Stockton—Zello Troupe; Dolph and Susie Levino; Kikuda; The Swickards; Mike Bernard and May Blossom. NOVELTY, Vallejo—Joe and Myra Dowling; Musical La Moines; Geo. and Lizzie Byrd. LOS ANGELES, Los Angeles—Johnnie Fields; Royal Musical Five; Mallia and Bart; Mr. and Mrs. Esmonde; The Coopers. WALKER, Los Angeles—Armstrong and Davis; De Garma and Keough. QUEEN, San Diego—Mr. and Mrs. A. Young; Joe Hardman; The Fredericks; Blockson and Burns.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of January 31, 1909:

PANTAGES-EMPIRE, San Francisco—Thalero's Dog and Pony Circus; Hodges and Launchmere; McCune and Grand; Kresco and Fox; The Munsons; Jim and Kitty Brady. WIGWAM, San Francisco—Don Car-

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

los; Thomas and Payne. PANTAGES, Sacramento—De Kock Brothers; Cakewalk Octet; Rentfrew and Jansen; Leonard Kane; The Southern Quartet. NOVELTY, Oakland—Johnson Students; John Rucker; Walthour Trio; Brandon and Wilson; Henry and Young; Fay Carranza. THEATRE JOSE, San Jose—Lee Beggs and company; Florenz Troupe; Burton and Brooks; Martinez and Martinez; King and White. FORREST, Stockton—World's Comedy Four; Eldora; Ah Sing Foo; The Artist's Dream; Francisco Muracci. EMPIRE, Los Angeles—McCloud and Melville. GRAND, San Diego—The La Monts. THALIA MUSIC HALL, San Francisco—Neapolitan Opera Trio; Morse and Brown; Wayne, the Wizard; Rose Stevens. COLORADO—Farnon, Wills and Ransley; Hanlon and Clifton.

### Vaudeville Notes

Martin Beck, general manager of the Orpheum Circuit, arrived here Wednesday on a flying visit to President Morris Meyerfeld. Mr. Beck left Friday night for Los Angeles, and will return here Monday on his way to Salt Lake. Mr. Beck's tour of inspection includes all the theatres of the Orpheum Circuit. He is accompanied by Mark A. Luescher, general press agent of the Orpheum Circuit, and Pat J. Casey, a prominent New York vaudeville booking agent.



## Vaudeville Notes

Two pistol shots caused Policemen Wood, Heggarty and O'Brien to hurry to Sutter and Steiner Streets at 3:30 last Monday morning, where they found D. J. Grauman of the National Theatre, very much excited and holding a smoking pistol. He said that he had been approached by a footpad, who pressed a revolver in his face and demanded his valuables. Grauman says that he had noticed the fellow following him and so was prepared. He jumped back, and when he drew his revolver the hold-up man turned and ran, and only to Grauman's poor marksmanship does the would-be robber owe his escape.

Hugh Emmet, the entertainer, is playing Eastern dates. His route is as follows: Jan. 25, Hathaway's, Brockton, Mass.; Feb. 1, Hathaway's, Malden, Mass.; 8, Bennett's, Ottawa, Can.; 15, Bennett's, Montreal Can.; 22, Keith's, Portland, Me.; March 1, Keith's, Boston, Mass.; 8, Keith's, Providence, R. I.; 15, Keith's, Philadelphia, Pa.; 22, Broadway, Camden, N. J.

Robert Hargrove, formerly employed as a watchman for Ringling Brothers' Circus, was on January 22 in San Bernardino sentenced to thirty-five years at Folsom for robbing J. C. Harter last September. Harter was beating a ride on a circus train and was robbed brutally handled and thrown from the train going thirty miles an hour. On his description of his assailant, Hargrove was arrested at Yuma, A. T., a week later. The principal witness against Hargrove was Lloyd Mitchell, a San Quentin convict, to whom Hargrove confessed while both were in the county jail in San Bernardino.

John Considine has been a week in Southern California, and has added the Queen Theatre in San Diego to the S. & C. Circuit. Levy sends people down to open at the Queen on Monday. See our booking lists.

W. J. Holmes and Ivia Holliston are now singing that sweet song, When Sweet Marie Was Sweet Sixteen, as a duet, with charming effect.

The simultaneous visit of Martin Beck and William Morris to San Francisco does not appear to be an aggressive one. On the contrary there is no talk of acquiring new theatres and vindictive opposition warfare. We think the movement will result in Morris getting a line of theatres to the Coast and the Orpheum, Sullivan & Considine and Pantages Circuits retaining their territories unchanged, and the three acting in concert to retain their circuits intact against all outside invaders.

Colonel Will Visscher, a well-known political speaker and newspaper man, visits San Francisco after some twenty years absence, being connected with the Clayton, Gleen and company picturesque burlesque, The Matador, at the Pantages-Empire Theatre. Visscher was on *Figaro* when last here.

Curtis Theatre, Denver, week Jan. 24: Three Sadas, jugglers; Misses Patrick and West, singing and dancing; Claude Markley, banjo king; Frank and True Rice, comedians and acrobats; Adonis and his dog.

D. J. Grauman would not be held up. As the founder of the National Theatre was going to his home at 1722 Steiner Street early on Monday morning in the rain, he was stopped by an

armed footpad with an order to throw up his hands. Those who know of Grauman's quickness of mental resolve and vigor of action will not be surprised to learn that before the footpad could act, Grauman whipped out his revolver and fired two shots at the speed-dancing sprinter. That the night was rainy and the vision dimmed saved his life. A couple of policemen rushed to the scene, but could find no traces of the footpadist.

HENRY B. HARRIS, manager of The Lion and the Mouse, The Third Degree, The Chorus Lady and other current successes, early in his career managed Lottie Collins, who made Ta-ra-ra-boom-de-ay famous in a far-cical operetta, The Devilbird.

### CORRESPONDENCE—Continued from page 7.

attractions that play the larger cities. The crippled conditions of transportation in this locality makes it impossible to state the bookings for the coming week.

C. H. CHACE.  
Eugene, Ore., January 25.—Tonight Hi Henry's Minstrels invaded the histrionic calm that has prevailed of late. They played to fair business, considering that patrons of burnt cork are awaiting the advent of local Eagles' lodge talent in mid-night complexion, 28-29. The Lieutenant and the Cowboy, Feb. 2; Kerry Gow, 5.

OTTO GILSTRAP.  
Tacoma, January 16.—The extreme cold weather was bad for business at the local playhouses, but with milder weather and many legislators from Olympia in town to spend Sunday, the theatres are all doing record business tonight. The cold kept many away from the Jefferson presentation of Rip Van Winkle. Thomas Jefferson has improved greatly since his last appearance here and gave an excellent rendition of his famous father's play. The supporting company was a capable one. 16—The Devil's Auction. The same old show is on the boards tonight at the Tacoma, with Shore Acres, 17. The Strollers, 18; and The Alaskan, 23-24. The King and Queen of Gamblers at the Savoy had as many dramatic situations as lovers of melodrama could possibly wish. Miss Thornton, as the heroine, played her part in a finished manner, ably supported by Noel Travers as a Western gambler in a make-up much like his Rance in The Girl of the Golden West. Marie Van Tassel, Wm. Thorne, Carl Hinkley and Blanche Bryant add materially to the success of the production. Nothing that the Star Theatre has offered its patrons has pleased more than Mrs. Temple's Telegram, which was the week's bill. Miss Oswald, who wore some fetching gowns, was at her very best. Robert Lawrence as the husband and Allan Holluber as the prevaricating friend, made a lively pair and John McCabe as the butcher and Ed Lawrence as the hairdresser (the same role he played here last season with a road show), were comical in the extreme. Miss Cordray and Mr. Vané in small parts played their roles with the same excellence that characterizes all their work. Miss Robeson in a make-up that was ridiculously comical, created much laughter and her little scene with Mr. Holluber was one of the best bits of comedy in the play. The living room where the scenes were enacted was a very pretty bit of stage furnishing. Next week—Puddin'head Wilson, with Henry McKee in the title role. Tom Sullivan, well known here when with the Allen company, and Marie Van Tassel, who has been appearing at the Savoy, have been especially engaged for the production. At the Pantages, Thalers' dogs and ponies gave one of the finest acts of the kind seen here, the fox terriers being unusually bright. Hodges and Luncheon were truly funny, especially with their cat concert, and no better colored comedians have been seen at this house. The Hickman-Miller comedy of Twins, which employs five people, is a good act. The rest of the bill was ordinary. Jan. 18—Lewis and Lake musical comedy company, sixteen people; Stubblefield Trio, aerial trapezists; Clare Dagneau and Wilson and Murray, singers and dancers; Ross and Adams, German comedians; Phil La Tosca, juggler. Mr. George Keane, the popular singer of illustrated songs, has returned from California, and was again heard at the Grand Theatre this week, singing Tipperary. The military travesty, The Battle of Too Soon, by Halliday and Curley, was a sure cure for the blues and won much favor. Caron and Herbert, acrobats, offer some startling and eccentric stunts, their whirling somersaults being particularly well done. Earl Grudeller had four clever dogs who won much applause. Connolly, Weinrich and Connolly pleased with their singing and Margaret Severance and her company of five people in a sketch entitled New-Adams, made up an entertaining program of vaudeville. Jan. 18—Carlye, Moore and company; Geo. P. Watson and Little Florence; Leo Theodors, acrobats; Henry and Alice Carver, sharpshooting and juggling; Jack Cutter and Ida Boulden. A. H.

Sacramento, Cal., Jan. 28.—The stormy weather has interfered with the show business lately, although some good attractions have been presented. The biggest business ever done in the Clunie was the Ben Hur production, 15-16, many people coming from out of town to attend. Fifty Miles from Boston gave a fine show, 17. The Native Sons Minstrels had good houses, 18-19. Brewster's Millions drew big, 20. The Holy City gave a splendid performance, 24. The Clunie has been the following so far for February: E. H. Sothorn, 1-2; Thomas Jef-

## W. J. Holmes & Ivia Holliston

ONE OF THE BIGGEST LAUGHING HITS OF THE SEASON

Bell, Oakland, Jan. 13; Wigwam, San Francisco, Feb. 7.

## Mizunos

The MARVELOUS FOOT JUGGLER and His WONDERFUL ACROBATIC BOYS

At the National this week. Address, 1714 Post Street, San Francisco.

## M'le Summerville

and "COLUMBUS"

World's Greatest Dancing Horse. Owned and Managed by F. Haffley, S. & C. Circuit Time.

M. M. RILEY G. A. KIMLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for MADISON'S BIG BUDGET No. 11, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedies, a farce, a burlesque, hundreds of new stories, end gags, sensational recitations, etc. Price \$1. A GRAND OFFER. For \$1.00 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

shooters, were unusually clever. Jack Cotter and Ida Boulden were a big hit in Tacoma, and will be welcomed back. Their dancing and singing win them many admirers. George Watson and Florence Little, in their Matrimonial Bargain had a clean and amusing sketch, and Les Theodors, in their acrobatic stunts, pleased. Jan. 25: Lewis McCord & Co.; Art Adair; Marjorie Barrett, in imitations; The Three Van Die-mans, aerial gymnasts; Jarvis and Martin, comedy jugglers; Lukens Pony Circus, Mandel Lourie, manager of the Savoy Theatre Stock Co., is said to have failed to pay his players for the past week, and he could not be found today by the angry Thespians. Lourie appeared at the theatre last evening, after having been absent since Friday night, and is said to have escaped serious injury at the hands of angry creditors by a narrow margin. Following the alleged disappearance of Lourie, members of the troupe took charge of the theatre and have been running it. Members of the company said this morning that they would continue running the theatre until they "split loose" or "made good." One of Harry Lukens' seven performing bears, which appeared at the Grand Theatre several months ago, will have a "Made-in-Tacoma" wooden leg. The artificial limb has been built by the Tacoma Artificial Limb Company, 245 South D Street, and will be sent to Lukens, who is at present entertaining theatregoers of Southern California with his famous Patrons of the Grand Theatre will probably remember that the largest cost of the bear was minus part of a leg. Bruin lost his foot in a trap. The artificial leg is covered with hair and has real claws. The leg is so balanced that it will be difficult to tell that the performing bear has not four real for-sure legs.

A. H. Watsonville, Cal., Jan. 27.—Elleford Co., Jan. 14-16, to capacity business, notwithstanding rainy weather. Kidnaped, Dr. Bill, Cinderella and The Town Constable, all presented in the most libelous and comic manner. Stetson's Uncle Tom's Cabin Co., Jan. 21, to very poor business. This was of the awfully comic, cheaply acted type. The Ed Redmond Co. opened, Jan. 25, to good house. Business was good both Tuesday and tonight, and will probably be capacity before the engagement ends. The Redmond Co. presents good, clever people in well-mounted plays, and is one of the most popular companies that has ever appeared here. The Little Theatre continues with motion pictures, illustrated songs and vaudeville, to capacity business. The Blossom sketch artists, are the headliners this week.

F. J. BURDICK.





A scene in the powerful Eugene Walter play *The Wolf* which will be seen at the Van Ness Theatre next week.

## Ask Me!

A mental stomachic ballad, respectfully dedicated to those who have been there.

You ask me why I'm on the Wagon?  
What's the rush and what's the hurry?  
Simple the answer to one who knows  
"Omaha and Bill Murray!"

How oft have the agents landed there,  
Bright-eyed, ardent, without worry  
Who muttered palsied on going away—  
"Omaha and Bill Murray!"

Palsied, soused, and with fearful headache!  
Tongue with taste like polecat furry!  
Blear eyes that tell the old, old story!  
"Omaha and Bill Murray!"

With lips that jabber senseless twaddle,  
Hearts that beat in fearsome flurry!  
It's heaven to meet but hell to beat  
"Omaha and Bill Murray!"

You ask me why I'm on the Wagon—  
Ice-wagon, Ash-cart, Hearse or Surrey  
Simple the answer to one who knows  
"Omaha and Bill Murray!"  
—Sworn to by John F. Harley (in Kansas).

## Personals

CHARLIE WALKER, who has the theatre in Ventura, is very popular in that town, and he is turning his intimate knowledge of the show business to good effect. Ventura should appreciate his efforts.

OLIVER DOUD BYRON, who is playing John Burkett Ryder in *The Lion and the Mouse*, was a member of the company that was seen in *East Lynne* the first time it was ever produced on any stage, the premier taking place at the

Holiday Street Theatre, Baltimore, in the spring of 1861.

FRED LEE, who tried to make a show town out of Roseville Junction, threw up the opera house there last month, after a disastrous two or three months' trial. The usual reason was the cause of this—rental so high that it would make a manager hustle to pay a like amount in a city five times as big.

MARK HANNA, the proprietor of the Star Theatre, Monterey, has purchased the Sunset bill posting plant in that city and hereafter will conduct the business. Mr. Hanna is familiar with this line of business and will give the bill posting and distribution of advertising matter his personal attention. Mr. Hanna has been a decided success in Monterey and has a few surprises up his sleeve that will be of interest to the show situation in the Salinas Valley.

HENRY B. HARRIS, accompanied by his wife, will sail for Europe on February 18, touching at the Azores and Madeira, and, leaving the vessel at Gibraltar, will make a tour of Spain, afterwards visiting Nice, Monte Carlo, and then proceeding leisurely through France, will arrive in London the latter part of March, in order to be on the ground to prepare for the London engagement of Rose Stahl in James Forbes' comedy, *The Chorus*

Lady. It was Mr. Harris' original intention to make a trip to Japan and the Orient before proceeding to London, but on account of the postponement of the engagement of *The Third Degree*, which was originally booked at the Hudson Theatre for January 4, and which has been changed to February 1, Mr. Harris has been compelled to forego his long-cherished plan to visit the Orient.

WILL OPEN ABOUT APRIL 1st

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE  
The Only Good One-Night Stand between  
San Francisco and San Jose.  
Capacity, 600. Write for Open Time  
CHAS. E. HART, Manager

## SCENERY The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in  
America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES  
Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

## Theatrical Dressmaker and Costumer

A large assortment of made-up wardrobes for stage, also orders taken. 11 Jones St., room 515.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for **The Great Northern Film Co.** All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13 1/4c M; roll tickets, 12 1/4c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrius Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

**PACIFIC COAST FILM EXCHANGE**  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

## The Theatrical Hotel of Los Angeles



## King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

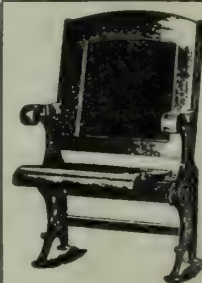
660 Guerrero Street, Bet. 18th and 19th

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.



Opera, Folding and  
Assembly

## Chairs

Full Line

See Samples at

141 to 145

Grove Street

SAN FRANCISCO

The

Whitaker & Ray Co.

## No Pirating

OF

## Morrison's Faust

As I have secured the rights to Morrison's *Faust*, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.



## The San Francisco Opera Company Returns to Seattle and Pleases

SEATTLE, Jan. 25.—MOORE THEATRE—Mme. Gadski packed the house last Saturday evening to a more than appreciative audience. Mme. Gadski was at her best and very graciously repeated every encore. Ben Hur opens tonight for the entire week. The advance sale of seats have been enormous.

GRAND OPERA HOUSE—The popular San Francisco Opera Company, with many of the old-time favorites and some new personalities that urge attention, arrived at the

Grand yesterday, producing The Strollers, and which will run for the entire week. A big audience extended the glad hand to Teddy Webb last night, and Frank Bertrand, Russell Powell and Eugene Weiner were also included. In fact, all the familiar faces in the ensemble came in for their share. Amy Leicester, being the only feminine portion of the Healy forces to return, was received like a long-lost sister, and the two new members, Evelyn Kellogg and Lucille Palmer, were made to feel at home. The Strol-

lers is the best thing that the company have produced in this city for some few years, and has a splendid chorus to back up the principals. Tonight is Elks night, and in compliment to J. Russell Powell the theatre will be decorated the purple and white of that order. A large number of the seats have been reserved and Mr. Powell's friends will be there in force.

SEATTLE THEATRE—Jane Eyre is this week's attraction at the Seattle, and the company is a good one. The piece is well staged and dressed and the most cheerful piece of news is that the same company will stay over for another week, playing Thorns and Orange Blossoms.

LOIS THEATRE—The Pantages stock company is this week producing The Judge and the Jury. The play presents a large number of characters and they are all well interpreted. Mr. Frawley handles the leading role with his usual ability, and Miss May is exceptionally good in all scenes. The entire company did good work, Sheffield and Longsdale being especially effective.

ORPHEUM THEATRE—The Orpheum still continues to be one of the biggest drawing cards in the city, opening with an entire new bill weekly. This week's numbers are: Imro Fox, the unique comic conjurer and deceptionist; At the Sound of the Gong, a dramatic incident; Bill Gaston and Ethel Green in their sketch, Spooneyville; Tony Wilson and Mme. Heloise, in their bounding mat act; the Amoros Sisters, in their Parisian novelty gymnastics; Claudius and Scarlet, expert banjoists; Armstrong and Verne, a quaint pair of Australian entertainers, and a new set of motion pictures.

E. MORGENSTERN.

### Socialistic Play

Upton Sinclair, the novelist, whose play, Prince Hagan, was a failure, will make a new departure in presenting to the public the Socialistic policies he supports through a dramatic company he will put on the road. The company will consist of actors to be selected and drilled by himself in three one-act plays he has written on socialistic lines. One of the plays is entitled John D., and Sinclair has advertised for an actor whose physical and facial appearance resemble those of the oil magnate to take the title role. "I think it will prove an interesting venture, as there has never been a socialistic theatrical company on the road, so far as I know," said the author. "The characters in the play to which the advertisements refer are entitled John D. and The Author. The scene is a beach in Southern California. The presentation of John D. is thoroughly good-natured—in fact, much more sympathetic than any other I know of. John D. is greatly interested in the socialistic view of himself—he is astonished to find there is one person in existence who appreciates his perplexities and regards him as a benefactor in the community. His ardor chills very suddenly, however, when he learns how the concentration in industry he has effected makes it easy for the people to take his money away from him. In the end he is left appalled be-

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

fore the vision of the impending revolution."

Chas. Erin Verner writes: Antioch, Cal., Jan. 25. We were to play Rio Vista, 2 nights, but got a big flood instead, and no show till tomorrow evening. As the sunshine remembers the flowers, as the seal remembers his path through the ocean, as the bee remembers the honeyfilled bowers, as the sea remembers its undulatory motion, and so I will always remember thee. The rain is only like broken patches now of bad weather, and I think it has begun to clear, which will be very nice for us unwilling voyageurs, don't you know. Berch sends his best regards. He has just returned to the show for a day, having been ahead. We play return date to Coalinga by request, also play Fresno and other places which to remember are confusing to a young mind like mine. I am getting all the fun available here, which is to be found standing on the bank of a mud-mixed river, watching things float by that should be on terra firma, such as dog-houses, pigpens, sections of fences, frontier lavatories, hats, caps, general merchandise and defunct specimens of the cat, dog, sheep and rat families, floating onward to the beautiful land of I-don't-know-where. Au revoir! G'luck!

### Wanted

When in Southern California write the EMPIRE THEATRE, SAN DIEGO. Good acts and singers wanted at all times. Salary no object. Address H. H. BOSLEY, Manager.

### WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

### NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



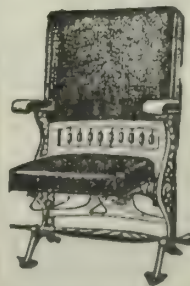
### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Majestic Theatre ....Chico....

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



### C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 Polk St., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

## Monroe Salisbury

Leads

Mrs. Temple's Telegram

# MARDI GRAS

January 6th to February 23rd

## AT NEW ORLEANS SUNSET EXPRESS

Takes you direct without change to the great carnival through orange groves of Southern California—the cotton and rice fields of the balmy South.

Drawing-room sleepers; berths; sections; drawing-rooms. Dining service unequalled; observation car; open air rotunda; ladies' parlor; gentlemen's cafe; library.

Personally conducted tourist excursion parties to Chicago, St. Louis, Cincinnati, New Orleans and Washington every week.

Write for special round trip rates and booklet, "Wayside Notes Along the Sunset Route. Tells in detail of the attractions of the Sunset Route.

## Southern Pacific

# PUBLIC SALE

## The Greater Norris & Rowe ∴ Circus ∴

On FRIDAY, JAN. 29th, at 10 A. M., at the SHOW'S WINTER QUARTERS, SANTA CRUZ, CALIF., J. F. Geisler, Trustee in Bankruptcy, will sell at public auction the following circus property:

23 RAILROAD CARS, 39 HEAD BAGGAGE HORSES, 18 HEAD RING STOCK, 30 PONIES, 4 ELEPHANTS, 8 CAMELS, 1 ZEBU, 1 LLAMA, 1 FALLOW DEER, 4 LIONS, 1 LIONESS, 1 TIGER, 1 TIGRESS, 1 BEAR, 1 HYENA, 1 JAGUAR, 1 LEOPARD, 5 MONKEYS; ALL BAGGAGE, CANVAS, POLE AND PROPERTY WAGONS; ANIMAL CAGES, TABLEAUX AND BAND WAGONS; LIGHTS, TENTS, POLES, STAKES, ROPES, WARDROBE; IN SHORT, A COMPLETE 23 CAR CIRCUS.

For further information write or wire J. F. GEISLER, Trustee in Bankruptcy, Santa Cruz, Calif.



Charles Frohman's next American production will be The Happy Marriage, the newest comedy by Clyde Fitch. Mr. Fitch describes The Happy Marriage as "his first serious comedy since The Truth." As usual with him in the presenting of all his plays, Mr. Fitch is taking an industrious hand in the staging of his new comedy. Doris Keane and Edwin Arden are among the players in the cast of The Happy Marriage.

It was made public last Tuesday that after five years of litigation settlements had been made in the cases of thirty of the deaths caused by the Iroquois Theatre fire in Chicago. It is stated that \$750 a case is to be paid.

At Liberty  
**A LIVE ONE**  
Charles Armand, Advance Agent. No Brush.  
152 Oak Street, San Francisco.

**GEORGE W. CALVERT**  
Arthur Cunningham Co.—On Tour  
Care of **Dramatic Review**

**WARDA HOWARD**

Leads  
Lyric Theatre, Vancouver, B. C.

**FRED S. CUTLER**  
At Liberty  
Agent or Manager—Just closed with Richard Jose, after a season of 40 weeks  
Care of **Dramatic Review**

**ALFRED J. LAPWORTH**  
Scenic Artist  
At Liberty  
Care **Dramatic Review**

**MARJORY DALTON**  
Second Business and Singing Specialties  
James Keane Company

**EDGAR R. SINCLAIR**  
Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

**MINA CROLIUS GLEASON**  
Baker Stock, Portland.

**PIETRO SOSSO**  
Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

**GEORGE R. MATISON**  
"The Cowboy," in The Lieutenant and the Cowboy  
Care of **Dramatic Review**

**GEORGE S. HEERMANCE**  
Scenic Artist  
Theatre Jose, San Jose

**FRANK A. BONNER**  
Comedian and Characters  
**Dramatic Review**

**CHESTER STEVENS**  
Blunkall Co., Long Beach

**JULIETTE CHANDLER**  
Singing and Dancing Soubrette  
Margarita Theatre  
Eureka

**EDESSE FOWLER**  
Emotional Leads and Seconds  
At Liberty  
Care Hotel Dale, S. F.

**ARTHUR SHEPPARD**  
Scenic Artist  
Care **Dramatic Review**

**DAN KELLY**  
Comedian  
Care **Dramatic Review**

**ARNOLD DUDLEY**  
Comedian  
Yankee Doodle Boy Company  
Care of **Dramatic Review**

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care **DRAMATIC REVIEW**

## KERNAN CRIPPS

Leading Man

At Liberty

Care **DRAMATIC REVIEW**

## Ralph E. Cummings

Care of **Dramatic Review**.

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



## Mona E. Anson

Engaged

Central Comedy Co.

## Virginia Eames

Soubrette and Emotional Ingenue

James Keane Co.

## Harry J. Kennedy

Engaged

Central Comedy Co.

## Orville Bunnell - Camille Kearns

Business Manager

Soubrette

At Liberty

Care of **DRAMATIC REVIEW**

## Millar Bacon

Leading Man

James Post Co.

Care **DRAMATIC REVIEW**

**EDWARD B. LADA**

General Music Director  
for Belasco & Mayer

**A. BURT WESNER**

Alcazar Theatre, San Francisco

**TEDDY WEBB**

Comedian, San Francisco Opera Co.  
Direction John Cort

**HARRY J. LASK**

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

**HARRY MARSHALL**

Scenic Artist

At Liberty  
Care **Dramatic Review**

**GEORGE SAUNDERS**

Characters, Comedies, General Business  
Care **Dramatic Review**

**MINOR REED**

Scenic Artist

At Liberty  
Address **Dramatic Review**

**GEO. H. VON BLIX**

Valencia Theatre, San Francisco

**AL. G. FLOURNOY**

Comedian and Producer  
Address **Dramatic Review**

**Howard Foster**

With Jessie Shirley, Auditorium  
Theatre, Spokane, Wash.

**CARRIE CLARKE WARDE**

The Cook Lady  
Orpheum Circuit  
Los Angeles

**GILMORE WALKER**

Stage Manager, Arthur Cunningham Co.,  
on Tour  
Care **Dramatic Review**

**ELIDA VAN BECKER**

Soubrette and Ingenue  
Walter Sanford's Dramatic Co.



**EDDIE Mitchell**

Juveniles

Post Company  
Jose Theatre, San Jose

**EARLE GARDNER**

Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

**ARTHUR HILL**

Character Comedian  
Richard Jose Company. Permanent address  
437 Nineteenth St., San Diego

**MARY HARVEY-BARBOUR**

Leads (Versatile)  
3d Ave. Theatre, Seattle

**WILLIAM MARION**

Leads and Heavies  
Care **Dramatic Review**

**HERMAN HELLER**

Musical Director  
Valencia Theatre Social engagements filled

**MILDRED FITZGERALD**

(Formerly "Little Mildred," with  
T. D. Frawley)  
Soubrette and Ingenue Novelty, Fresno

**MARION TIFFANY**

May Nannery Co.  
On Tour  
Care **Dramatic Review**

**MAXWELL ALEXANDER**

Scenic Artist  
Care **Dramatic Review**

**GEORGE W. STANLEY**

Characters  
Care Empire Stock Co.

**FREDERICK GILBERT**

Leads and Heavies  
Pickwick Stock, San Diego



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**Del S. Lawrence Co.  
Garden Theatre, San Jose**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**In Stock—Portland, Ore. *The Bungalow***Robert Leonard**Valencia Stock  
San Francisco**Harrington  
Wheeler**Just closed an eight months' successful season with our own company. At  
liberty—stock or production.**Metta  
Chamberlain**LEADING BUSINESS  
Address, Dramatic Review.**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**Character Comedian Leading Woman or Heavies  
At Liberty Care DRAMATIC REVIEW  
461 Eleventh St., Oakland. Phone 3431 Oakland.**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**L. VICTOR—Gillard—MAY ROBERTS**Strong Dramatic Characters Emotional, Leads and Heavies  
Mrs. Temple's Telegram**Thurlow White**Leading Man  
Girton Stock Company, Eureka**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**LEADING WOMAN  
Richard Jose Company Care DRAMATIC REVIEW**Al Hallett**

Myrtle Vane Co. Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW**Charles E. Gunn**Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW**Walter H. Newman**LEADING BUSINESS  
Re-Engaged Richard J. Jose Co.**Graham Earle**Stage Director  
Rosabel Leslie Co., Tucson, Ariz.**J. Lionel Swift Daisy A. Swaybel**Comedian Soubrette  
At Liberty Care DRAMATIC REVIEW**Harry C. Bradley-Lurelle Waters**Light Comedy and Characters Heavies and Characters  
At Liberty Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



## Alcazar

The Crisis, which is announced as the Alcazar's attraction for the coming week, is a dramatization of Winston Churchill's famous story. It deals with that intense period of American history at the time of Lincoln's first election to the presidency, when the Civil War began, and the scenes are laid in the city of St. Louis, then in a state of ferment. According to the story, of which the play is the pith, The Crisis is the crucial period of a nation and of two lives, and the audience is made to feel it by the power of the gifted author, and the clever, artistic manner in which the creations are wrought out by the Alcazar company of actors and actresses, who stand at the topmost round of their profession. The play, though in the hotbed of it all, is not in any sense what is familiarly known as a war play, being merely in the atmosphere of and intensified by its near presence and suggestion. In the costumes of half a century ago, and with such sterling dramatic material to interpret, the Alcazar players can be depended upon to make The Crisis an exceedingly interesting offering.

## Orpheum

The program at the Orpheum for the week beginning this Sunday matinee will reach the highest possible standard of vaudeville excellence. Johnnie McVeigh and his College Girls will present an act specially originated for them by B. A. Rolfe, called An Incident in a Dormitory. McVeigh is a capital comedian and the four handsome girls who support him are excellent singers and dancers. Leander de Cordova, a magnetic and popular actor, will with the assistance of a sterling company appear for one week only in a thrilling dramatic incident, entitled Wireless. Frank Byron and Louise Langdon will introduce a new edition of their famous skit, The Dude Detective. Seldom's Venus, which is considered to be the finest exhibition of living statuary ever witnessed in Europe, will be seen for the first time in this city. The Venus is the chief of a series of groups reproducing such masterpieces as Samson Bound, Reaching the Winning Post and The Fountain. Charles Wayne of comic opera popularity, with the assistance of Gertrude des Roches, will appear in a tabloid musical comedy, called The Morning After. Paul La Croix, an eccentric comedian and juggler, will appear for next week only, which will be the last of the Murray Sisters and those wire walkers, the Harvey Family. A series of motion pictures, specially imported for the Orpheum Circuit, depicting scenes of the recent Italian earthquake, will conclude the performance.

## Valencia

When Knighthood Was in Flower, staged and costumed in sumptuous fashion and splendidly acted, will be presented for the last times this Sunday afternoon and evening, and on Monday night the versatile members of this hard-working stock company will take a long jump from the sock and buskin period of King Henry VIII and come to the extremely up-to-date time of A Contented Woman, Charles H. Hoyt's great satire on woman suffrage. The action takes

place in Denver, where members of the fair sex are allowed the ballot. As the politically inclined wife, Blanche Stoddard will have a distinct opportunity to shine in her own winsome way, and as her husband, Benton Holme, Thomas MacLarnie will have a lively and congenial role. Charles Dow Clark will have a part that fits him like a glove in henpecked Uncle Toby, and Lillian Andrews will also revel in Aunt Jim. Reginald Travers will be Vandyke Beard, a colored butler, and will sing The Best I Get Is Much Obligated to You, assisted by two young ladies. Other specialties will be contributed by Gerald Harcourt, Grace Travers and Antoinette Crawford, and all of the capable members of the Valencia stock company will be at their best in the crisp, marked Hoyt type of characters in A Contented Woman. Herman Heller and his orchestra of soloists promise an unusually interesting musical program, and the production will be up to the high standard established by the Valencia management. The Prince Chap, which will serve to introduce Mace Greenleaf, the new leading man of the Valencia stock company to a San Francisco audience, will follow A Contented Woman.

## American

Thomas Jefferson will be seen in his characterization of Rip Van Winkle for the last times this Saturday afternoon and evening, and at the Sunday matinee Corinne, the peerless singing comedienne, who has a remarkable record of brilliant achievements in farce, musical comedy, comedy drama and comic opera, and who is a great favorite in San Francisco, will begin a week's engagement in the musical play, Lola from Berlin. The lyrics and music are of the liveliest and catchiest style imaginable. The company engaged to support Corinne includes such well-known musical comedy artists as Mark Sullivan, Hazel Carlton, Franklin Vail, Henry Carl Lewis, Lillie May White, Osborn Clemson, Anna Mortland, Stephen Stott, Adele Irish and Pearl Revare, together with a comely chorus of singing and dancing girls. Corinne will be followed at the American by a lavish production of Martin V. Merle's powerful love story of early Rome, The Light Eternal.

## Spotlights

The Josephine Duffrey Company, after four weeks of rain ever since they landed in the State, are laying off in San Francisco, enjoying the present period of sunshine.

Great credit is due the various vaudeville artists and members of the Shirley Company who so generously donated their services for the benefit held January 15th at the Spokane Theatre for the relief of the Italian sufferers. Managers Muller of the Orpheum and Walker of the Pantages are also deserving of

mention for their work and efforts to make the Spokane benefit a great success.

The Moore Stock Company, well known in Utah and Nevada, produced the melodrama, While the City Sleeps, at the Utahna Theatre,

Ogden, week of January 17th. In the company are: Seldy Roach, Harry G. Roscoe, Fred'k Moore, Frank L. Whittier, Pearl Ethier Moore, Wm. S. Donovan, Ira E. Earle, Joan Storm, Amie Ince and Jas. Blunt.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## At Liberty

## Leslie King

Characters

1626 O'Farrell St., S. F.

## AT LIBERTY

## A RESOURCEFUL Business Manager

Can be secured for road or house. Three years with last company. Address W. E. B., Dramatic Review.

# Through Tropic Climes

## Atlantic Steamship Lines New Orleans-New York Service

In connection with the Sunset Route Between San Francisco-Los Angeles and New Orleans.

Largest American coastwise steamers—elaborately furnished staterooms—electric lighted throughout. Perfect dining service.

First cabin, \$35.00; round trip \$60.00  
Second cabin, \$27.50. Includes berth and meals en route.

SEE AGENTS

# Southern Pacific

## FOR RENT

By the Day, Week or Month

VICTORY THEATRE - - - - SAN FRANCISCO

For Terms, etc., Inquire at Pantage's Empire Theatre, Sutter St., San Francisco



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, February 6, 1909

No. 24—Vol. XIX—New Series



Beatrice  
Nichols



## Big Comedy Season in Process of Incubation

The presence of Arthur Williams here, ahead of *The Wolf*, recalls most vividly some of the most pleasant memories connected with San Francisco theatricals. Mr. Williams first struck San Francisco some thirteen years ago with *Hotel Topsy Turvy*, which was a laughing conglomeration headed by Eddie Foy and Bertie Fowler. So well did that venture of musical comedy pan out that some three years later he piloted to the old California the most celebrated company of farceurs and entertainers ever known here. What a grand collection that was, and what a fruitful season in a financial way resulted! Probably never before was gathered such a galaxy of performers of the first water. There were Mathews and Bulger, Tony Hart, John Dunne, Walter Jones, May Marble, Norma Whalley, Bessie Tannehill and a lot of others whom we do not just now recall. It would be impossible now to get together such a company at salaries that would give the management a chance to live. San Francisco will never forget that aggregation nor the nerve and initiative that prompted John W. Dunne to risk so much in bringing them here. Years have passed and the memory of that season is still fresh with us. Last year Mr. Williams, who had been longing to try out the musical and comedy taste of the Coast reappeared, with no special booming or trumpeting, bringing with him a bright musical farce called *Dream City*. It proved to be a hummer, the best musical show of the season and it was a big winner everywhere. It was another success for John W. Dunne. People all along the line kept asking Mr. Dunne to come again, and soon, for he seemed to possess the knack of knowing exactly what our people wanted, and his selection of players could always be depended upon. In *Dream City* there were Little Chip and Mary Marble, Bob Hearty, Johnny Johnson, Dan Marble, May Franchonetta, Susie Rocamara, and a splendid chorus. It was a dream of a show. Mr. Williams, since arriving here, has been besieged on every hand to take up the matter of a big revival here of the shows that Mr. Dunne has been identified with and he has already gotten into communication with Mr. Dunne, who has expressed a willingness to bring West this summer a great aggregation of farce comedy stars and revive *A Milk White Flag*, *George Ade's A Night of the Fourth*, *Dream City* and a host of others that are great American comedies, and he is ready to bring many of the originals in these plays with him. Could he be induced to do this, what a summer for us—with say four weeks in Seattle, two in Portland, eight in San Francisco, and six in Los Angeles.

## Play Stopped by Queen of Earth

Los Angeles, January 24.—While the chimes were ringing out the hour of 12 o'clock and the prince was hunting vainly for the fleeing

Cinderella at the fairy extravaganza at the Auditorium Theatre yesterday afternoon, the big audience was treated to a specialty which was new down on the bills nor provided as an extra turn by the management. Cinderella had disappeared, running with all her might to get back to her rags and hearthstone, and the prince with the glass slipper was rushing around trying to find this mysterious "ladye of high degree," when there stalked on the stage a fair young woman clad in conventional street costume, who held up her hand and commanded the performance be stopped. The young women and men who were taking part in the performance are not trained to meet emergencies like this, and they stopped as if rooted to the stage. Their lines were forgotten, the prince dropped the glass slipper, which wasn't glass at all and consequently didn't break, and the chorus scattered to the wings like the frightened fairies they represented. Only the orchestra of trained musicians kept right along, and this alone held the audience in check. "I am the queen of the earth and the handmaiden of heaven," announced the young woman, "and this unholy performance in a holy house must stop. There is but one consideration whereby it can continue, and that is that I be put in charge of it." By this time the stage manager and a number of stage hands had collected their wits, and the young woman was hustled further back in the wings and the police telephoned. Before the patrol wagon arrived, however, the young woman had escaped by the stage door, and when the officers arrived she was found in Central Park and was taken to the detention ward of the receiving hospital, where Dr. Sumner J. Quint examined her and signed a certificate of insanity. The unfortunate young woman is Miss Ollie Hurst of 2119 Brandon street, Edendale, a painter of china, who from overwork and the constant reading of religious articles has become demented. It is believed a few months' rest will restore her to full health.

## Wants Edna's Auto

NEW YORK, Jan. 27.—Charles E. Littlefield, trustee in bankruptcy for A. O. Brown & Co., the defunct brokerage firm, filed papers in an action in the Federal Court today against Edna Wallace Hopper, the actress, and A. O. Brown, asking the defendants to account for the value of an automobile and a life insurance policy, and for judgment to that amount. The automobile is valued at \$7,500 and the policy was \$25,000. Mr. Littlefield says these things were given to the actress by Brown without proper consideration.

## Back Wall of Grand Theatre of Sacramento Falls

A portion of the back wall of the Grand Theatre on Seventh Street, K and L, Sacramento, fell Monday afternoon upon the stage, smashing scenery and sending a cloud of brick dust and mortar into the theatre. Four employees of the playhouse were the only ones in the building at the time. They state that when the crash came it shook the entire build-

# ROSENER'S

STOCK-TAKING SALE FOR

## 10--Days--10

### Reduction in Everything Except the Quality

COR. VAN NESS AND EDDY

ing and sounded like an explosion. A member of the Buster Brown company named Dwyer, who plays the part of Tige, was hit in the face by a small piece of flying brick, but was not seriously injured. He was standing at one end of the room by a mail box and when the crash came ducked out of the door, not quite soon enough, however, to escape being hit. Charles Sovereign, the property man, had just gone into another part of the building for a broom. His escape seems almost a marvel. Just a second before the wall fell he was standing directly under it. Mike Smith, one of the owners of the building, was also on the stage. He was standing near the footlights and escaped being hit by the falling bricks only by jumping into the orchestra pit. That none of these men were injured seriously is considered marvelous. Heavy south winds that have been blowing for the last few days are said to be the cause of the trouble. The Grand Theatre is so situated that the back of the building is almost entirely exposed to the wind and rain. The part of the wall that fell was just where the sheet-iron extension roof is joined to the brick. There was not a brace of any kind on the inside or outside, and the whole section of the building over the stage is almost without support. Proprietor Godard of the theatre stated that he would continue the show without delay in the Acme Theatre next door, which has been run by him as a motion picture house for the last six months. He said that he could not estimate the loss, but thought it would not be heavy. A great deal of the scenery was ruined. He said the Grand would not be used for vaudeville performances any more, but the Acme would be utilized instead. The stage of the theatre is to be enlarged and prepared for the Del Lawrence Stock Company, which will open there some time next month.

## Spotlights

The Half-Breed, a striking story of life in Arizona, by Oliver Morosco and Harry Cottrell, and in which Mace Greenleaf, the new leading man at the Valencia scored a great hit in Los Angeles, is booked for an early presentation at that playhouse.

The Del Lawrence Company, after their week at the American Theatre, will return to San Jose. They decided not to fill the time in Sacramento at the Grand after the

back wall fell down, and having lost out on a proposed invasion of Seattle, there was only San Jose to fall back upon.

The County Chairman, which will follow *The Prince Chap* at the Valencia Theatre, and which will undoubtedly reduplicate the success of *The College Widow*, *George Ade's* other comedy, which broke all records during the holidays, will have another assortment of capital characters for the members of the stock company. Charles Dow Clark is already hard at work on the part of *Sassafras*, the colored politician, and Helen Lackaye will have another part equally as strong as *Flora Wiggins*.

John Drew will bring *Jack Straw* to the Van Ness Theatre in the spring. He will be accompanied by all the members of the cast that appeared with him during the New York run of the play.

The Red Mill will be an early attraction at the Van Ness Theatre. Charles Dillingham will send a big cast and an elaborate production for the engagement here.

There will be one matinee only of *The Wolf*, and that will be given on Saturday.

Clyde Fitch's comedy triumph, *Girls*, will be here a short time hence.

A dramatization of *The Spoilers*, one of the most widely read novels of the day, will be presented at the Valencia Theatre shortly.

Richard Carle, the comedian, author and composer, will make his first stellar appearance in San Francisco on March 20th, when he comes to the Van Ness Theatre with his new musical comedy, *Mary's Lamb*. It is fully fifteen years since Mr. Carle was on the Coast. When he was last here he was playing minor roles with James T. Powers in *A Mad Bargain*, and with the late Peter F. Dailey in *A Country Sport*. However, he is known here through *The Tenderfoot*, *The Mayor of Tokio* and others of his musical comedies. He will remain two weeks at the Van Ness, then making a tour to the north, to return to Chicago Memorial Day in a new musical comedy, *The Hurdy-Gurdy Girl*.

The Valencia Theatre management is making great preparations for a stupendous production of *Barrie's* delightful fantasy, *Peter Pan*, next month. Lloyd Carleton, former stage manager for Maude Adams, and patentee of the flying devices used in the play, will be brought from New York especially to produce the piece, and Tony Kenner, the house electrician, who acted as head of the lighting department during *Miss Adams' tour*, promises that the effects in his department will be perfect.



# Willie Collier Writes a Criticism

WE went to see Miss Billie Burke in Love Watches last Thursday afternoon as a critic. WE sat through the entire play, but in all other respects WE were a critic. WE even read what all our other brother critics—from the Dean to the property man with the company—wrote about Love Watches before writing our own notice. WE agree with the Dean that there is visible at the Lyceum Theatre—an institution whose function is partly educational, partly recreative and partly neither—an entertaining fabric that has entered upon a career that promises continuance. That's perfectly true. The last metropolitan performance will be given next week. But the audience were well pleased. The comedy looks like a success (*Herald*). WE have no hesitancy in declaring Love Watches in every respect better than the Waterbury's. It is the best comedy New York has seen since The Patriot. In fact, it is another Patriot—almost. Further than this WE do not care to go. Lack of space prevents us from going into the details of the performance. Its success (*Herald*) is not to be wondered at. It was produced before a large and appreciative audience by a rising young manager (about 6 A. M. every morning); it is acted by a rising young actress; it could not be brighter if it were subjected to rising sun stove polish. Further than this WE do not care to go. There were frequent cries of "author," "author"—after the third act, but WE never moved a hair. In reviewing the play from London last summer WE prophesied its American success (*Herald*). We said then that Charles Frohman would make no mistake in presenting Miss Burke in Love Watches in America. WE believed so then: WE believe so now. WE are glad WE believed so then and now because WE believe that Charles Frohman as a rising young manager should be encouraged. As further encouragement WE tell him—reviewing the play from America—that it will go well in London. WE have no reason for believing so; but WE tell him so just the same. Further than this WE do not care to go. On the other hand, what has Charles Frohman ever done towards encouraging the native drama of Iceland? Dramatic material is lying all around us. It lies so much that it looks as if it will never get at the truth of the matter. But about Love Watches. It is said to be an evening's entertainment in four acts. That shows its inferiority to The Patriot, which accomplishes the same thing in three acts. The story of Love Watches has already been told in these columns. Neither time nor space nor city editor will permit us to go into it again. Jacqueline Burke is supposed to be engaged to Abbe Crompton. In this scene Miss Burke's successive manifestations of pity and fear for the poor broken-hearted poet were perhaps the best examples of the scene painter's cleverness with his brush and the expense account to be found in any play now current in New York—except The Patriot. Further than this WE

do not care to go. The second act reveals Miss Burke's name printed on the program "Billie" Burke (sic 'em). WE take this opportunity to point out the inadequate service done by Miss Burke in placing her before the public. Why should Charles Frohman in this enlightened twentieth century and in a theatre close to the great white way advertise Miss Burke as "Billie," instead of adopting the more dignified form of William Burke? Does Mr. Frohman announce "Billie" Gillette," "Billie" Collier or "Billie" Crane? True, some years ago there was a "Willie" Collier, but if the well-known star and co-author of that justly celebrated joke—The Patriot—has with stellar honors grown from "Willie" to William, why should not as much be done for "Billie" Burke. Further than this WE do not care to go. Perhaps the most touching scene in Love Watches, and surely the one most dexterously handled by Miss Burke, is that which opens the second act. Her Mrs. Newlywed passages in that act are undoubtedly the most amusing tid-bits to be found anywhere in the modern drama—barring certain similar trifles in The Patriot. What could be neater than Miss Burke's googley-goo reading of the lines spoken to Mr. Newlywed—"Kiss me because we did not see Naples on our honeymoon"; or that other stirring speech in the same scene but in another act—"Kiss me because we did not see The Patriot?" The intense realism, the successive cadences of anguish and joy, the tender pathos, the rhapsodic delight with which Miss Burke delivered that speech will long remain in the memories of all playgoers—who have seen The Patriot. But further than this WE do not care to go.

## Sequel to The Squaw Man

Edwin Milton Royle has just completed a sequel to The Squaw Man, which he has called The Halfbreed. It will be remembered that in The Squaw Man the Indian wife and mother kills herself and the English father and the little boy go back to England to assume the title and estates of a baronet. The Half Breed takes up the fortunes of the little son. When the play opens he is a grown man and an English earl. The Indian blood in his veins makes him long for his native land, and finally he deserts his father's land and title and goes back to the plains of the Southwest, from which his father had taken him so many years before. We wonder what Ollie Morosco will do with this appropriation of his title. Mr. Morosco is the owner and co-author of the most successful Western play ever written by Western authors and it is always a big money maker. It is the original Half Breed.

## Edna Wallace Hopper Settles

George and Robert Barrie of San Francisco on January 23 released an attachment, dated July 20, 1904, held against Edna Wallace Hopper, on

### The Elleford Company

For 1908-09 — All Royalty Plays


**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUSE** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.



**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stage House

Hamburger's **MAJESTIC Theatre**  
The Handsomest in the West  
Cost \$300,000.00

The **Garrick Theatre**  
San Diego, Cal.  
**MOROSCO & WYATT**,  
Lessees and Mgrs.

HOME OFFICE  
**BURBANK THEATRE BUILDING**  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

**Ready for Stock**

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

**TWENTIETH ANNUAL TOUR OF THE WORLD**  
Of the Greatest Living Irish Character Actor

## Charles Erin Verner

In His New Versions of  
**Shamus O'Brien and Robert Emmett**  
And an Excellent Supporting Company

Warning.—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.  
**CARL BERCH**,  
Manager

property near Oakland. Miss Hopper succeeded as heir to the estate of Josephine Dunsmuir, her mother, near San Leandro. After Josephine Dunsmuir's death it was found that tradesmen held bills against her, aggregating \$836. The bills have been pending ever since and Miss Hopper has just presented payment for them.

A Stubborn Cinderella, although by the authors of The Time, the Place and the Girl, The Girl Question and Honeymoon Trail, is an entirely different class of entertainment than its predecessors. Its characters are drawn from more pretentious walks of life, its scenes are laid in a different class of society, and even its musical numbers are more ambitious than in the former plays by these authors. It will soon be a Van Ness attraction.

H. Lewin      H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

**NEW CONCORD THEATRE**  
Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

**WOODLAND Opera House**  
WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

**NEW DIAMOND THEATRE**  
BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager

The coal mine town.  
seats 500 people; rental, or share.  
For information apply to J. M. Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

**BARCROFT Opera House, Merced**  
Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
Rental or will play first-class companies on percentage

**FARRAGUT Theatre**  
Vallejo, Cal.  
**WM. T. O'DONNELL**, Lessee and Mgr.  
(The Navy Yard Town.) 3,000 employees; population of town is 12,000; monthly pay-roll, \$200,000. Good shows can get big money.

**Slightly Worn Wardrobe FOR STAGE PURPOSES**  
Ladies' Hats, Gowns, Shawls and Opera Coats; good Men's Full Dress Suits.  
**H. JACOBS**, 1011 Broadway, N. Y. City.

## Grand Opera House Black Diamond California

The only legitimate house in this district.  
2500 population; an extra good show town.  
Seating capacity, 650.  
Rent or Share.  
**M. SIRE**

# WIGS

**ALL MAKES, GREASE PAINTS, POWDERS, ROUGE**  
Largest Line on Pacific Coast. **MAKE-UP BOXES, PLAY BOOKS**  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Personals

JAMES G. MORTON, after a surgical operation at St. Joseph's Hospital, Tacoma, Wash., is now convalescing at that institution.

ANNIE YEAMANS is dangerously ill of pneumonia at her home in New York. Her advanced age, 73, is causing her friends much anxiety.

EUGENE WALTER, the author of Paid in Full and The Wolf, has turned out another success in the play called The Easiest Way. It has been produced by David Belasco.

LOUIS A. ELLIOTT, who has had the song-book privilege with the Georgia Minstrels the past season, left the show at El Paso and went to a hospital there for a while. Later he was taken to Chicago to await an operation.

BLANCHE HALL, who was such a favorite at Morosco's Burbank Theatre in Los Angeles for about four years, is to return there. Miss Hall will probably begin her new engagement on February 8, opening in Maude Adams' play, Peter Pan.

MACE GREENLEAF, the new leading man of the Valencia stock company, has arrived in San Francisco and is ready to begin rehearsals on The Prince Chap, the idyllic play by Edward Peple, author of The Love Route, and in which he will first face a local audience.

AN elaborate and handsomely appointed breakfast will be given Sunday at the Bohemian Club, complimentary to E. H. Sothorn. A majority of the members of the club have subscribed toward the affair, and it promises to be memorable in the annals of the club as a typical Bohemian affair. It will take place at 1 o'clock, and Dr. J. Wilson Shiels, the clever president of the club, will preside as toastmaster.

## American

The comedienne, Corinne, and her clever supporting company will make their last appearance in Lola from Berlin this Saturday afternoon and evening, and at the Sunday matinee Martin V. Merle's The Light Eternal will be presented on an elaborate scale. Aside from the underlying basis of religion, the plot and story, in the beauty of its lines and the massiveness of its construction, would carve for this work a distinctly defined destiny in realms theatrical. It contains more elements of success than any play of any age which has for its foundation a Biblical theme, and everywhere it has been presented it has called forth from every walk of life—from the loftiest to the lowliest—encomiums of praise which cannot leave a doubt as to the wonderful impression it has made. From priest to layman is the verdict just the same. The company which will interpret The Light Eternal is headed by Del Lawrence, as Marco, and Jane Kelton, as the Princess Artemia. Harry Beresford in Who's Your Friend? comes next to the American.

## Valencia

Hoyt's highly amusing political satire, A Contented Woman, with its hundreds of laughs and bright specialties, will be played for the last times this Sunday afternoon and evening, and on Monday night The Prince Chap, Edward Peple's beauti-

ful love romance and brilliantly successful play, which ran for nearly a year in New York and half a year at the Criterion Theatre, in the English metropolis, will make you smile and then cry and then smile again. The Prince Chap will serve to introduce to San Francisco Mace Greenleaf, the new leading man of the Valencia Stock Company, and who comes highly praised by the press and public of other cities. Another important member of the cast will be little Bebe Daniels, one of the cleverest child actresses on the stage and who will play Claudia, before she is grown up. Blanche Stoddard will appear in the third act as the adult Claudia, and Helen Lackaye will be the American girl, Alice Travers. Thomas MacLarnie will have a congenial role as Jack Rodney, the Earl of Huntington, and Charles Dow Clark, the comedian of the company, will be in his element as Marcus Runion, a typical English man-servant. Robert Homans and Gerald Harcourt will be artist friends of Peyton, and Thomas Lowell, Grace Travers and Beatrice Nichols will complete the cast. In addition to the usual Wednesday and Sunday matinees, there will be a special performance on Friday afternoon, in honor of Lincoln's birthday. George Ade's best comedy-drama, The County Chairman, will follow The Prince Chap at the Valencia.

## Orpheum

The exalted standard which vaudeville has attained will be splendidly instanced in next week's programme, when an intense, dramatic episode, entitled The Never, Never Land, by the celebrated writer, Israel Zangwill, will be presented for the first time in this city. Its cast will include Helen Grantley, who will be supported by Harry Hilliard and James M. Colville, actors of merit and popularity. The Never, Never Land is best outlined in the following description written by Mr. Zangwill himself. "At the moment of death the dying sometimes see and live over again a tragic event in their lives. Upon this basis I have built up this weird dramatic situation, in which the vision that comes before the soul of a dying woman is shown upon the stage, and the eventful happenings of her past enacted half a century before the curtain rises is again revealed to her in all its dramatic and passionate intensity. Dick Crolus of "Biff" Donovan fame in Peaches will present a brief race-track incident, entitled Shorty, which is described as a vaudeville slang masterpiece. Mr. Crolus' engagement will be limited to next week only. Other new acts in the coming programme will be the always-welcome and popular Farrell-Taylor Trio in their highly diverting black-face offering of music and comedy, That Minstrel Man, and Leon T. Rogee, a graduate of the Hungarian Conservatoire of Music, who imitates the cello, trombone and other musical instruments with marvellous accuracy. Next week will be

# CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES  
THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## At Liberty

# Leslie King

Characters

1626 O'Farrell St., S. F.

## Van Ness Theatre, Monday, February 8th TWO WEEKS

THE PRINCESS AMUSEMENT CO. (Inc.)

Present Under Personal Direction of

**MORT. H. SINGER**

The Quality Musical Play

ONE  
YEAR  
PRINCESS  
THEATRE  
CHICAGO  
AND NEW  
YORK  
BROADWAY  
THEATRE

# ...A... Stubborn Cinderella

Book and Lyrics by Hough & Adams, Music by Joe E. Howard,  
Staged by Geo. Marion.

With

## Homer B. Mason

And a Notable Cast

LOVERS OF MUSICAL COMEDY WITH PRETTY GIRLS  
AND CATCHY MUSIC CAN'T AFFORD TO MISS IT.  
SIXTY SINGING AND DANCING GIRLS.

SONG  
PLAY  
GIRL

**Hits**

PRETTY  
FASCINATING  
CLEVER

**Girls**

A Positive Success is the Unanimous Verdict.

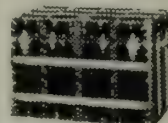
the last of Byron and Langdon, Johnny McVeigh and his College Girls, Charles Wayne & Co., and of Seldom's beautiful and classic poems in marble.

## Alcazar

Merely Mary Ann, announced as the attraction the coming week, is simply a new version of the fairy tale, Cinderella, in a modern setting. It is best known as the play which enabled Eleanor Robson to win her footing in England. Written by Israel Zangwill, for three months it packed the Duke of York's Theatre, London, at every performance, and the best dramatic critics in the world unanimously pronounced it one of the finest things that ever came out of America. Mary Ann is a "slavey" in a London apartment house, and the story chiefly concerns her and one of the boarders, a young composer named Launcelot. We feel all the time that the young composer is a man of honor, that the lodging-house drudge is a girl of innate refinement, and their romance touches

us keenly. In the character of Mary Ann there is no transformation from the rustic except that the rustic is made wistfully vivid. Mary Ann is open-eyed and eager at every experience. Her mind and heart and soul are in a pure white flame about everything. Miss Vaughan has devoted extraordinary study to the leading part, and rehearsals show that she will make it quite as effective as did the clever woman who created it, for she has power, sympathy, a moving voice—all the gifts that are requisite to make Mary Ann appeal to the best that is in humankind. Mr. Lytell and the other Alcazar players are also happily cast in this comedy of the heart.

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192



## Los Angeles Will Soon Boast of a Magnificent New Orpheum

**BELASCO**—The Girl of the Golden West is doing a big business for its second week. This will make the eleventh week that this play has been produced by the Belasco company within the past eight months.

**GRAND**—Ferris Hartman and his company, in Tar and Tartar, give us one of the best performances of the season. Anna Little is even better than she was last week and her song, Dear Land Divine, is very well rendered. There are other songs that are also well sung, and among them are Sultan, O Cease Thy Slumber, and I'm on the Water Wagon Now. The piece is well staged and worthy the patronage that it is receiving. Robert Lett, Muggins Davis, Josie Hart, Walter De Leon and the rest of the company are cast to advantage and the star outshines them all.

**ORPHEUM**—Wilfred Clarke heads the bill at the Orpheum this week in his own farce, What Will Happen Next. The supporting company is good, and although the play is not a new one it has not lost any of its good points, but seems rather to have improved with age. The Rooney Sisters and the Salvaggi Sisters offer dancing acts, but of widely different nature. Edward Latell has been ill and so unable to appear in the sketch Dull Care, and his place has been taken by Charles and Fanny Van. Gus Hibbert and Fred Warren do a black-face singing and dancing sketch and De Biere, illusionist, does some weird tricks of legerdemain. The holdovers from last week are Gus Edwards' School Boys and Girls, and Rogers and Deeley in The Singer and His Valet.

**AUDITORIUM**—Two wicked bandits, later repentant, a very bad Mephistopheles, a well trained wolf, and a charming Red Riding Hood, with an agile and ambitious chorus, combine to make that pantomime at the Auditorium this week an unusually pleasing and diverting spectacle. In scenic effects and costuming the performance is far more pretentious and pleasing than the preceding Cinderella and much more creditable. The chorus work is much better and the singing far superior to that of the opening production. The performance deserves far better patronage than it is receiving. Olga Stech is a dainty and fascinating Red Riding Hood, and shows clearly that she can sing and act as well as dance. The two robbers are impersonated by Walter Reed and Roscoe Arbuckle.

**BURBANK**—The Burbank stock company offers an entertaining and at times thrilling melodrama in the dramatization of Rex Beach's The Spoilers. The performance is characterized by good staging, an abundance of color and action, and a commendable seizure of the lurid possibilities afforded in the prolific theme of love and intrigue. Those who have seen other performances of The Spoilers agree that A. Byron Beasley's portrayal of McNamara is the best yet given. Mr. Beasley finds a part admirably suited to him, and plays it most intelligently and capably. Mr. Desmond's Glenister is a fascinating type of adventurer, and is artistic in every detail. Mary Hall grasps the emotional possibilities of the role of Helen Chester with ad-

mirable ease and clearness of perception. Mr. Mestayer appears as Drury Chester, the Bronco Kid, and is noteworthy in that he gives the exact shade of coloring to the character as that in the book. Mr. Stockbridge's Slap Jack Simms is one of the best character bits which Mr. Stockbridge has yet done. Miss Lovall Alice Taylor's Cherry Malotte, a woman of deep, strong impulses. The Spoilers is entertaining and thrilling with atmosphere, color and action, well worth seeing.

**MAJESTIC**—Florence Roberts and her excellent company are presenting what proves to be the best vehicle in which she has yet appeared, at the Majestic this week, The House of Bondage. The performance is an admirable one in point of sympathetic and intelligent interpretation of character and efficiency and adequacy of staging. In Arthur Forrest and the other five members of the cast Miss Roberts has excellent support. The story is not a new one, but it is nearly enough so to give it the appearance of novelty. Sir Vincent Meredyth is a man of strong propensities and compelling mentality. His wife knows of his infidelity and suffers. She and a great physician whom she has known intimately are forced to confess their love for each other, but, conquering her affection for him, she remains unwavering in her devotion for her husband. Sir Vincent falls dangerously ill and his life depends on the success of a delicate operation. Paul Bertrand, the physician, is the only man who can perform it. Bound by his professional ideal he performs the operation, and moved by his rival's heroism in performing the operation, he later allows his wife a divorce. Arthur Forrest appears as Sir Vincent Meredyth, by far the strongest work of characterization in the piece, both in the lines and in the acting. Mr. Forrest gives a finished and satisfying portrayal of the role. Miss Roberts supplies the high seriousness of the role of Lady Meredyth abundantly and convincingly. There is a sustained height of intensely emotional appeal throughout, which Miss Roberts carries with finished and masterful art. Thurlow Bergen is a satisfactory Dr. Bertrand and Ann Warrington gives the duchess reality and an artistic interest of its own.

**MASON**—Mrs. Wiggs of the Cabbage Patch, that delightful homily of the philosophical acquiescence to the conditions of life as fate metes them out, is delighting admirers of Madge Carr Cook at the Mason this week. The story of the play, its little triteisms and truisms and the lessons it teaches to those who will learn are matters of too obvious knowledge to require extended comment here. The play which has strengthened thousands by its philosophy and drawn tears from many by its pathos, is still full of infinite charm as when it first became famous. The production is one of the best of the season in Los Angeles. The cast is practically the same as that seen in California on two other occasions. Miss Blanch Chapman does a finished and artistic piece of acting as Mrs. Wiggs. Helen Lowell is good as

Miss Hazy and all other grotesque character parts are excellently done.

**LOS ANGELES**—The Royal Masque Five at the Los Angeles this week offer what is perhaps the best act of its kind heard here this season. The members of the quintet are young, but they know their instruments, and the way they play Nevin's Rosary is a genuine treat. Mr. and Mrs. Edward Esmond present a pathetic and quaintly humorous little play entitled The Soldier of Propville. Mailla and Bart offer a farcical act about absurdity called The Baggage Smashers. The Coopers, man and woman, have a conversational act, and Johnnie Fields is a dancing monologist and parodist. Sam Holdsworth sings his ballads and motion pictures complete the bill.

**EMPIRE**—McLeod and Melville head the Empire bill this week. They have a diverting lot of songs and dances, and they accompany their dancing by playing their own harp music. Dick Parks opens the current olio, doing some clever dancing, singing a song or two and then, for a novelty, he dons a minstrel man's make-up before the audience. The soprano solos of Elma Elwood are well received. Miss Edwood has a sweet voice, which she uses well, and her engaging personality is by no means a minor detail of her attractiveness. Illustrated songs, motion pictures and a one-act farce, Who's Who, by Al Franks and the Empire Stock Company, complete the programme.

**FISCHER'S**—If Director Alphin continues to give us the high-class musical comedies which have been the weekly offering since he took up his work as director, producer, etc., the little First Street house will not hold the audiences. The King of Patagonia is a monarch in whose train both mirth and music are to be found, as will be testified to by anyone who visited the receptions. The fact that he isn't really a monarch doesn't hurt the fun one bit, in fact, it is only heightened by the fact that his real identity as a Jewish "striker" to Lieutenant Patsy McDermott is exposed before the finale. Ben T. Dillon as a genuine Southern major, is sincerely at home in his white flannels and picturesque hirsute adornment. Dot Raymond is a pretty girl he has selected for his son Patsy to marry, and eventually his wishes are carried out, although after many comical mixups. That's the Time, by Messrs. Bloom, Vack and Dillon; What Are the Simple Charms of Married Life by Bloom and Miss Montgomery; My Philippino Maid, by Tracy McDermott and Mare Carey, and Don't You Think It's Time to Marry Me? are among the very pleasing songs.

C. M. EMERY.

## Correspondence

**Watsonville, Cal., Feb. 3.**—The Ed Redmond Stock Company closed a successful engagement Sunday, Jan. 31st. This is the second engagement here of this company in the last two months, and the business this time was much better than on their previous engagement. They return for a third engagement in the next two months. House dark this week. Rollin Bond, representing Harry Beresford, who appears here Sunday, Feb. 7th, in Who's Your Friend, was with us today. A representative of Mr. Beheymer of Los Angeles was in this city today endeavoring to arrange for a concert by Mme. Freida Langendorf, on Feb. 15th. It is probable that the matter will be taken up by the Woman's Club, and a society event made of the attraction. Jim Jeffries, underlined, Feb. 16th. La Petite Theatre continues to capacity nightly. This week: The Goldmans, a clever and pleasing sketch team, furnish the vaudeville, which, with three weekly changes of moving pictures, provides a cracker-jack ten-cent show. Ed Redmond Co., Gilroy, week Feb. 1st.

**Napa.**—Napa Opera House, E. F. Hogan, mgr.: Feb. 6, Uncle Tom's Cabin; 7, Frank Cooley and company, in The Chasman; The Farmer's Daughter, coming soon, no date set. Hayes Theatre continues with good pictures and songs to big crowds. As soon as weather permits, Miss Fisher will have ground broken for her new up-to-the-minute M. P. house.

**Chico, Feb. 3.**—Owing to extended storms, the theatrical business has been badly crippled here for the past two weeks, but a number of attractions have been billed for the coming week and the theatergoing public will have a chance to make up for lost time. Feb. 4, Hi Henry's Minstrels; 5, Arthur Cunningham, in Kerry G.W.; 6, Corinne, in Lola from Berlin; 10, Chas. B. Hanford; 12, Uncle Tom's Cabin. At the Grand, Mac and Ruth Bernstein are making good this week, while Wayne, the Wizard, and a company of three will be the special feature for next.

**Sacramento, Feb. 4.**—E. H. Sothern, in Last Dundreary and Richelieu, filled the Clunie, 1-3. Coming, Thomas Jefferson, in Rap Van Winkle, 5-6. The Lieutenant and the Lady, 7; Corinne, in Lola from Berlin, 8; Hi Henry's Minstrels, 10; The Wolf, 11; J. J. Jeffries Co., 14; Elks' Charity Minstrels, 19; Mrs. Wiggs of the Cabbage Patch, 20; A Stubborn Cinderella, 22. At Pantages, week Jan. 31; Cake Walk Overture, eight pretty girls; De Koch Bros., marvellous acrobats. The Southern Quartette, old plantation melodies. Renfrew and Jensen, The Second Mr. Fiddle; Leonard Kane, the dancer; Ada Williams. At the Acme Theatre, week of Jan. 31, Halliday and Curley, in The Battle of too Soon; Connell, Wenrich and Connolly, in a Melange of Mirth and Melody; Caron and Herbert, acrobatic comedians; Gail Giddeller, performing dogs, Margaret Severance and company, in Nowadays, Esco Ives, singer.

**San Diego, Cal.**—Garrick (Morisco & Wyatt, lessees; J. M. Dodge, mgr.): Jan. 31, Harry Beresford, in Who's Your Friend, proved to be one of the comedy hits of the season, and was witnessed by a good-sized audience. Feb. 1-3, Johnnie and Ella Galvan in the Bell-Boy played to fair business. The company is a small fly-by-night affair,

and is hardly ordinary. 4-7, The Camera-phone; 10, Mrs. Wiggs of the Cabbage Patch; 11, Babes in Toyland; 15-16, The Rel Mill. Pickwick Theatre (Scott A. Palmer, mgr.): Week Feb. 1, Myrtle Vance Company in Miss Satan. This play is a laugh-provoker from the rise to the fall of the curtain and is being greeted with good-sized audiences nightly. Miss Vance, of course, is seen in the title role and as usual gives a very clever interpretation of the part. Good work is also done by Miss Knowles, Jack Bennett and Will D. Howard, Queen (Swarts & Urban, mgrs.): Week Feb. 1, vaudeville—Arthur Young and company in sketch, Early Days; Joe A. Hardman, the happy humorist; Blackson and Burns, black-faced comedians; Amelia Mazette, clever acrobatic singer and dancer; Mr. and Mrs. Walter S. Frederick and company in comedy playlet, Her Cowboy Visitor, latest moving pictures. Good show and business. Beginning with this week the season will book none but Saturday matinees. Empire (W. W. Bosley, mgr.): Week Feb. 1, on account of the big business done at the Empire with Roberta and his great milk-can mystery last week, the management has reserved him for another week. The rest of the show is composed of Edith Edmondson, singing act; Sigma Roberts, comedian; Henry King, in illustrated songs and four reels of the latest moving pictures. Grand (Walter Fulkerson, mgr.): Week Feb. 1, The La Monte, Maude De Alma, illustrated songs and moving pictures; fair show and business. Bijou and Union, with moving pictures and illustrated songs, report good business.

**CARL E. LUNDQUIST.**  
**San Jose, Feb. 4.**—The hit of the week has been A Stubborn Cinderella at the Valetory on Wednesday night, when a large audience gathered to witness this new musical show. At the Garden the stock company announces their last week in Trilby, for the first half, and The Light Eternal for the second half. At the Jose, Manager Beresford presents Burton and Brooks in The Limit; the Florenz Family of acrobats; Lee Beggs & Co., in The Old Folks at Home; King and White, singers and dancers; Martinez and Martinez, Gypsy minstrels, and Fred Lancaster, singer. At the old Empire, Professor Fait, the hypnotist, is giving his show at five and ten cents.

Jeffries and his vaudeville show put in one night at Vallejo last Sunday to ordinary business.

# To Lease Majestic Theatre Chico California

Bids for the leasing of the Majestic Theatre, from April 1, 1909, will be opened February 20, 1909. No bids will be entertained for less than one year. A bond covering the total amount of rent must accompany the bid, rent payable monthly, in advance. The Elks' Hall Association reserves the right to reject any or all bids. Plan of seating capacity of theatre at office of Dramatic Review. Stage equipped with modern improvements. Address bid to

**G. N. TAYLOR**

Secretary Elks' Hall Assn.,  
Chico, Cal.



## Dates Ahead

**A Knight for a Day.**—(H. H. Frazee, prop.)—Bellingham, March 1; Centralia, 8; Cairo, 9; Paducah, 10; Jackson, 11; Memphis, 12-13; Pine Bluff, 15; Hot Springs, 16; Little Rock, 17; Fort Smith, 18; South McAlester, 19; Oklahoma City, 20-21; Guthrie, 22; Arkansas City, 23; Wichita, 24; Anthony, 25; Salina, 26; Junction City, 27; Sedalia, 28.

**Allen Curtis Musical Comedy Co.**—(Allen Curtis, mgr.)—Columbia Theatre, Oakland, Jan. 31, indefinite.

**Arthur Cunningham** (Kerry Gow and Shaun Rhue), (Charles V. Kavanagh, mgr.)—Oroville, March 6; Medford, 8; Grants Pass, 9; Eugene, 10; Albany, 11; Corvallis, 12; Salem, 13; Portland, 14; week; Astoria, 21; Centralia, 22; Wash., 23; Bend, 23; Aberdeen, 24; Hogue, 25; Elma, 26; Olympia, 27; Bellingham, 28; New Westminster, B. C., March 1; Anacortes, Wash., 2; Mt. Vernon, 3; Wenatchee, 4-5; Everett, 6; Seattle, 7, and week; Tacoma, 14; Cle Elum, 15; Ellensburg, 16; Yakima, 17; Sprague, 18; Spokane, 19-20; Lewiston, Idaho, 22; Pullman, 23; Colfax, Wash., 24; Pomeroy, 25; Dayton, 26; Walla Walla, 27; Pendleton, Ore., 28; La Grande, 29; Baker City, 30; Wesler, Idaho, 31; Caldwell, Ore., April 1; Boise City, Idaho, 2; Nampa, 3; Salt Lake City, 4, and week; Ogden, 12; Logan, Idaho, 13; Pocatello, 14; Dillon, Mont., 15; Helena, 16; Great Falls, 17; Butte, 19-20; Bozeman, 21; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**A Savage King.**—Canton, Feb. 6; Grenada, 8; Water Valley, 9; Oxford, 10; Holly Springs, 11; Humboldt, 12; Jackson, 13; Wynne, 15; Forest City, 16; Marina, 17; Clarksdale, 19; Greenville, 20; Arkansas City, 22; Wilmett, 23; Monroe, 24; Ruston, 25; Junction City, 26; Eldorado, 27; Minona, 28; Bastrop, March 1; Hamburg, 2; Crossett, 3; Warren, 4; Monticello, 5; Dermott, 6; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10.

**A Stubbish Cinderella Co.**—San Francisco, (Van Ness), 7-21.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Brewster's Millions.**—Tacoma, Feb. 7-8; Vancouver, 9-10; New Westminster, 11; Bellingham, 12; Everett, 13; Ellensburg, 15; North Yakima, 16; Pendleton, Oregon, 17; Walla Walla, Wash., 18; Moscow, Idaho, 19; Pullman, Wash., 20; Spokane, 21-23; Wallace, Idaho, 24; Missoula, Mont., 25; Helena, 26; Great Falls, 27; Butte, 28-March 1; Bozeman, 2; Livingston, 3; Billings, 4; Miles City, 5; Glendive, 6; Dickinson, 8; Bismarck, 9; Jamestown, 10; Valley City, 11; Fargo, 12; Grand Forks, 13; Winnipeg, Canada, 15-20; Duluth, Minn., 22-23; Superior, Wis., 24; Ashland, 25; Hancock, Mich., 26; Calumet, 27; Ishpeming, 29; Marquette, 30; Escanaba, 31; Green Bay, Apr. 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connorsville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. E. Hanford** (F. Lawrence Walker.)—Vallejo, Feb. 7; Woodland, 8; Marysville, 9; Chico, 10; Red Bluff, 11; Ashland, 12; Medford, 13; Eugene, 15; Salem, 16; Astoria, 17; Portland (Heilig Theatre), 18-20; Seattle (Moore Theatre), 21-27; Victoria, March 1; Vancouver, 2-3; Bellingham, 4; Everett, 5; Aberdeen, 6; Tacoma, 7-8; Ellensburg, 9; North Yakima, 10; Spokane, 11-13.

**Commae-Lola Berlin** (Oscar Hodge, Adv.)—Stockton, February 7; Sacramento, 8; Chico, 9; Portland, 11-12-13; Tacoma, 14-15; Victoria, 16; Vancouver, 17-18; Bellingham, 19; Everett, 20; Seattle, 21 and week; Ellensburg, March 1; N. Yakima, 2; Walla Walla, 3; Spokane, 4-5-6; Lewiston, 8; Wallace, 9; Missoula, 10; Helena, 11; Great Falls, 12; Butte, 13-14; Billings, 15; Dickinson, 16; Bismarck, 17; Fargo, 18; Duluth, 19-20; St. Paul, 21-24; Minneapolis, 25-28.

**Ed Redmond Co.**—Gilroy, Feb. 1 and week; Modesto, 8 and week; Merced, 15 and week.

**Elleford Co.**—San Luis Obispo, Feb. 1 and week; Pomona, 8 and week.

**Fifty Miles from Boston.**—Beaumont, February 6; New Orleans, 7-13.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Graustark** (Central)—Tarentum, Pa., Feb. 1; Kettaning, Pa., 2; Vandergrift, Pa., 3; Indiana, Pa., 4; Blairsville, Pa., 5; Johnstown, Pa., 6; Latrobe, Pa., 8; Connelville, Pa., 9; Monongahela, Pa., 10; Monessen, 11; Charleroi, Pa., 12; Morgantown, W. Va., 13; Clarksburg, 15; Elkins, 16; Grafton, 17; Fairmont, 18; Charleston, 19-20; Galipolis, Ohio, 22; Huntington, W. Va., 23; Parkersburg, 24; Marietta, Ohio, 25; Bellaire, 26; Canal Dover, 27; Salem, March 1; Steubenville, 2; East Liverpool, 3; Canton, 4; Cohocton, 5; Newark, 6; Zanesville, 8; Cambridge, 9; New Philadelphia, 10; Wooster, 11; Ashland, 12; Akron, 13; Elyria, 15; Norwalk, 16; Fremont, 17; Sandusky, 18; Tiffin, 19; Findlay, 20; Fostoria, 22; Mansfield, 23; Lima, 24; Piqua, 25; Bellefontaine, 26; Springfield, 27; Delaware, 28; Lancaster, 29; Nelsonville, 30; Athens, April 1; Sistersville, W. Va., 2; Washington, Pa., 3; Waynesburg, 5; Erwin, 6; Janet, 7; DuBois, 8; Tyron, 9; Huntington, 10; Belfont, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17.

**Graustark** (Eastern)—Jersey City, Feb. 1-6; Baltimore, Md., 8-13; York, Pa., 15; Wilmington, Del., 16; Lancaster, Pa., 17; Allentown, Pa., 18; Dover, N. J., 19; New Brunswick, N. J., 20; Bridgeport, Conn., 22;

New London, 23; Norwich, 24; Middletown, 25; Williamantic, 26; Waterbury, 27; Winthrop, March 1; Torrington, 2; Danbury, 3; Yonkers, N. Y., 4; Peekskill, 5; Hudson, 6; Syracuse, 8-9-10; Rochester, 11-12-13; Brooklyn, 15-20; New Britain, Conn., 22; Norwich, 23; New London, 24; Fall River, 25-27; Newport, R. I., 29; Taunton, Mass., 30-31; New Bedford, Mass., April 1-2-3; Attleboro, Mass., 5; Milford, 6; Pittsburg, 7; Worcester, 8-9-10; Salem, 12-13-14; Lowell, 15-16-17; Manchester, N. H., 19-20-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-27-28; Lewiston, Me., 29-30.

**Graustark** (Western)—Omaha, Neb., Feb. 4-5-6; St. Joseph, Mo., 7-8-9-10; Atchinson, Kansas, 11; Creston, Ia., 12; Grinnell, Ia., 13; Centerville, 14; Ottumwa, 15; Burlington, 17; Davenport, 18; Moline, Ill., 19; Peoria, 21-22-23-24; LaSalle, 25; Streator, 26; Decatur, 27; Springfield, 28; March 1-2-3; Urbana, 4; Danville, 5; Paris, 6; Terre Haute, Ind., 7; Indianapolis, 8-9-10; Richmond, 11; Muncie, 12; Fort Wayne, 13; Columbus, 15-16-17; Logan, 18; Circleville, 19; Chillicothe, 20; Wellston, 22; Portsmouth, 23; Greenfield, 24; Wilmington, 25; Middletown, 26; Hamilton, 27; Cincinnati, O., 28, April 3; Chicago, (indefinite).

**Isle of Spice.**—(H. H. Frazee, prop.)—Collinsville, Feb. 7; Jefferson City, 8; Columbia, 9; Du Quoin, 10; Greenup, 11; Robinson, 12; Chicago (National), 14, week; Kenosha, 21; Michigan City, 22; Valparaiso, 23; Hammond, 24; Peru, 25; Warsaw, 26; Kalamazoo, 27; Grand Rapids, 28.

**Jas. J. Corbett** (H. H. Frazee)—Waterloo, Feb. 6; Des Moines, 7-10; Cedar Rapids, 11; Iowa City, 12; Keokuk, 13; Springfield, 14-17; Peoria, 18-20; East St. Louis, 21-22; Jefferson City, 23; Columbia, 24; Macon, 25; Brookfield, 26; Kansas City, 28, week.

**Jas. J. Jeffries.**—Bakersfield, Feb. 9; Coalinga, 10; Fresno, 11; Visalia, 12; Stockton, 13; Sacramento, 14; San Jose, 15; Watsonville, 16; Santa Cruz, 17; Monterey, 18; Petaluma, 19; Oakland, 20-21.

**Just a Woman's Way** (R. F. Rutledge, mgr.)—Monroe, 7; Eldorado, 9; Warren, 10; Monticello, 11; Arkansas City, 12; Greenville, 13.

**Kob & Dill.**—Princess Theatre, Oct. 26, indefinite.

**Lambardi Opera Co.** (Sparks M. Berry.)—Victoria, Feb. 8-10; Vancouver, 11-13; Seattle, 14-20; Yakima, 21; Walla Walla, 22; Spokane, 23-26; Boise, 28; Pocatello, March 1; Salt Lake, 2-6; Denver, 8, and week; Kansas City, 15, and week; St. Louis, 3 weeks.

**Louis James in Peer Gynt.**—(Wallace Munro.)—Minneapolis, Feb. 7-10; St. Paul, 11-13; Red Wing, 15; Eau Claire, 19; Sheboygan, 20; Milwaukee, 22-24; South Bend, 25; Goshen, 26; Kalamazoo, 27; Grand Rapids, Mar. 1-3; Saginaw, 4; Bay City, 5; Jackson, 6; Ann Arbor, 8; Toledo, 9-10; Buffalo, 11-13; Rochester, 15-17; Syracuse, 18-19; Lockport, 20; Toronto, 22-27; Ashtabula, 29; Youngstown, 30; Akron, 31.

**Marie Nielsen** (Homer E. Gilbo, mgr.; Robert Lewis, bus. mgr.)—Carthage, Tex., Feb. 1; Timpson, 2; Nacogdoches, 3; Lufkin, 4; Jacksonville, 5; Palestine, 6; Crockett, 8; Tyler, 9; Alvarado, 11; Whitney, 12; Hico, 13; Dublin, 15; Stephenville, 16; Brownwood, 17; Killeen, 18; Lampasas, 19; Llano, 20; Elgin, 22; Bastrop, 23; Smithville, 24; La Grange, 25; Seale, 26; Bay City, 27; Wharton, March 1; El Campo, 2; Victoria, 3; Goliad, 4; Beeville, 5; Corpus Christi, 6.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**Mrs. Wiggs of the Cabbage Patch.**—San Bernardino, Feb. 8; Riverside, 9; San Diego, 10; Santa Ana, 11; Bakersfield, 12; Fresno, 13; Oakland, 14-17; Stockton, 18; Marysville, 19; Sacramento, 20; San Francisco, 21, week; Salt Lake City, March 1-3; Ogden, 4; Cheyenne, 6; Omaha, 9-10; then Chicago.

**Royal Chef Company** (H. H. Frazee, prop.; W. A. Junker, mgr.)—South Bend, February 6; Chicago (National), 7 and week; Hammond, 14; Michigan City, 15; Valparaiso, 16; Frankfort, 17; Richmond, 18; Mt. Marys, 19; Lima, 20; Mansfield, 22; Sandusky, 23; Norwalk, 24; Elyria, 25; Akron, 26; Canton, 27.

**Rose Melville** (Sis Hopkins) (J. R. Stirling, mgr.)—Cheyenne, February 8; Kearney, 9; Fremont, 10; Omaha, 11-13; Kansas City, 14-20; St. Louis, 21-27; East St. Louis, 28-March 2.

**E. H. Sothorn.**—(Sam Freedman, ahead; John Mayor, back.)—Moore Opera House, Seattle, February, 8, week; Spokane Theatre, Spokane, Feb. 15-16; Salt Lake Theatre, Salt Lake City, 18-20; Broadway Theatre, Denver, 22, week; Boyd's Theatre, Omaha, March 1-3; Oliver Theatre, Lincoln, 4; Grand Opera House, Topeka, 5; Tootle Theatre, St. Joe, 6; Willis-Wood's Theatre, Kansas City, 8, week.

**The Flower of the Ranch Co.**—(H. H. Frazee's)—Ellensburg, February 8; North Yakima, 9; Walla Walla, 10; Colfax, 11; Spokane, 12-14; Wallace, 15; Missoula, 16; Anaconda, 17; Butte, 18; Bozeman, 19; Livingston, 20; Billings, 23; Sheridan, 24; Edgemont, 25; Deadwood, 26; Lead, 27.

**The Lieutenant and the Cowboy.**—San Francisco, Feb. 7, week.

**The Little Prospector.**—(Frank L. King, mgr.)—Commerce, Feb. 8; Greenville, 9; McKinney, 10; Sherman, 11; Bonham, 12; Paris, 13; Clarksburg, 15; Prescott, 16; Arkadelphia, 17; Hot Springs, 18; Pine Bluff, 19; Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24; Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, Mar. 1; Norman, 3; Chickasha, 4; Lawton, 5; Elk City, 6; El Reno, 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder, mgr.)—Los Angeles, February 8, week; San Diego, 15-16; San Francisco, 22, two weeks; Seattle, March 14, week.

**The Right of Way Co.**—(Richard Dorney, mgr.)—San Francisco in March.

**The E. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

Monday came Fluffy Ruffles to further delight New York theatregoers for a week at the Grand Opera House. The musical play, based on the charming series of pictures in the Sunday Herald, with Miss Hattie Williams in the title role of the chic American girl, was seen at the Criterion Theatre early this season. Since then it has visited many other big cities everywhere, captivating its audiences with its pretty music, its catchy songs, of which Miss Williams has many; its clean and sprightly comedy and its comely and well trained chorus. The reception, the play and the players received last week was enthusiastic and was a hearty welcome back to New York. Miss Williams came in for a great deal of the applause. Her songs were especially well received. In the suffragette scene she did another capital bit of acting, and there were many curtain calls after that act. Willie's Got Another Girl Now, and Experience, were two of her songs that made big hits with the audience. In the role of Augustus, created here and played with much success by George Grossmith, Jr., William Norris, who replaced Mr. Grossmith when he had to go back to England, played with admirable comedy touches that pleased the audience greatly last night. Bert Leslie was as amusing as ever, which is praise indeed, and Jacob Gardner once more was effective in singing and acting. The chorus danced and sang with tunefulness and spirit. Altogether it was another great night for Fluffy. \* \* \* New York playgoers were introduced to a new musical comedy last week, entitled A Stubbish Cinderella, which was presented for the first time at the Broadway Theatre. The first-night production demonstrated that John Barrymore son of the late Maurice Barrymore and a brother of Ethel Barrymore, is a better comedian than he is an artist, and his athletic antics last night, as well as his handling of the comedy lines, suggested that straight farce comedy is his real forte. Sharing equal honors with him was Sallie Fisher who is possessed of a voice of splendid volume and rare sweetness. As the unsophisticated Lady Leslie, she ably supported Mr. Barrymore, the latter being the college scape-goat. The piece possesses an individuality of its own, in that it contains an abundance of real humor which, Mr. Barrymore, in his ready adaptation of the part, made to appear as spontaneous. \* \* \* Kitty Grey, a musical comedy in three acts, brought here from the Hicks Theatre in London by Charles Frohman, was produced as the new Amsterdam Theatre last week by G. P. Huntley and the London Comedy Company in the presence of a large and friendly audience. The enthusiasm increased as the piece progressed. The comedy differs from many other light productions in that it has an evident, if slight, plot, and is presented in some of its aspects with acting of a definite and commendable quality. The plot centers around Kitty Grey, a London actress, and the advice she gives to a puritanical wife that she may hold her husband's love. The advice is taken and everything ends well. Miss Sanderson sang sweetly and was warmly applauded in several numbers. Mr. Huntley's whimsical humor provoked much laughter. F. Pope Stamper, as Binfield; Charles Angelo, as the king; Valli Valli, as Lady Benfield; Eva Keely, as Sadie Poulson; Mabel Sealby, as Susan Bright; and Percival Knight, as Joseph, an English waiter, were all well received. The piece which is adapted from the French by J. W. Pigott, was beautifully staged. The music is by Lionel Monckton and Howard Talbot. \* \* \* Mrs. Leslie Carter reached the height of her career last Monday at the Liberty Theatre, when she made her first appearance about thirty-five feet above the level of the stage. Not even when she did her Curfew Shall Not Ring Tonight stunt in The Heart of Maryland, did she ever get quite as high as that. Mrs. Carter had not been seen in New York for something more than two years. She elected to return under her own management in a play called Kassa (and pronounced Kassha), by John Luther Long of Madame Butterfly fame. And whatever may be the ultimate fate of her present venture, so far as public support is concerned, it is doubtful if any actress ever got a louder or more prolonged welcome to our city than the lady of the temperamental tresses received last week. The fact remains that the curtain rose after the third act, which is one of Mrs. Carter's very busiest, so very many times that people got tired counting. It certainly must have been more than twenty. And the fourth act record wasn't much behind the third. If first night curtain calls spell success Mrs. Carter may congratulate herself. The supporting company was a large one and included such well known players as Charles Millward, Robert Cummings and Eleanor Moretti, who is too big an actress not to be seen oftener and in better parts. \* \* \* If there's anything you want just keep on arstin' an' arstin' an' arstin' and you're pretty likely to get it. Forget about those saffron yesterdays and concentrate on presumably rosy tomorrows. Adopt the theory that nothing is quite as bad as you think it is—not even broken legs or Simplified Spelling. Believe in God if you can, and don't believe that He is a jealous God. Believe that He is all benevolence. Think right out of wrong; hop out of despair. Joy out of sorrow; light out of the black, black depths. This appears to be what Mrs. Frances Hodgson Burnett is trying to preach through the medium of her newest play, The Dawn of Tomorrow, which was produced last Monday at the Lyceum Theatre with a good measure of success, and with Eleanor Robson in the chief role. Miss Robson was Glad, and she was deserving of her name. She was charming. Her acting had a delightful frankness about it that no one could deny, and she looked as pretty as a picture, even though she was playing the part of a wife from London's East End. Mr. Fuller Mellish was Sir Oliver Holt, and he acted well; so did Mr. Aubrey Boucicault as the villainous nephew, Mr. Henry Stanford was not a very convincing Dandy,

a London criminal. The stage settings were effective, particularly the one of Apple Blossom Court, in a dense fog. There was a lot of realism in this stage picture. \* \* \* Camille D'Arville (Mrs. Will Crellin of Oakland), the singer, appeared in vaudeville last week at Keith & Proctor's Fifth Avenue Theatre. Her old rose gown and lace mantle with hat and complexion to match caused the audience to sit up. The singer was in good voice and was especially effective in the duet with her accompanist, Mr. Pirsch.

The Dawn of Tomorrow, a play in three acts by Mrs. Frances Hodgson Burnett, was given its first New York production at the Lyceum Theatre on Jan. 25. The play has to do with a new phase of mental science. Sir Oliver Holt learns that his physicians have pronounced him hopelessly ill. Bent on suicide he goes into the East End slums of London, and finds a wife who is trying to hide an innocent man suspected of murder. He becomes absorbed in trying to help them, forgets his own troubles and regains his health. Miss Eleanor Robson plays the part of the wife. Others prominent in the cast are Aubrey Boucicault, as a cockney tough, and Fuller Mellish as Sir Oliver Holt. \* \* \* Emma Calve will appear in Havana February 9, 11 and 14. This is the first time a singer of such high reputation has appeared in Havana in many years. The subscriptions for the season were taken up immediately.

ROB ROY.

Philadelphia, January 31.—The difficulty of writing a play without technique is manifested in A Woman's Way, presented by Grace George and her company at the Garrick Theatre. The action in this initial drama of Thompson Buchanan, like the French Constitution in Carlyle's rhapsodic chronicle, refuses at several important junctures to march. The result is a great deal of rather aimless, though brightly written and pleasantly natural dialogue, that does little to advance the action of the piece until the final act. This last scene is briskly and effectively handled, so much so that the parting impression of the piece is a far from unhappy one and may operate materially in winning for it a measure of success. Although the company was not always letter-perfect, a competent interpretation of this extremely light and altogether unpretentious little play was given. Miss George is quite within the scope of her abilities and her performance has an atmosphere of naturalness and spontaneity that is refreshing. Frank Worthing scarcely resembled the athletic husband he was supposed to portray, but as he is an experienced and well-equipped artist, he naturally gave a satisfactory interpretation of a comparatively easy role. The other parts were in reasonably capable hands. Adelpia (Messrs. Shuberts, mgrs.)—An uncommonly clever play, ably acted and warmly received by a discriminating and fashionable audience—such briefly describes the production at the Adelpia this week; for the first time on any stage, of This Woman and This Man, a drama by Avery Hopwood, part author of Clothes, Cloths & Illusion in the stellar role of Thelia Muller. The drama is intensely interesting. At every act the principals were summoned before the curtain. Miss Nilsson's success was instant and unmistakable. Merely Mary Ann, the dramatization of Zangwill's love story of a London lodging-house, was staged at the Chestnut Street Theatre this week, with Marion Barney in the title role. The Merry Widow drew another capacity audience to the Forrest Theatre this week. John Drew repeated his amusing portrayal of the Grand Duke of Pommerania in Jack Straw at the Broad. James T. Powers, in Havana, remains at the Lyric. Brewster's Millions with Edward Abeles in the stellar part returned to Philadelphia again and is very popular at the Walnut this week. Stella Mayhew and Clarice Mayne share honors on the bill at Keiths. Via Wireless opened at the Chestnut-street Opera House Monday evening for the first time in this city. When Old New York Was Dutch returned to the Park this week. David Higgins' new play, Captain Clay of Missouri, was greeted by an appreciative audience at the Grand. CALVIN M. FRANKLIN.

New Orleans, January 30.—Tulane: After an absence of many years Francis Wilson returned to play a most successful engagement in his new vehicle, When Knights Were Bold. Those who best remember this unctuous comedian when he sang and cavorted merrily in Erminie and Half a King, and went away enthused over the pleasure derived, will be just as handsomely rewarded and entertained by the artist in straight farce comedy. When Knights Were Bold is cleverly constructed and abounds in laughter, created of course by Wilson, who is at his best. As one of our local papers editorially puts it, everybody should see Francis Wilson and his new play, for aside from the pleasurable emotions experienced from the play itself conjures up food for reflection by contrasting the pseudo-chivalry of ye old times with the present day article and especially the inferiority in the degrees of veneration held for the women of that period. The supporting company was strong and capable, and the excellent work of Edna Bruns, Helene Montrose, George Irving, Augustin Duncan, Clarence Handsides and Jno. E. Trevor, is to be highly commended. Next week, The Man of the Hour; Feb. 6, Fifty Miles From Boston. Crescent—Geo. Ade's comedy, Just Out of College, duplicated its big business on the Coast at this popular play house during the week. Standing room was in evidence at each performance. The play is light and frothy and reminiscent of the college widow. The music was tuneful and the different characters well defined and most acceptably acted, particularly the work of Wm. A. Mortimer, Jas. Cooper and Lester Crawford, the latter a young man of great promise as a comedian. Wm. Henderson and Ethel Lloyd, who essayed the leading female role. The Bingo girls are not to be overlooked for excellent chorus effect. Manager Campbell sends regards to Charley Farrell. Next week—Murray & Mack. W. L. McCONNELL.

## Correspondence

New York, January 31.—Back from a most successful tour of the country last



## Correspondence

**Salt Lake City, Feb. 1.**—Salt Lake Theatre (Geo. D. Pyper, mgr.)—The Red Mill, which is the attraction at the Salt Lake Theatre, is a play which has been universally successful. It is a delightful combination of music and comedy and well spiced with life and a beauty chorus. The Red Mill runs for three nights and capacity houses are assured for each performance. At the Colonial Theatre, Shore Acres will be presented for the entire week. At the Bungalow Theatre Willard Mack has conclusively proven the success of a first-class stock company in Salt Lake. Mr. Mack came to Salt Lake last December and ever since his arrival he has steadily and rapidly won the hearts of the theatre-going public. The public has shown its appreciation of his efforts, both by its financial and social support. For the present week Mr. Mack will present Secret Service, a military drama of the highest class. The Four Franklins are the headliners at the Orpheum and are at the head of their profession. The balance of the acts are good. Melodrama at the Grand Theatre is a thing of the past. With the coming of the new manager, Mr. Binford, the Grand Theatre will be turned over to popular priced vaudeville. The Grand is now on the White Rats circuit and will present the best in vaudeville. Mr. Binford is a capable manager and his determination to make a success of the Grand will doubtless be fulfilled.

**Santos, Brazil, South America, Nov. 28, 1908.**—Dear Friends: Perhaps twelve of the happiest people in the world can be found in Santos, Brazil, and they are members of the great Raymond company, which embarks for Buenos Aires, Saturday, Dec. 5. The last town in Brazil that we will play, Brazil has not treated us badly, but they are so very slow about anything to be done that they make a person wild that tries to do any kind of business in this country. While in Rio de Janeiro, at the San Pedro, during our last performance, Mr. Raymond was presented with a beautiful diamond studded medal, engraved on the back, "Ao Unico Raymond—Dos Sinceros Admiradores, Rio de Janeiro, Oct. 25, 1908." From Rio de Janeiro we went by train to Sao Paulo—and to say that we enjoyed the trip is putting it mildly. The scenery was glorious and when we arrived at Sao Paulo it would have taken an X ray to tell if we were white or black—we were sights from the dust and sand. The natives looked upon us with horror, for they kept their windows closed all day while Mr. Raymond and I insisted that our window be open. I think they expected to see us die at any moment, as we were sitting in the draft. We arrived at Sao Paulo, at a station that reminded us of the Pennsylvania depot on the Jersey side. Most of the railroads here are owned by English capital and the engines are from Philadelphia, the coaches from England. We opened at the Polytheamea, for five nights, when our local manager informed us that we would move to the Theatro Carlos, Campinas, a large town up in the interior, for four shows. Mr. Raymond declined, but when matters were explained that Senor Ferri, the famous Italian socialist, had been engaged to lecture there, and that two-thirds of the population of Sao Paulo are Italians, Mr. Raymond, after a number of conferences, rather than lose the attendance and good will of the Italians, went to Campinas for four nights, where we played to big business, with Frank Brown's circus and four moving picture shows against us. We left Campinas at 10 o'clock and arrived at Sao Paulo at 6:30, had our baggage moved to the Theatro Sant Anna, the show was ready for the overture at 8:30 sharp, and that means a whole lot in this country, for these people, baggage men, stage hands and all, have no idea of time. The last night of our performance the stage was a mass of flowers, and as the artists made their appearance they were greeted with a shower of flowers. They have a very peculiar custom here. Instead of sending the flowers over the footlights, they send them during the day to the theatre where they are placed in the lobby and just before the doors open they are taken from the lobby and placed in the cafe (every theatre has a cafe in connection). When the artist appears for whom the flowers are intended, at the finish of their act a "Porteiros" carries the flowers on the stage and leaves them there. The last night of the performance, if the artists have made good, flowers are thrown from the gallery, which comes up to the stage—where in the States, you find the third tier of boxes, the gallery forms a horseshoe in all the theatres in South America. The boxes (camarotes) as they are called here, are boxes forming a balcony. It looks pretty to see flowers falling through the air, and after each act they had to be swept in the entrance where they are thrown in the rubbish. It is very dangerous to the artists to have the flowers on the stage as a slip may mean a broken arm or leg. During our stay in Sao Paulo

Mr. Furby, manager of the street railway, took us around to see the town, also to see the Sao Paulo museum, which had just been completed and was erected on the site where Brazil was proclaimed a republic. They have everything one could think of in this museum, crockery made by the Indians up the Rio Jurupema, where they are just exploring at this late hour. One of the bowls contains a human head and a few bones that have furnished the Indians with a nice stew. A landau that was used by the Marquise de Santos which she used up to about ten years ago (there are quite a number of titled men and women here in Brazil yet that were honored by Don Pedro the First. We are informed that the foremost families of Brazil were given titles at that time.) There was a set of furniture from the dining salon of Don Pedro the First that would make some of the Antique Fiends back home green with envy or turn over the long green. They have fish large and small, reptiles, animals and birds, all that can be found in the "Undiscovered Brazil." If some of the ladies who are so heartless as to wear stuffed birds, wings and breasts, on their hats, were to see the display of birds that can be seen flying around this country at any hour of the day, they would insist that their milliners send to South America for their supply for the coming Spring. It seems a shame that such gorgeous creatures should be slaughtered to satisfy woman's silly vanity. We left Sao Paulo last Tuesday for Santos, by rail, and it was a trip never to be forgotten. It is claimed that the railroad that runs from Sao Paulo to Santos is one of the cleverest feats of engineering in the world. The trip is made by a regular train as far as the summit, then they switch the engines and put on a small machine that from a passing glance looked all brakes. They take two cars down at a time. They told us later in spite of the seeming danger, accidents were absolutely unknown. The Santos and Sao Paulo railroad is the cleanest, best equipped, best managed railway in South America. It is owned and controlled by English capital and every post of any importance is occupied by an Englishman. Not to mention Patrick McCarron, the traffic boss, who is of my own nationality. "Hurrah for Ireland!" Santos is the largest coffee port in the world, and while things are not at the best here at present, owing to the collapse of the coffee corner which the Brazilian government had hoped to have made millions from but is now compelled to ask a loan of seventy-five million dollars for. Fifteen million will be loaned by the National Bank of New York City, and the Arbuckle Brothers of the Arbuckle brand of coffee, will loan \$16,000,000 on two million bags of coffee. This money will be for the state of Sao Paulo only, so you can judge that things will move some, and things will hum while this fortune lasts. We opened last night to a packed house and the people were buying seats at 8 o'clock this morning for the performance tomorrow night, as we don't show here on Friday. From Santos we take the "Navigazione Generale Italiana" line S. S. Umbria for Buenos Aires, Argentina, where we will spend Christmas and New Year's. In my next letter I will tell you all the news about Buenos Aires and things theatrical there. With best wishes for a Merry Christmas and a Happy New Year to all our friends on the Coast, I am,

Very sincerely,  
LUELLA CROSS RAYMOND.  
With the Great Raymond Company, Around the World Tour.

**San Bernardino, February 2.**—At the Opera House (Mrs. M. L. Kiplinger, mgr.)—January 27, The Wolf was presented to a fair house by a fine company. 30, Harry Beresford, "that odd fellow," and company pleased a fair-sized audience with Who's Your Friend. Babes in Toyland, 4; Mrs. Wiggs of the Cabbage Patch, 8; The Red Mill, 17; The Gingerbread Man. Lillian Russell in Wildfire, and Florence Gear in Marrying Mary, during the month.

**Santa Maria, January 30.**—The Ellifords opened here for a week on the 25th and played to big business notwithstanding the rain. The company is deservedly popular here.

**Monterey, February 3.**—Mme. Frieda Langendorff, the well known mezzo-soprano, will be seen in concert. Feb. 18, James J. Jeffries. After March 1 moving pictures will be features of entertainment at the Work Theatre, during the absence of Manager Scholer, who, accompanied by Cashier Metz of the First National Bank of this city, will leave here on February 4 for an extended trip to Havana, Cuba, New Orleans, and, on return trip will visit New York City, Washington, Chicago, St. Louis, Denver and Salt Lake City. The distance thus covered occupying five weeks' time. March 30—The Gingerbread company will likely be the attraction. The two picture show houses—Star and Victory—claim nightly attraction and promise good entertainment in future. On next Monday evening Manager Hanna of the Star will inaugurate the Synchronophone by which he hopes to increase his already splendid attendance.

J. E. UNDERWOOD.

**Petaluma, February 3.**—The Opera House (J. R. Reiche, lessee). On Tuesday evening, Jan. 26, Mr. and Mrs. Arthur Flekenscher in concert. Good house and a fine program of high class music was rendered. Monday, Feb. 1st, Uncle Tom's Cabin played to poor business and the quality of the performance did not warrant any better. Tuesday evening, Feb. 2nd, the great actor-street, Arthur C. Cunningham, played in Storm Blame. He was supported by a very capable company and the play was one of the best seen here this season. J. P. BOOTHIE.

**Grass Valley, Feb. 1.**—At the Auditorium, February 5, Ed Anderson offers The Farmer's Daughter.

**Vancouver, B. C., Jan. 25.**—From every point of view the production of The Thief by the Howard company at the Lyric this week is by long odds the finest thing this clever company of players has ever done and a big house last night showed very plainly in applause and curtain calls that it was as well pleased with the work of the players as with the play. The outstanding feature, however, was the magnificent work of Warda Howard, the new leading lady of the company, who takes the chief role, that of the fashionable woman who becomes a thief in order to buy the money that she believes is necessary to obtain the attention and love of one long hand. In the first act she shows many of the lighter touches, but in the second, when her husband discovers that she is the real thief, Miss Howard rose to a plane of emotional acting that has rarely if ever been equalled by any actress, who has ever appeared in a stock production in this city. Miss Howard is exceptionally endowed in many ways. She has beauty, both of face and figure, and a most charming speaking voice. Greater than these, she has both intelligence and temperament. Every action is fitted to every word she speaks. In the lighter passages with Armand, her boyish admirer and would-be lover, she was delightfully clever and altogether charming. In the stress of the struggle with her husband in the second act, she simply amazed her audience with her force. She has lines which she must shriek, but there is never a suspicion of ranting. The love passages with the husband were tender and natural, the little touches of comedy clever and not overdone. Altogether it would appear that the Lyric has had the most notable addition to its strength since Mr. George Howard first opened it. Miss Howard established herself as a complete favorite last night and her reign should be long and full of triumphs. Next in importance comes the role of her husband, taken by Frank Fanning. It is only necessary to say that it was probably the finest piece of work Mr. Fanning has yet done at the Lyric. Godfrey Matthews has a difficult and not altogether pleasant role in that of the young man who consents to shoulder the blame for the thefts because of his love for the real thief. Mr. Matthews acts convincingly and cleverly. Russell Hamilton contributes a fine piece of character work as the old retired magistrate, who becomes detective for the occasion. Mr. Ryden plays the part of the father of Armand in his usual finished style and Adelaide Power, who appears to be always at home in any role to which she may be assigned, has never appeared to better advantage.

**Marshfield, Ore., Jan. 17.**—Well, salary did not come last week, so the Cramer stock had to close owing to lack of "funds." I will leave for Vancouver, B. C., via Portland, Tuesday, January 20, so kindly forward all matter, including my Review, each week up there. True Boardman and Virginia James, both members of James Keane company playing this Coos Bay country, were married here at Marshfield yesterday, Saturday, January 16, 1909, at 4 p. m., by Justice J. A. Penneck. Witnesses were Mrs. M. Shields (bride's mother), Miss Neva West and A. C. Cooper. Today (Sunday) they gave a reception at their home here at which they received all members of Keane and Cramer companies, and all had a fine time. Among those present were Misses Neva West, Maryland Dalton, Daisy Swybell, Edesee Fawley, Frances Fields, Florence Bell, Minnie Janicki and Messrs. James Keane, Edmund Keane, Mr. Robinson, Edmund Flynn, A. C. Cooper,

Richard Clawson, Herbert Cramer, Ross Birchett, Lawrence Floyd, George Morgan and Howard Nugent.

**Tacoma, January 26.**—Through a misunderstanding an error was made in my report last week of the trouble between the actors at the Savoy and the manager. Mandel Lurie, who was said to be the manager, had nothing to do with the affair. Mr. Lurie says it is the lessee of the building and sub-leased it to C. J. Riley. "Riley could not pay his bills and skipped out," Mr. Lurie said. "I had nothing to do with the affair between Riley and some actors."

**New Orleans, January 23.**—The Clansman and The Time, the Place and the Girl are the week's attractions at the two leading theatres, the Theatre and Crescent, both of which have recently come from a successful engagement on the Coast. The Clansman by this time is pretty well known to the majority of playgoers throughout the South. The presenting company here is in every way capable, headed by Franklin Robinson, who essayed the role last season. Eugene Hayden, Chas. J. Wilson, Gus Inglis and Ruth Hart, whose work was particularly impressive, accorded brilliant support. Next week—Francis Wilson. Jan. 31—The Man of the Hour, Feb. 7—Fifty Miles from Boston, The Time, the Place, and the Girl, The Hand of Askin & Strong's attractions to be offered here this season, and takes fitting rank among the previous successes offered by this enterprising firm. In fact, its business has been to standing room at each performance, breaking the season's record so far at the Crescent. The cast is about the same as last year's, with Geo. E. Young in the leading role. Every feature connected with the piece is good, catchy music, bright lines, pleasing stage effects and a chorus comely and vivacious, and the handicraft of that master mind of Nedway Burns. John E. Young is a poet in himself, graceful and natural. Particular credit is due Lillian Goldsmith and Elizabeth Goodall. The first for her chic and winsomeness, and the latter for her intelligent rendition of the role of Molly. T. T. Rook, E. C. Albertson and Mabel Melvino are entitled to distinguished mention. Next week—Just Out of College. Jan. 31—Murray and Mack.

W. H. McCONNELL.

**Luttringer & Lucas Write:** Chicago, Jan. 26.—We are a couple of thousand miles away from home, but we always manage to get a Review. I have been very successful in the East (thanks to Cottrell), having played all the good time, including the Olympic, Haymarket and Majestic theatres. The sketch is well liked by both public and press. I also have O. S. Burns to thank for my opening on the Coast. He is one good fellow. I'll tell you one thing, anything that goes good in S. F. is a hit in the East. I had a swell log cabin set painted in Chicago and am carrying the same. I have taken the Canada time and expect to finish up on the Coast for Fannings. He is well thought of in the East and is called the Wm. Morris of the Coast.

## Shows for the Seattle Exposition

Shows booked for the Seattle Exposition season are now pretty well defined. The Moore will in all probability run through the entire summer with Eastern combinations. The Grand will be devoted to stock, and the Seattle will present Selma Herman and an Eastern stock dramatic organization. The other houses will all continue along their present lines.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



\_\_\_\_\_



## Van Ness

If Eugene Walter's play, *The Wolf*, is melodrama, so is life, for the playwright holds a scarcely distorted mirror up to nature, particularly to life in the far Northwest, where men struggle for existence, close to nature in her savage moods. Any one who knows the North must thrill to the realism of the play and its vivid descriptions of the country. The plot is very direct and simple, like the life it portrays, but it grips one with its strength and realism. An old Scotch settler, Andrew MacTavish, has gone half crazy with twenty years of semi-isolation in the northern wilderness. This is not melodrama, but life, as anyone who knows the country can testify. MacTavish has a pretty daughter, Hilda, and with the exception of her father, the sparsely scattered men in the district treat her with chivalrous deference. But into the wilderness come two American mining engineers, and one, William MacDonald, though a married man, is a home-wrecker—a wolf in sheep's clothing. He resolves to take Hilda south with him, and to that end preys on the cupidity and fanaticism of MacTavish. But the local lover, Jules Beaubien, a young French Canadian, stands in his path. It is the history of all primitive peoples that tragedy results when the alien tampers with the women, and William MacDonald lays traps for Hilda to his own undoing. The fight to a finish between the two rivals is enacted in the dark, to the accompaniment of howling wolves. Andrew Robson gives a strong and well-nigh flawless interpretation of the Frenchman. There is a tremendous magnetism in his presence and a great finish to his delivery. His French accent is a delight, because it is the real thing. Alfred Swenson is an excellent wolf, and always resists any temptation to overact. Louis Haines is an exceptionally gifted light comedian. Ben Lamar is always on the job as the stern father, giving a very truthful Scotch accent. Canrad Cantzen is good as a type of character who might be one of Gilbert Parker's "habitants" come to life, and Lorie Palmer is sympathetic as the old Scotchman's daughter, and the unwitting cause of all the trouble.

## Valencia

The versatility of this stock company is just beginning to dawn upon the minds of San Francisco theatregoers. This week, after all kinds of romantic, sociological and spectacular plays, this company is seen in Hoyt's *A Contented Woman*, the perennially green satire on the woman suffrage movement. The result is very entertaining, with honors divided between Blanche Stoddard as Grace Holme, and Gerald Harcourt as Cutting Hinz. Miss Stoddard was in exceedingly good form as the loving wife and political rival of a fond husband, and her handsome and charming personality served to bring out the best points in the character she was called upon to play. Mr. Harcourt was the real fellow, and his dapper appearance, combined with a certain attractive good fellowship and insolence won the audience wholly. And when it came to his specialties, he showed that he possesses an uncommon abil-

ity in a totally unexpected field. He really could give many a singing comedian in the vaudeville field cards and spades. Thomas McLarnie played the part of the defeated husband, with good-natured nonchalance, just dwelling enough on the humor of the idea of his wife beating him in a political race, as to make the portrayal very real and pleasing. Charles Dow Clarke was a continuous scream as Uncle Tody, and Lillian Andrews, garbed a la Mary Walker, was a holy show. Gilmore Walker evidently is an entirely trustworthy connoisseur of beauty, for his selection of the maidens who did the cadet stunt was wholly satisfactory to the most critical male eyes. Robert Homans, Wm. Wolbert and Thomas Lowell were faithfully reflective of active, practical ward politicians and in minor detail the rest of the company was well cast.

## American

In *Lola from Berlin* Corinne has found another vehicle suited to her. In fact, it is beginning to appear that she is equally at home in any kind of a part. She is the one child wonder that we remember who has sustained the boasts made for her in childhood and has "made good" in later years. In this play we see the same Corinne as of old, a bit more plump to be sure, but the same personality, the same vivaciousness, the same infectious smile greets us over the footlights, and we sit and wonder in view of the fact that she has been for so many years before our notice, how she makes us laugh and give her our whole attention and sympathy. From the moment she tripped in (this in a double sense) upon the stage, the audience to a man was with her and they hated the villain just as hard as the Central gallery gods ever did. In the third act she makes her biggest hit with a song entitled *So Different*, in which she is given opportunity to show that she has a complete mastery of several different dialects, besides the delicious "Dutch" that she uses in the play. Sharing honors very closely with Corinne is Mark Sullivan, who plays the old "legit." Unlike a great many actors whom we have seen attempt similar parts, he plays it naturally, and his songs with Hazel Carlton, *I'd Rather Be a Has-Been* than a *Never Was at All* and the *Villains in the Play*, were particularly good, and the audience showed that they recognized something of superior quality by the way they applauded. The balance of the company were well up to standard and limited space alone prevents us from mentioning them all. Taken all in all, *Lola from Berlin* is well calculated to give a good evening's entertainment. Mr. Welch, you can send all the *Lolas from Berlin* you have, and we will always take kindly to them.

The James Keane Company, after three weeks in the Marshfield country, closed last week. The usual cause—Keane wouldn't study, wouldn't be serious and was out for too good a time. Salaries were not forthcoming for a part of the last week and several of the company had to borrow money to get home on,

## Alcazar

*The Crisis* is a play that in competent hands must ever be most interesting to American theatregoers. Besides the vital dramatic spark, it has the plentiful endowment of accumulative interest and a good story. The Alcazarans are presenting the play most beautifully, and the attendance is most gratifying. Both Bertram Lytell and Evelyn Vaughan are seen to advantage in the leading parts, and their love-making is most agreeably done. They are a finished pair in this kind of endeavor. But the real, valuable work of the performance, from a gripping artistic point of view is achieved by those two clever and well-rounded players—Burt Wesner as Col. Carvel and Howard Hickman as Judge Whipple. For faithful depiction to the two strong and entirely dissimilar characters they certainly are entitled to unbounded credit. Ernest Glendinning was not so successful with his German Carl Richter. Bessie Barriscale was delightfully Southern in her accent and manner, and in this respect, too, the Southern drawl that fluttered so musically from the lips of Miss Vaughan was a delight. Scenically the piece was put on in the Alcazar's best style, and the introduction of typical Southern airs was achieved most successfully by Edward Lada's clever orchestra.

## Princess

Kolb & Dill will end their run of *Bankers and Brokers* tomorrow night and return to their favorite and old standby, *Lonesome Town*, by many regarded as the best musical comedy written. It is wholly a California product, and both here and in New York the comedians achieved great success. The comedy of the piece is unusually good and the songs are catchy. The cast as a whole have an excellent opportunity to shine. This play will wind up the long season of these comedians at the Princess, after which the new stock company will open.

## Jake Wells in Financial Difficulties

The big news and sensation of the hour in the southern theatrical field is the retirement of Jake Wells from the general manager's office of the Leath Theatrical Company, which controls all the first-class theatres in Virginia and North Carolina, and whose strategic advantage is such that the Leath Syndicate is enabled to dominate the whole Southern field. Ten years ago Jake Wells was the captain of the Richmond baseball club. At that time vaudeville was practically unknown in the South. With a few hundred dollars' capital Jake Wells launched in this city the first 50-cent vaudeville house Virginia had ever seen. He was a prime favorite with the newspaper men and they gave him every possible encouragement and assistance. The new venture was attended by surprising success from the start. But after a few weeks the tide turned and the expensive shows Mr. Wells brought to Richmond soon exhausted his resources. Then Charles I. McKee drifted in from Pennsylvania and supplied the

capital necessary to prolong the experiment. Thus backed, the enterprise was put again on a sound basis and the house began to make money. During the ensuing two seasons the vaudeville theatre floated on the crest of a wave of prosperity. Then Wells entered the popular-price field, organizing a circuit now known as the Wells Bijou Circuit, with houses in eleven Southern cities. This circuit has proven a veritable gold mine. Here Mr. Wells became ambitious. He built summer parks in Atlanta, Birmingham, Richmond and elsewhere. He backed road companies, he took on business deals with Stair & Havlin, Charles E. Blaney, Otis Harlin, John W. Dunne and others. He built penny arcades, he returned to baseball ventures. He had many irons in the fire. Then suddenly he fell upon evil days. His summer park ventures collapsed. His road companies lost money. The penny arcades lost favor with the public. The dividends of the Leath Theatrical Company and the Wells Amusement Company began to dwindle at the same time. The Wells Bijou Circuit suffered reverses. The Hotel Allen, which he had opened in partnership in Richmond with Steve Allen was another losing venture. Creditors besieged him on every side. The extent of the liabilities of Mr. Wells is unknown, but he is heavily involved. The successor of Jake Wells as general manager of the Leath Co. has not been chosen. The office will probably go to Charles W. Rex, formerly general manager of the circuit and whom Mr. Wells succeeded when he acquired holdings in the company. Mr. Rex is now in Seattle, handling a number of exposition concessions. Mr. Wells will have plenty of sympathizers in his present predicament. He is a generous, whole-souled man and a friend to the last. His show, *The Wolf*, which he has now in the West with Otis Harlan, is this week playing the Van Ness Theatre.



## Harry Daniels

Mr. Daniels is one of those clever showmen who is always associated with one of the big money-getters. This season Harry is doing great work ahead of Florence Roberts.



## Vaudeville

J. F. BOGARDUS, Vaudeville Editor

### Orpheum

A number of people new to San Francisco are seen in a bill that is very interesting this week. The first to appear is Paul Le Croix, an eccentric hat juggler, who is extremely clever and graceful in his work. The Harvey Family of women wire walkers are an extremely prepossessing quartet of feminines and their work is marvelous. They do all kinds of walking, dancing and balancing on the tight wire, and their work is greatly appreciated. Charles Wayne, an eccentric acrobatic dancer and comedian, presents an unique playlet that brings in to use effective moving pictures of incidents in the act he presents. Mr. Wayne is a very good comedian and he is given much assistance in his sketch by Miss Des Roche, a dainty little bundle of skirts and shape, who can smile bewitchingly and dance most gracefully. The Murray Sisters are stunning examples of young American womanhood. They have a fine idea of dressing and plenty of clothes to exploit those ideas. They are down in the program for a few songs. They do not indulge in much singing, giving the verses with very taking talking voices. Their act is a novel one and a most pleasing one. We would suggest they get a conversation act, with their sense of comedy and their refinement they would be an immense success in a field where few women have ever succeeded. Leander de Cordova has the dramatic sketch. He presents a little affair called Wireless. It is full of opportunities that are not achieved, owing to the unnatural melodramatic violence of the star. The part he plays is one calling for repression and the utmost intensity. William Gillette would be a good model. Wm. Cahill, who plays the other wireless operator, overshadows his chief. Frank Byron and Louise Langdon, with their Dude Detective, have the most amusing skit on the bill. It is a screaming hit. Johnny McVeigh and his College Girls is a song and dance affair modeled after those ideas of Jesse Laskey that have become so popular. Mr. McVeigh is a good dancer and entertainer but the sketch might be cut a few minutes. Paul Seldom's poses, representing marble figures, are artistic triumphs and are as good as any we have ever seen. The great interest of the performance was concluded by splendid moving pictures.

### Wigwam

Straight vaudeville, with the exception of the big gorilla who tries to talk, drew large crowds at the Wigwam, with the following acts: Mlle. Summerville and her dancing horse, Columbus; Alice, Wenona and Maud Francis, champion rifle and pistol shots; Holmes and Hollinston, in Looking for Betsy; Payne and Lee, singers and dancers; Brown and Hodges, Indians, singing cartoonists; John Birch, the hat man; Thomas and Payne, roller skate dancers. An entire new bill next week includes this lively bunch of entertainers: Allen's Traveling Man and company in their Pullman car act. Stephen Gratton and company in their high comedy act; Locked Out at 1 a. m.; Gus Bruno, in dialect stories; Sa-

bine and Vera, entertainers; Creo, the mystery, who will remain a mystery after you have seen her; Mors and Brown, songs and dances; Walthour Trio, cyclists.

### National

Sid Grauman's assassins of bad weather gloom this week effected their purposes to all who visited the National. The fun missionaries are Buster Brown and Tige, with a supporting company, in Auntie's Visit; Phil Staats, the jolly jester; Petching Brothers, in scenic and musical novelties; Ashton and Carlyle in a comedy sketch. Other acts were Emily Benner, the baritone songstress; Carson Brothers, the Apollos of vaudeville. They all made good. The company next week will include Halliday and Curley, in The Battle of Too Soon; Connolly, Weinrich and Connolly, in a melange of mirth and melody; Caron and Herbert, acrobatic comedians; Earl Girdeller, performing dogs; Margaret Severance and company, in Nowadays; George and Lizzie Byrd, comedy entertainers; Charles W. Williams, monologist.

### Pantages-Empire

This popular house has held its own with good audiences, battling against bad weather. The attractions were the Munsons, in their thrilling dramatic act, The Holdup; the Bradys in The Society Girl and the Tout; Hodges and Launchmere, the favorite colored act of America, in a capturing turn; Thaler's dog and pony circus, the cleverest pony riding dogs seen here; Kresko and Fox, a prattling pair; McCune and Grant, comedy acrobats, with Jimmy Reagan, the ban-tam weight champion, and another whirlwind sparrer in exciting rounds as extra. The new company that opens on Sunday afternoon includes Marjorie Lake and her musical comedy company of twenty-five people in opera extravagancy; Lee Beggs and company in Old Folks at Home; Ross and Adams, German comedians; Francisco Muracci, violin virtuoso; Clara Dagnau and her dancing boys; Stubblefield Trio, European aerial artists.

### Thalia Concert Hall

The Thalia is typically and illuminatively the light of Pacific street, and is doing a great business. The thoroughly honest manner in which its business is conducted by "Square Dealing" M. M. Kelly and his business manager, G. A. Kelley, has won the approval of the public and authorities. Next week's new people are De Kock Brothers, champion acrobats; the Bernsteins, expert dancers; the Booth-Gordon trio of cyclists, and other acts.

### Washington Square

The north end society people are taking very kindly to their splendid first-class theatre, and making it the headquarters of society events, as well as bestowing their patronage. Cora Thomas, Regina Reed and Picks, Ragtime Kelly and others put in appearances next week, with The Arrival of Jeffries as a stock farce.

### Bookings

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre),

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in A Girl of the West.  
by H. D. Cottrell

through O. S. Burns, their sole San Francisco booking agent, for week of February 7, 1909:

PANTAGES-EMPIRE, San Francisco—Marjorie Lake and musical comedy company of twenty-five people; Lee Beggs and company; Ross and Adams; Clara Dagnau and company; Stubblefield Trio; Francisco Muracci. WIGWAM, San Francisco—Walthour Trio; Morse and Brown. PANTAGES, Sacramento—Thaler's dog and pony circus; Hodges and Launchmere; Kresko and Fox; James and Kitty Brady; The Munsons; McCune and Grant. THEATRE JOSE, San Jose—Kohler Grand Opera Trio; Johnson Students; Brandon and Wilson; Rentfrow and Jansen; Welch and Earl; Sisters Bellefonte, the Artist's Dream. NOVELTY, Oakland—Burton and Brooks; Claudia Colonna and company; Southern Quartet; James D. Polk; Dancing Morris. FORREST, Stockton—Florenz Troupe; Henry and Young; Martinez and Martinez; Mildred and Alfred; Grace Sisters. EMPIRE, Los Angeles—The Roselles; Flora St. Ives. THALIA MUSIC HALL, San Francisco—De Kock Brothers; The Bernsteins; Booth-Gordon Trio. GRAND, Reno, Nev.—McDonald Trio; Walter Perry; Ada Bowman. COLORADO—Madden and Fitzpatrick; Baptiste and Francisco; Albani and Rossi; Dale Sisters. GEM, Chico—Wayne, the Wizard.

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of February 7, 1909:

ACME, Sacramento—The Two Les Theodors; Watson and Little; Hy and Alice Carver; Cotter and Boulden; The Musical Brandons; Baker Troupe.

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

NATIONAL THEATRE, San Francisco—Margaret Severance and company; Earl Girdeller and company; Caron and Herbert; Chas. W. Williams; Connolly, Weinrich and Connolly; Halliday and Curley; George and Lizzie Byrd. BELL, Oakland—Lamar and Gabriel; Phil Staats; Emily Bonner; Carson Brothers; Petching Brothers. WIGWAM, San Francisco—Creo; Gus Bruno; Sabine and Vera; Allen's Traveling Man; Stephen Gratton and company. NOVELTY, Stockton—Victorine and Zolas; Payne and Lee; John Birch; Musical La Moines; Holmes and Hollister. NOVELTY, Vallejo—Brown and Hodges; Thomas and Payne; Derenda and Green. WASHINGTON SQUARE, San Francisco—Cora Thomas; Regina Reed and Picks; Ragtime Keely. LOS ANGELES, Los Angeles—William Tompkins; Dolph and Susie Levino; Kikuda; Mlle. Summerville; Wenona, Francis and company; Joe and Myra Dowling. WALKER, Los Angeles—Lee Hardman; Mr. and Mrs. Fredericks; Blockson and Burns; Ed Barnes. QUEEN, San Diego—The Swickards; Armstrong and Davis; De Garmo and Keough; Rauworth and company.



## Vaudeville Notes

Dot Bernard is playing with William Courtleigh in his vaudeville sketch, Peaches.

A four-story, basement, class C building is to be erected in Third street in the west side between Market and Mission streets on the Brown property. The ground floor is to be used for a picture theatre and the balance of the building for offices.

GAYETY, San Francisco—Berry, Nelson and Berry; L. R. Stockwell and company; Fanny Frankel, week of February 8.

The White Rats of America are all jubilant over William Morris' engagement of Jeffries. The great professional society in the East are all behind him to a man, and look forward to his visit to this Coast as the means of establishing a circuit for them extending from Chicago to the Coast. Theatre owners in the prominent cities out West are tendering Mr. Morris their houses, and everything looks hopeful. Mr. Morris is expected back in this city from Seattle, where he went to consult with Pantages, the man of the North, the fore part of next week. Local managers and theatrical people of all kinds here are awaiting results of that conference with anxiety.

Curtis Theatre, Denver, week Jan. 31—Three Olivers, tight rope artists; Robinson and Grant, knockabout mid-gest comedians; The Pendletons, musical artists; Cluxton, Richmond and company; Mabel Casedy, singing and dancing.

Mrs. Evans, the recently divorced wife of a naval officer, will make her re-entrance professionally over the S. & C. Circuit in the near future. She will be seen in Oakland, Sacramento, Los Angeles, San Diego, Vancouver, B. C., Victoria, B. C., Portland, Seattle, Tacoma, Kansas City, Chicago, New York and a number of other places. She will be assisted by Harry de Lain and Francis J. Gillett.

Through the agency of Jimmy Coffroth, Jack Johnson, the heavy-weight champion of the world, has been offered a theatrical engagement of fifteen weeks at \$1,500 a week, or a total of \$22,500 if he will come to America. As the dispatches state that Johnson and his manager, Sam Fitzpatrick, will leave Australia on February 17th, headed for the United States, it is expected that the offer will be accepted, in spite of the fact that arrangements have practically been closed for a twenty-round match in London with Sam Langford. Coffroth, who has sent several cablegrams to Johnson during the past ten days, has received no reply, but expects to have word within the next two or three days.

Norval MacGregor and Claudia Colonna open in a sketch in Oakland tomorrow.

## Gayety

The second week of the Gayety has fully demonstrated the good judgment of Manager Clayton in presenting his present style of entertainment. The vaudeville section this week is composed of Charles and Irene Maloon, a singing and dancing duo; Dow and Dow, distractors, and the Ronaldo Duo, in their blackface absurdity, In Darkest Africa. The big end of the program is, of course, James Post and his company in another of his grief

destroyers called The New Motorman. This is a conglomeration of fun, song and shapely marchers and dancers, and there is a continuous whirl of gaiety from the first to the last of the sketch. Jim Post is at his Irish best. Abe Friedlander is clever in his broken English, and Millar Bacon a breezy, pleasing juvenile. J. Edwin Matthews, Joe Hayden, Juliet Mahr, Fritzie Guy and May Ashley are hard working and clever.

## Orpheum Will Invade Berlin

Martin Beck, general manager, and M. Meyerfeld, Jr., president of the Orpheum Theatre Circuit, have arrived here from Los Angeles and have announced that plans have been practically completed by which the Orpheum Circuit will open a vaudeville theatre in Berlin. Some time ago Mr. Meyerfeld stated that he and Mr. Beck were approached by three Berlin capitalists with an offer to build a modern theatre in Berlin, within one block of Unter den Linden, if the Orpheum Circuit would operate it. The offer was received by mail, and C. E. Bray was at once sent to Berlin from New York as the special representative of the Orpheum people to arrange the details of the deal. Last Saturday Mr. Beck received the following cablegram from Bray, repeated from New York: "Return on Deutschland. Arrive Feb. 1. Deal practically closed, awaiting your signature." Mr. Beck also announced that immediately on his return to New York he would establish a moving picture plant for the pictures to be used on the Orpheum Circuit. He stated that he would have crews in all parts of the world who would be instructed to make pictures of all notable events, such as the Italian earthquake. He will have men at the Seattle Exposition who will reproduce scenes and incidents.

## San Francisco to Have Two Orpheums

The Orpheum Circuit Company has concluded to have two Orpheums in San Francisco. Martin Beck and Mr. Meyerfeld decided that when the new Orpheum on O'Farrell street, near Market, opens, it will become the standard Orpheum show—the best vaudeville money can procure, with the whole world for a market—will be given in the new Orpheum. At the present theatre on Ellis street, the Up-Town Orpheum, the show will be of a different character. It will be more of a music hall, girly-girly show, such as they have in Europe, with prices cut.

## Jeffries' Farewell

James J. Jeffries will make a two weeks' tour in California under the management of Pincus and Harris, of the Wigwam Theatre, before going East to fill his engagement with William Morris in his line of theatres in the big Eastern cities. Jeffries will open in Bakersfield on February 9, and will make his farewell appearance at the Macdonough Theatre, in Oakland, on the 22nd inst.

Leslie King, an unusually clever character man is at liberty. His announcement may be seen in another part of this paper.



Homer B. Mason, who is the feature of the big musical comedy success, "A Stubborn Cinderella," that comes to the Van Ness Theatre next week.

## Hartman's Assailant Sentenced

Samuel Dugan, a former policeman, was convicted of battery upon Ferris Hartman in the Police Court of Los Angeles on January 29, and was given a suspended sentence of thirty days in the workhouse.

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## W. J. Holmes & Ivia Holliston

ONE OF THE BIGGEST LAUGHING HITS OF THE SEASON

Bell, Oakland, Jan. 13; Wigwam, San Francisco, Feb. 7.

## Mizunos

The MARVELOUS FOOT JUGGLER and His WONDERFUL ACROBATIC BOYS

At the National this week. Address, 1714 Post Street, San Francisco.

## M'le Summerville

and "COLUMBUS"

World's Greatest Dancing Horse. Owned and Managed by C. F. Hasley, S. & C. Circuit Time.





## Harry Beresford

Such signal success as that attained by Harry Beresford on his present transcontinental tour is seldom accorded to any comedian. It has been a succession of triumphs in the principal cities of the South and Middle West. The crowded houses that have greeted Mr. Beresford have been paralleled only by the warmth and spontaneity of his audiences from the Atlantic to the Pacific. And it may be stated with equal truth that no star has ever received more laudatory com-

ment than that which has recently been published about Mr. Beresford and his company by the local critics. Mr. Beresford has never been fitted with a part better suited to his droll humor than in his present role of Daniel Hake, in the Messrs. Paulton's universally popular comedy, *Who's Your Friend?* a play full of plot and counterplot, devoid of coarseness, bubbling with fun and wit; and a treat of large proportions is in store for lovers of comedy when Harry Beresford in his laughing success of two continents comes to San Francisco.

## Richard Hotaling Once More Performing in Oakland

This is the initial week of the Richard Hotaling engagement at the Liberty, and considering the fact that Mr. Hotaling has recently graduated from the amateur ranks and was supported by a stock company, his performance is entitled to considerable favorable mention, and his Richelieu shows up well in comparison with that of E. H. Sothorn, who was here about a week ago. Mr. Hotaling certainly displayed great courage in presenting Richelieu for the opening bill, as that character is without a doubt one of the most difficult of the legitimate drama. His conception of the role was at all times clear, and his acting throughout very acceptable. Of the support, some was good, some fair, and the balance hardly up to expectation. By far the best work was done by George Friend as Adrian and E. L. Bennison in the role of Baradas. Henry Shumer was also good as Joseph, as was also Mr. Webster in the character of Gaston. Walter Catlett and George Rand were only fair. Isabelle Fletcher was seen as Julie de Mortemar. The play was elaborately staged, the settings, costumes and scenic effects all being on the scale of grandeur. The house was packed opening night; a host of Hotaling's friends braved the storm and crossed the bay in order to give a hearty reception to their popular comrade. Julius Caesar will be the next

attraction. Thomas Jefferson in that old relic of by-gone days, Rip Van Winkle, played to small but enthusiastic audiences at the Macdonough, 1-3. The play was well staged and well acted, yet it seemed to have lacked the spirit that made it famous in olden times. A Stubborn Cinderella is booked, 4-7, and will unquestionably do fine business. At the Orpheum this week's bill contains a surfeit of sketches and a likewise dearth of music, songs and comedy, but taken all in all the program is fully in keeping with the Orpheum standard. The attendance continues large and the following artists appear: Johnny McVeigh and his College Girls; Wireless, with Leander De Cordova; Byron and Langdon; Charles Wayne and company; Paul La Croix; Murray Sisters and Harvey Family. At the Columbia the Allen Curtis Company are presenting a musical comedy entitled *Jackey, Mikey and Ikey*. There is a fair amount of comedy, a few good songs and a chorus that will never break any record for beauty or talent. The Jolly Widow is billed to follow. The Bell management has sprung a real sensation on us this week in the way of *Creo*, the mysterious woman, which is formed right in front of the audience from a composition of wood, cloth and plaster. Beside this interesting feature, the following fine pro-

gram was rendered: Stephen Grattan and company; Gus Bruno; Joe Demming. At the Novelty business is evidently in a very satisfactory condition, and this week's program is brim full of all kinds of entertainment. The Johnson Students, Mlle Fay Carranza, Brandon and Wilson, Walthour Trio, John Rucker, Henry and Young. Landers Stevens and wife (Georgie Cooper) and children have departed for New York and the Eastern States. They expect to remain away for a month, and hope to see everything of interest along the line. Friday, 5th, is the date set for the wedding of H. S. Bonte, a prominent young businessman of San Francisco, and Estelle Warfield, the popular and charming member of Bishop's players.

LOUIS SCHEELINE.

HARRY POLLARD is playing record business with Walter Sanford's stock in Vancouver, under the name of Edwin Dale.

Lee Willard will be seen the balance of the season in Monte Cristo. His tour will embrace only the Western States. He started out last Tuesday, opening at Sunol. After a few days in California, the company will play Nevada. The roster of the company is as follows: J. E. Caven, company manager; A. C. Fox, advance manager; Lee Willard, Anita Murry, Violet Holmes, Grace Sherwood, Carrie Godfrey, Fiddes Page, Alfred Rowland, Edward Ewald, Julien Wagenet, R. G. Hunt, William Sass, Earnest Edwards, J. L. Davidson.

## The Diamond Theatre

BLACK DIAMOND. Population, 3,000.  
Managers—Licata and Cipolla  
First-Class Show Town  
First-Class House  
ELECTRIC LIGHTED. SEATING CAPACITY, 560. RENT OR SHARE.  
ADAPTED FOR MOVING PICTURE SHOWS



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

WILL OPEN ABOUT APRIL 1st

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE  
The Only Good One-Night Stand between  
San Francisco and San Jose.  
Capacity, 600. Write for Open Time  
CHAS. E. HART, Manager

SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

The vaudeville support to Jeffries that will play two weeks, beginning Tuesday, will be as follows: Avil and Grim, Hottentot gymnasts; Bessie Anderson, violinist; Cummings and Merley, in sketch, *Turning the Tables*; Fay Carranza, operatic vocalist; King, Stone and Feeley, Josh-House Dodgers; May Nannery and company in sketch condensed from *At Old Cross-Roads*; Leonard Kane, dancer, in golden frame.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13 1/4c M; roll tickets, 12 1/4c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrian Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.  
PACIFIC COAST FILM EXCHANGE  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

## The Theatrical Hotel of Los Angeles



## King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
141 to 145  
Grove Street  
SAN FRANCISCO

The  
Whitaker & Ray Co.

## No Pirating

OF

## Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## What Has Become of Melodrama?

By Frank Winch

And now comes the question of melodrama. No longer a question, by the way. We have the answer, bleary-eyed statements, hunched over with deficits, warehouses the country over stocked with faded, tawny scenery, a bunch of actors, agents and managers, joining the esteemed Society of Morose. This isn't a calamity holler, nor is it a I-told-you-so palaver; nevertheless, just eleven months ago I predicted this very thing. The tree of prognostication has borne luscious fruit. It's a shame, as damnable as it is costly, that the feathers in one wing of theatrics are so badly scorched. It is not difficult to trace the blame for present-day conditions of an enterprise that always bore the elements of a good gambler's chance of luck. The popular-priced audiences are satiated with peanut sensations, horse-hair villains and screeching moralities. The melodramatic producer knows this. He even knows they graduated from experience class last season. They want to put out different attractions. In a word, they want to be as progressive as the workman who reads his papers now instead of gulping stale beer at some headache joint. The man who puts out melodrama isn't a chump—not on your life! He's willing to spend money on any kind of an attraction that will draw trade. It's no secret to know that not one, but a hundred popular-priced shows cost anywhere from eight hundred to two thousand dollars a week in current expenses. And anyone knows that pretty good talent could be hooked up to a green-back harness of this kind. But, what's the use? Somewhere in the intricacies of the popular-priced machine, there's a flat wheel—one that bumps the rail when an attempt is made to switch. What is the reason of this? One is

inclined to gather that the revenue of some sort or another is held intact no matter what happens, when or how. Is it because there is a stupid short-sightedness somewhere that will not be convinced when manager after manager is going to the wall? Something is radically wrong somewhere. Possibly a later story on this same subject may prove of striking interest. One thing that is patent to every thinking theatrical man in the country is that, unless an undefinable something gets to work soon, melodrama will be a lost art. As a proof of the tend of matters, glance over the routes today, those of six weeks since and then turn back two seasons. Probably the best known melodramatic producer in the world is deflecting his attention to other channels of the business, not a few of us wondered at the announcement of his forthcoming exploitation of well-known stars at two-dollar prices. Another widely known manager offers a prize of \$5,000 to anyone who will suggest a theatrical novelty, and rumor has still another whose name is known the country over as contemplating absolute retirement from the field. These facts justify the statement that this is no calamity yell, but presents an issue of interest to thousands who depend for livelihood upon this end of the game. The real live manager wants to change the nature of his show. If popular-priced audiences want burlesque, he will supply it. If they want musical comedy, vaudeville, moving pictures, or dog fights, he's there—Johnny at the whistle—with money, time and ability to get results. The people don't want melodrama as we understand the word, but they get it, and will get it, until the unforeseen happens, the embargo on real entertainment is lifted. The popular-priced business is a peculiar one, and its very peculiarity is expensive. The road manager is made to give up from thirty-five to fifty per cent of his gross business.

In many cases, the first five hundred dollars reaches other than his pockets. The extras in many instances amount to a couple of hundred dollars, and then for good measure he contributes probably one to three hundred dollars a week to the impoverished railroad. And if after these little pleasantries the show don't pull a couple of thousand a week, back to the icicle factory. Why is it? Where is the dominating power that hands you the ten-penny mit? Where is the impetus that starts the disaster bell aroll? And let us whisper that some day some one is going to get stung so badly that he'll try to find out the real answer! The which having been so said, let us gather in quiet commune and ask the real why?

## Hammerstein Still Strenuous

New York, Jan. 24.—Physical encounters between newspaper reporters and Oscar Hammerstein, manager of the Manhattan Opera House, begun last night in the lobby of the Knickerbocker Hotel, were continued today on the pavement in front of the Jefferson Market Police Court and in the courtroom itself, whither the two reporters had been summoned for a hearing on Mr. Hammerstein's complaint. The hearing was postponed for a week and the representatives of both factions were arraigned for the fighting in and about the courtroom. All were discharged on the complaint as the Magistrate said no damage had been done. Events subsequent to Hammerstein's sharp reference to the reporters in a letter to the manager of the paper following criticism of the Mary Garden episode attracted a considerable crowd to the arraignment of Frederick W. Hill and James J. Doyle, the reporters charged with assault. Following spirited remarks back and forth, general hand-to-hand encounters ensued. Policemen interfered and the men adjourned to the courtroom. There an even more strenuous scuffle took place, and Hammerstein was bowled over the back of a bench which broke under his weight. His sons picked him up apparently uninjured.

## Richard Carle Coming

On Monday, March 29th, Richard Carle will make his first appearance in San Francisco since he achieved the dignity of a musical comedy star. He comes to the Van Ness Theatre on that evening, to stay two weeks with Mary's Lamb, his own musical comedy. In his company is Cecilia Rhoda, who has sung in musical stock companies in San Francisco and Portland. Other principals are Julia Ralph, Violet Seaton, Rita Stanwood, Mina Davis, Winifred Gilrairie, Joseph Phillips, Sylvain Langlois, Harry "Scamp" Montgomery, George Bagues and Abbott Adams. The author-comedian also will bring a

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

large and active chorus. Although Mr. Carle has not been to the Pacific Coast since about fifteen years ago, he journeyed to the far West with James T. Powers and the late Peter F. Dailey, playing very small roles in their companies. He is not unknown on the Coast, as The Tenderfoot and The Mayor of Tokio and others of his musical plays have been presented here.

EVERETT SACKETT leaves today ahead of Arthur Cunningham.

JOE WOODMAN and Fer Don, the medical man, will put out a company of coons, featuring Sam Langford, the fighter. Johnny Williams goes in advance.

## Wanted

When in Southern California write the EMPIRE THEATRE, SAN DIEGO. Good acts and singers wanted at all times. Salary no object. Address H. H. BOSLEY, Manager.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Majestic Theatre ...Chico...

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

## Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 Polk St., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

## MARDI GRAS

January 6th to February 23rd

## AT NEW ORLEANS SUNSET EXPRESS

Takes you direct without change to the great carnival through orange groves of Southern California—the cotton and rice fields of the balmy South.

Drawing-room sleepers; berths; sections; drawing-rooms. Dining service unequalled; observation car; open air rotunda; ladies' parlor; gentlemen's cafe; library.

Personally conducted tourist excursion parties to Chicago, St. Louis, Cincinnati, New Orleans and Washington every week.

Write for special round trip rates and booklet, "Wayside Notes Along the Sunset Route. Tells in detail of the attractions of the Sunset Route.

## Southern Pacific

## Monroe Salisbury

Leads

Mrs. Temple's Telegram



## Have Nance O'Neil and Rankin Parted?

Stockwell & MacGregor received last week a telegram from McKee Rankin asking them if they wanted to play Katherine Grey on the Coast this summer in a new play, called California. This seems to confirm the rumor that Rankin and his protege had parted.

## Portland Photographers

The Davies Studio of Portland, by an inadvertence, was not credited with four of the five photos on the front page of the Christmas number of The Dramatic Review.

**A LIVE ONE**  
Charles Armand, Advance Agent. No Brush.  
152 Oak Street, San Francisco.

**GEORGE W. CALVERT**  
Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

## WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

## FRED S. CUTLER

At Liberty  
Agent or Manager—Just closed with Richard Jose, after a season of 40 weeks  
Care of Dramatic Review

## ALFRED J. LAPWORTH

Scenic Artist  
At Liberty Care Dramatic Review

## MARJORY DALTON

Second Business and Singing Specialties  
James Keane Company

## EDGAR R. SINCLAIR

Arthur Cunningham Co., on Tour  
Care Dramatic Review

## MINA CROLIUS GLEASON

Baker Stock, Portland.

## PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

## GEORGE R. MATISON

"The Cowboy," in The Lieutenant and the Cowboy  
Care of Dramatic Review

## GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose

## FRANK A. BONNER

Comedian and Characters  
Dramatic Review

## CHESTER STEVENS

Blunkall Co., Long Beach

## JULIETTE CHANDLER

Singing and Dancing Soubrette

Margarita Theatre Eureka

## EDESSE FOWLER

Emotional Leads and Seconds  
At Liberty Care Hotel Dale, S. F.

## ARTHUR SHEPPARD

Scenic Artist

## DAN KELLY

Comedian  
Care Dramatic Review

## ARNOLD DUDLEY

Comedian  
Yankee Doodle Boy Company  
Care of Dramatic Review

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## KERNAN CRIPPS

Leading Man

At Liberty

Care DRAMATIC REVIEW

## Ralph E. Cummings

Care of Dramatic Review.

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

At Liberty

Care Dramatic Review

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



## Mona E. Anson

Engaged

Central Comedy Co.

## Virginia Eames

Soubrette and Emotional Ingenue

James Keane Co.

## Harry J. Kennedy

Engaged

Central Comedy Co.

## Orville Bunnell - Camille Kearns

Business Manager

Soubrette

At Liberty

Care of DRAMATIC REVIEW

## Millar Bacon

Leading Man

James Post Co.

Care DRAMATIC REVIEW

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Alcazar Theatre, San Francisco

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist

At Liberty Care Dramatic Review

## GEORGE SAUNDERS

Dramatic Review

## MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

## GEO. H. VON BLIX

Valencia Theatre, San Francisco

## AL. G. FLOURNOY

Comedian and Producer

Address Dramatic Review

## Howard Foster

With Jessie Shirley, Auditorium

Theatre, Spokane, Wash.

## CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

## GILMORE WALKER

Stage Manager, Arthur Cunningham Co.,  
on Tour Care Dramatic Review

## ELIDA VAN BECKER

Soubrette and Ingenue

Walter Sanford's Dramatic Co.



## EDDIE

## Mitchell

Juveniles

Post Company  
Jose Theatre, San Jose

## EARLE GARDNER

Arthur Cunningham Co., on Tour

Care Dramatic Review

## ARTHUR HILL

Character Comedian

Richard Jose Company. Permanent address  
437 Nineteenth St., San Diego

## MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

## WILLIAM MARION

Leads and Heavies

Care Dramatic Review

## HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

## MILDRED FITZGERALD

(Formerly "Little Mildred," with

T. D. Frawley)  
Soubrette and Ingenue Novelty, Fresno

## MARION TIFFANY

May Nannery Co.

On Tour Care Dramatic Review

## MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

## GEORGE W. STANLEY

Characters

Care Empire Stock Co.

## FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**Del S. Lawrence Co.  
Garden Theatre, San Jose**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow***Robert Leonard**Valencia Stock  
San Francisco**Harrington  
Wheeler**Just closed an eight months' successful season  
at liberty—stock or production.**Metta  
Chamberlain**LEADING BUSINESS  
with our own company. At  
Address, Dramatic Review.**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**Character Comedian Leading Woman or Heavies  
At Liberty Care DRAMATIC REVIEW  
461 Eleventh St., Oakland. Phone 3431 Oakland**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**L. VICTOR—Gillard—MAY ROBERTS**Strong Dramatic Characters Emotionals, Leads and Heavies  
Mrs. Temple's Telegram**Thurlow White**Leading Man and Director  
Girton Stock Company, Eureka**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**LEADING WOMAN  
Richard Jose Company Care DRAMATIC REVIEW**Al Hallett**

Myrtle Vane Co.

Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW**Charles E. Gunn**Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW**Walter H. Newman**LEADING BUSINESS  
Re-Engaged Richard J. Jose Co.**Graham Earle**Stage Director  
Rosabel Leslie Co., Tucson, Ariz.**J. Lionel Swift Daisy A. Swaybel**Comedian Soubrette  
At Liberty Care DRAMATIC REVIEW**Harry C. Bradley-Lurette Waters**Light Comedy and Characters Heavies and Characters  
At Liberty Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



## Transcontinental Tour of that "Odd Comedian"

**Mr. HARRY BERESFORD**

And Metropolitan Cast in the New York-Chicago-London

**Comedy Success Whose Your Friend?**

With Original and Complete New York Production.

The Laughing HIT of Two Continents.

**Most Uproarious Laughter of the Current Season**

The most uproarious laughter of the current theatrical season echoed and re-echoed through the Prince Theatre last night when Harry Beresford and a clever company presented the melodramatic farce, "Who's Your Friend?" No comedian of the season has found it in his power to take the audience so completely in his grasp as Mr. Beresford, and his work received its well deserved reward when the comedian was forced to respond to six curtain calls.—*Houston Daily Post*, Jan. 30, 1909.

## DIRECTION

**Edgar Forrest Co.**

PETER RICE, Manager.

ROLLIN BOND, Business Manager.

**New Fun that Causes Shouts of Laughter**

The play abounds in new fun that caused shouts of laughter from the highly entertained audience. Harry Beresford gives excellent interpretations of the part of the old man, peculiar of speech and peculiar of thought. His comic wit bobs up with an unintentional spontaneity quite refreshing.—*San Antonio Daily Express*, Jan. 22.

**San Francisco, - - - Week February 28th**  
**Portland, - - - - - Week March 21st**  
**Seattle, - - - - - Week March 28th**

**Florence Roberts Takes Opposite View to Mary Anderson**

"Encouragement is the most tremendous help in the world," said Florence Roberts during an address which she delivered before the women of the Philomath Club in the California Club room during her recent engagement in this city. "I know of teachers of different arts who teach and teach, but they never encourage their pupils, and then if the pupils happen to fail, the teachers say the one who failed had no talent. Just a bit of encouragement would have developed the talent quicker than grinding hours at routine lessons. I feel sure there is much talent for every known art lying dormant in persons for the want of some one to encourage it—not to develop it, but to encourage it to develop itself. We have read much of late about Mary Anderson not encouraging girls to adopt the stage. I cannot see her reason for this. She knows the stage has great need for talent, so I can only say that with all her artistic gifts she is lacking in the art of encouragement. Nine years ago when I first produced Sappho here, a girl named Kitty Hayes, sixteen years old, danced a Spanish dance for me. A New York manager said he would give her a position if she went to New York. She had no money. I paid her fare there. Kitty Hayes is now Gertrude Hoffman, the great Salome dancer, earning \$1,000 a week. Another girl came to me six years ago at the Alcazar and asked me to help her. I taught her and encouraged her. Last year, when I got to New York, there was much in the papers about a gifted Western actress who had created a strong leading part in *Paid in Full*. She was Lillian Albertson, getting \$250 a week. A young girl recently came to me in New York and asked me if I remembered her, saying that I had given her a small

part four years before. She was Flora Juliet Bowley, Robert Edeson's leading woman. The art to encourage, the power to encourage, is the sweetest, kindest, most beautiful gift one can possess. As Emerson says: 'The chief want in life is somebody who shall make us do the best we can.' She paid a tribute to the Jewish race and referred to the help that her late husband, Lewis Morrison, had given her in her stage career.

**Hanford's Othello**

Othello was given at Hamburger's Majestic Theatre last night by Charles B. Hanford and his company of players. The Hanford players give a production that is eminently satisfactory in many of its parts. Mr. Hanford and most of his people belong to the oratorical school of acting—they delight in rounded periods, in rolling R's and in sweeping gestures. They cling to tradition, and in but few cases give interpretations that are simple and "unclassical." Yet, without exception, they read their lines intelligently, thus giving a distinct pleasure, quite outside their acting, to the true lover of Shakespeare. Mr. Hanford's Othello is nobly dignified. The actor reads his lines with nice discrimination. He works up to the final catastrophe with splendid and appalling effect. Indeed, from the moment when the venom of jealousy has begun to eat into the noble soul of the Moor, the actor brings all his best powers into play, giving us much that is most admirable. Miss Drofnah's Desdemona is most sympathetic in interpretation. There is genuine poignancy in the abandonment of her grief when she realizes that her husband suspects her of infidelity.—*Los Angeles Times*.

ALLA NAZIMOVA will be seen on the Coast this season in a repertoire composed of *A Doll's House*, *Hedda Gabler* and *The Comtesse Coquette*.

GEORGE H. MURRAY is ahead of *The Red Mill* and is due in town next week.

**Through Tropic Climes****Atlantic Steamship Lines  
New Orleans-New York Service**

In connection with the Sunset Route Between San Francisco-Los Angeles and New Orleans.

Largest American coastwise steamers—elaborately furnished staterooms—electric lighted throughout. Perfect dining service.

First cabin, \$35.00; round trip \$60.00  
Second cabin, \$27.50. Includes berth and meals en route.

SEE AGENTS

**Southern Pacific****FOR RENT**

By the Day, Week or Month

**VICTORY THEATRE - - - - SAN FRANCISCO**

For Terms, etc., Inquire at Pantages' Empire Theatre, Sutter St., San Francisco

**Hotel St. James**Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.**F. P. SHANLEY, Manager, formerly of New York**



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, February 13, 1909

No. 25—Vol. XIX—New Series



*Mrs. Wiggs and Miss Flazy*

*Mrs. Wiggs of the Cabbage Patch, American Theatre, week February 21*



## Moving Pictures in London

How far is the movement destined to affect the regular theatres? That, of course, is a problem that only time can solve. It may be contended on the one side that it will merely serve to increase the taste for the theatre, that it will only prove a stepping-stone to a better appreciation of the drama itself. On the other hand, it may be argued that these cinematograph performances are all-sufficient, that they are much more likely to wean the public away from, than to send it to, the theatre proper. Whatever the final outcome of the situation may be it is indubitable that the newcomers—electric theatres or palaces as they are called—in the field of amusements are doing very well. Without taking into account those minor places of entertainment where only one penny is charged for admission, London at present boasts some half a dozen, of which, however, the greater number are situated in the suburbs. There is one, for example, at Shepherd's Bush, another in Camden Town, a third at Walworth, a fourth at Peckham and a fifth at Hammersmith. There are also the Egyptian Hall in Piccadilly, controlled by Pathe Freres, a second "theatre" just started in the Strand and another, among the latest opened and the largest, on Oxford Street, close to the Marble Arch. Consider these conditions under which these places are run. To begin with, they owe allegiance to nobody, provided, of course, that their owners have satisfied the requirements of the London County Council surveyor. The initial and chief drawback is the difficulty of finding a suitable site at a reasonable rent. This difficulty obviously increases the nearer one draws to the heart of London. The Electric Palace, on Oxford Street, to come to a concrete example, possesses a length of 150 feet, a height of 14 feet and a width of 30 feet, while the provisions in regard to exits and other means of insuring the safety of the public are of the most thoroughgoing description. Manifestly such a building is not easily to be met with on easy terms within Central London. But this obstacle surmounted, the rest is tolerably straight sailing. Once the installation expenses are defrayed and the rent duly provided for, the outgoings are comparatively small. Take the average cost of running an establishment like the Oxford Street Electric Palace, which is capable of holding 700 people. This would amount, including everything, to £50 a week, or, say, at a liberal computation, £60. Now for the receipts. These (and we are quoting actual figures) would be something like £150, thus showing a pleasant little profit of £100 per week after the preliminary expenses of reconstruction, installation, etc., have been wiped out. What does the public get for its money? In the place just referred to the charge for seats is 1s, 6d and 3d. The building is open from 2 in the afternoon till 10 p. m., and if any one desires a surfeit of animated pictures he can remain in his seat all that time. As one entire series takes just upon fifty minutes for exhibition, he would have, however, to witness the same performance some half-dozen times in succession. Thus the audience, like the riders in an omnibus, is constantly changing, a fact which the proprietors, of course, rely upon. The

entertainment comprises humorous sketches, pictorial presentments of journeys by land and water, athletic competitions, and so on; in short, as everybody knows, it forms an illustrated record of current events. Above all, and this brings us to the kernel of the matter so far as it touches the interests of the theatre, it includes brief, compressed dramas, played by actors of the first rank, in which a story is set forth clearly, impressively and succinctly by means of action, not dialogue. It may be added that the latter, however, is not to be entirely neglected, for by the employment of a synchronized gramophone, pantomime is at places reinforced by speech. In point of fact the performance promises at no very remote date to possess most of the features of a theatrical entertainment, or at least a series of vivid dramatic sketches.—*London Telegraph.*

## Nat Goodwin Will Have Most Luxuriant Touring Car in the World

It is a magnificent car Nat C. Goodwin will present to his bride, the former Edna Goodrich. The car has been ordered from the Welch Motor Company, and will cost \$9,000. It has sleeping facilities for two passengers and the chauffeur. There are cooking and dining accommodations for five, and its passenger capacity is nine. Running hot and cold water and a copper bathtub under the rear seat are novel features. The water supply comes from what look like suit cases on top of the coach.

## Will Antisdel Writing a Book

There is now being brought to final completion in Los Angeles a work upon the drama which is the most comprehensive in scope and keenest in analytical detail of any upon this much written subject that has yet been published. For years it has been the by-moment enterprise of its author, Will R. Antisdel, well known in New York newspaper and theatrical circles, and here as the advance agent of Henry Miller's last season's Coast tour. Mr. Antisdel is taking a "winter off," and is finishing his dramatic book, which has been nearly ready for the printer for many months, only awaiting its author's leisure for final touches. The title page bears this legend, "The Actor, the Stage and the Drama, from the Cart of Thespis to the Theatre of Garrick." He carries this actor, his art, his theatre, his management, his stage conditions, his scenic environment, his play styles, his outer and inner usefulness, down through every new development and variation of species or special adaptation to the very stage and players of today. This book he has three times rewritten entirely, and is again revising it. He tells the story of the play in the comparatively small compass of about 425,000 words. Its great scope is described in the subtitle "An Attempt to Study the Evolution of Conditions Governing Playwrights, Players and Playgoers Throughout Twenty-four Centuries." Before this last revision it had been boiled down to about 375,000 words, but 50,000 words were added to include a little more detailed account of the stage since Garrick.

# ROSENER

Clothier to the Profession

STOCK-TAKING SALE FOR

**10--Days--10**  
**Reduction in Everything Except the Quality**

COR. VAN NESS AND EDDY

## Spotlights

The Ed Redmond Company finished its week in Watsonville Sunday night, with a performance of Sherlock Holmes, repeating their former successful presentation of In the Bishop's Carriage and Rip Van Winkle. The Redmonds are very popular in Watsonville. Stella Adams, the new leading woman, has scored a hit and her work is being enthusiastically commended. Ed Redmond, Sydney Paine, Harold Holland, Chauncey Sothern, Garna Virden are doing excellent work.

Owing to the coolness of Manager Harry B. Powers, an audience in Powers' Theatre, Chicago, on the night of Jan. 27 remained calm while a fire raged in an adjoining building. When Mr. Powers smelled smoke entering the auditorium and noticed an uneasy shifting of feet in the gallery he stepped to the middle aisle and said: "Ladies and gentlemen, there is a small fire in the building next door. It will soon be put out, and if you will remain quietly in your seats the performance will go on." This allayed anxiety and the performance continued. The fire loss was small.

Girth & Simpach will have charge of the tour of the Philippine Constabulary Band which will tour towards Washington, in time to be present at the inauguration of President Taft.

The second annual Colorado Interstate Fair and Exposition will be held at Overland Park, Denver, on September 12-18, inclusive.

The popular San Francisco Opera Company, with many of the old-time favorites and some new personalities that urge attention, arrived at the Grand yesterday, the medium for setting up the Healy standard being the big Casino success, The Strollers, by Harry B. Smith and Ludwig Englander, which received most favorable attention from the big Sunday night audience that assembled to extend the glad hand to Teddy Webb, Frank Bertrand and Russell Powell, of the fun-making section, and to Eugene Weiner, who employed his tenor voice and acting capacities to the part of the love-making magistrate. Then there were the newcomers to welcome, foremost being Evelyn Frances Kellogg, who appeared in the part of treBhaeon, who appeared in the part of Bertha, one of the tramps, which was first made known here by Aida Hemmi, and Lucile Palmer, the new mezzo-soprano, whose share is that of Anna, the sweetheart of Roland.—*Seattle Post-Intelligencer*, Jan. 25.

The Bostonian Minstrel Maids, under the direction of Henry Gibson, are arranging to go out on February 22, headed for Canada.

Henry B. Harris' enterprises for the season of 1908-1909 include Hudson Theatre, West Forty-fourth street, near Broadway, New York; Hackett Theatre, West Forty-second street near Broadway, New York; Robert Edeson, in The Call of the North; Rose Stahl, in The Chorus Lady; The Third Degree, A; The Third Degree, B; The Third Degree, C; The Traveling Salesman, A; The Traveling Salesman, B; The Lion and the Mouse, Company A; The Lion and the Mouse, Company B; The Lion and the Mouse, Company C; and Ruth St. Denis in East Indian Dances.

## Chas. Erin Verner Writes From Dos Palos

The Waldorf-Astoria Hotel, Dos Palos (This means two trees)—Feb. 4, 1909.

Dear Farrell: I am having the jolliest time possible; for companions we have ducks everywhere but on the table; beans, geese and eggs are not a drug in the hotel menu nor the apothecaries' shops. Mud is very plentiful everywhere. Even in one's bedroom you can be supplied with rare samples of splash and dashed mud-spots but if you are a thorough bohemian with the wanderlust, if you have roamed the world over as I have done, if you are not incurably fastidious, if you can stand anything or sit down to not much, with happiness in your heart and an appetite begot of fresh air and exercise, the barn towns are the places for camping for a night or so. One gets ennui—stopping at the Fairmont, and rolling around on rubber shoes. Here you stagger around on rubber shoes, and your bootblack uses a garden hose to polish you off. There is a string unbroken of genuine comedy on every side. There is a jingle of happiness in all these country folk that is contagious—and there is an exercise-ground at the dinner table for your jaws, that townsfolk never experience—that gives zest to your life and impetus to your gastric juice. We are doing fine—we are appreciated—by our audiences and congregations—and we have many applicants with straw in their hair, who actually envy us and wish they could join the troupe—to do any kind of a stunt, just so long as they might get away on the (what they think) highroad of delight and unfettered freedom, not to say a dash or two of fame. Mr. Carl Berch has gone to Dakota about the settlement of some estate. I expect to meet him on the millionaire side of Market street one of these days. This metal called money is a wonderful friend-maker. How the ears cock up and the eyes glisten of your apathetic acquaintances, who transform themselves into your most intimate adoring friends when they know—or think they know—you have the price of their stupid salable so-called intellects in your pantaloons! But enough of this. Diatribes are nothingness—and nothingness—de gustibus non est, etc. If you are fond of camping out and like the smell of hay, and have a few days to spare, come on to us and leave dull care and theatric veneer and tinselled opulence to the padded shoulder gang of nonentities who exist without necessity; and who have seen and constantly admire their mere selves in a 20-cent mirror—whose literature consists of some stolen plays and whose belongings are a faded set of what's designated symmetricals, a make-up box and a small gold setting in their left eye-tooth—come out in the country and I'll buy you a load of hay to sleep on, and a pair of nankeen overalls, in exchange for your feathers or your oestermoor mattress and your fresh-pressed pants. The change will bring color to your cheek and perhaps bring you nearer your real fellowman—the fellow that is supposed to be the image of his maker—whiskers and all.

Truly yours,

CHAS. E. VERNER, Bohemian and Traveler—Facile Principes.  
P. S.—I may mention—in our company are Grace McGinn of San Francisco, a charming ingenue actress, Zora Bates, a fine-looking one; also the well-known Miss Rosa, who fits into any old part with the spirit of the real actress to the manner born. Some of the men are Ross Miller, Tom Charles, Clarence Jones, J. Bradley, Lem McDonald, etc., etc. C. E. V.





Harry Pennypacker

Here is an agent who has no enemies. He is of the hustling brand, who is a good fellow and a good, clever showman. This season he is booming Brewster's Millions for Cohan & Harris.

Trying to Put Buffalo Bill Out of Business

Bridgeport, Conn., Jan. 31.—President Roosevelt has been offered \$300,000 for an engagement of thirty weeks to head a Rough Rider show, in opposition to that of Buffalo Bill. The man making the offer is James Atlas, once a champion heavy-weight wrestler. Besides \$300,000, there will be two private cars and a stenographer for the exclusive use of Roosevelt. The letter follows: "Will you accept an engagement of thirty weeks at a salary of \$10,000 a week (\$300,000 in all), commencing the first day of May, 1909, to head a Wild West exhibition entitled Theodore Roosevelt's Congress of Rough Riders? An early reply will be appreciated."

Personals

AGNES JOHNS has joined the Lois stock in Seattle.  
ROLLIN BOND, ahead of Harry Beresford, is in town.  
MANAGER WILLIAMS of Coalinga was in town last week.  
HELEN LACKAYE will retire from the Valencia stock next week.  
HENRIETTA CROSMAN has received her final discharge in bankruptcy.  
L. VICTOR GILLARD and May Roberts Gillard left Sunday of last week for Seattle.  
MARGARET WYCHERLY and Charles Dalton will head one of The Thief companies sent out by Daniel Frohman.  
Max Steinle and Mattie Hyde, two of the most useful and popular actors in the West, have joined the Novelty Theatre stock in Fresno.

GEORGIA WOODTHORPE and Ollie Cooper have joined the Novelty Theatre stock in Fresno.

ADELE BLOCK will shortly marry E. Mooney, a Toledo, Ohio, business man. Miss Block was for a season a member of the Alcazar and Majestic stocks in this city.

HARRINGTON WHEELER has retired from the Sanford stock in Vancouver and is resting for a few weeks at the Hotel Washington, Aberdeen, Wash., with his wife, Metta Chamberlain.

JOHN W. CONSIDINE has made some changes in the ranks of his Portland managers, sending Chester N. Sutton from the Portland Orpheum to the Butte Orpheum, installing James H. Erickson as manager of the Portland Orpheum and placing John F. Cordray in charge of the Portland Grand.

Gavin Dorothy is in his fifth week as leading juvenile with the Savoy Theatre Stock, Savoy Theatre, Tacoma, Wash., Mrs. Dorothy (Virginia Harvey) opening one week later. The company is headed by Virginia Thornton and includes Harry Cleveland, Noel Travers, William Thorne, Le Morris, Carl Hinkley, Sam Carlton, George Byron, Rex Clyde, Perle Gillette and Blanche Bryant.

WORD HAS been received from San Antonio, Tex., announcing the death there of Kendall Fellows. Death was directly due to concussion of the brain, sustained several months ago when attacked by thugs in the suburbs of Oakland. While on his way home from a social two men held him up. He did not respond quickly enough and they beat him into a helpless condition. He suffered much from loss of blood and in order to regain his health his mother took him home to San Antonio, where she is living. Kendall was a popular actor of undoubted ability and his mother has the sympathy of many friends.

ALTHOUGH she is the widow of a millionaire owner of South Africa diamond mines and has wealth and every luxury at her command, Fannie Ward, former American stage beauty, has again obeyed the call of the footlights because she loves theatrical work above all the wealth of the world. "Another Mary Anderson" is the way the Chicago critics describe Miss Ward, who has just made her American debut as a "really" actress, thereby realizing an ambition that has been hers since the days of her girlhood, when her winsome little figure may be remembered in her poses as Cupid chasing a butterfly, after the Bougereau painting. She has won instant success in The New Lady Bantock, which is a satire on the snobishness of the Britishers. Many think Miss Ward is an English girl, but she is the daughter of John Buchanan of St. Louis. After a few years of experience on the English stage she became the wife of Joe Lewis.

IGNACE PADEREWSKI, the pianist, split the nail on the index finger of his right hand while playing Beethoven's sonata, Op. III, with all its storm and stress effects, about the middle of his recital at Carnegie Hall, New York, Tuesday of last week. Paderewski went through his program to the finish without giving any sign of the mishap, and even responded to nine encores, but as soon

The Elleford Company

For 1908-09 — All Royalty Plays  
PALS, by Edmund Day  
ALL DUE TO DIANA,  
DORIS  
FROM FARM TO FACTORY  
A WOMAN'S SECRET  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
Managers, please note that I control exclusive Coast rights to these plays.  
W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.  
UNDER THE GASLIGHT,  
DR. BILL  
THE OTHER FELLOW  
THE NEW CINDERELLA  
And Several Others.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

Oliver Morosco's Plays

Ready for Stock  
The Judge and the Jury  
The Empress and the Soldier  
In South Car'liney  
The Halfbreed  
Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cos \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The  
Garrick Theatre  
San Diego, Cal.  
MOROSCO & WYATT,  
Lessees and Mgrs.

TWENTIETH ANNUAL TOUR OF THE WORLD

Of the Greatest Living Irish Character Actor

Charles Erin Verner

In His New Versions of

Shamus O'Brien and Robert Emmett

And an Excellent Supporting Company

Warning.—Any parties producing Mr. Verner's versions of Shamus O'Brien and Robert Emmett without his authority will be prosecuted.

CARL BERCH,  
Manager

as the concert was over a skilled surgeon called to annoint and bandage the precious forefinger, and a telegram was sent to Philadelphia to cancel Paderewski's engagement there for tomorrow afternoon. The injury is more painful than serious, but Paderewski is taking no chances with any of his valuable digits, and will not resume playing for some days. Each of his eight fingers and two thumbs has been insured for \$5,000, and tomorrow his manager will collect from the insurance companies a sum sufficient to reimburse him for the canceled recital. In 1905 Paderewski collected \$7,000 insurance for a jolt he got in a railroad accident near Syracuse, N. Y.

GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
Full stock of new scenery.  
M. C. CLARK, Mgr.

H. Lewin H. Oppenheim

GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of F. DE FREITAS, Concord Hotel, Concord, Cal. Phone Main 353.

WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
C. CIPOLLA, Manager  
The coal mining town. Good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

Hill Opera House

PETALUMA, CAL.  
JOHN R. ROCHE, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 1,000 population. For time write F. R. BARCROFT, Manager.

Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage

FARRAGUT Theatre

Vallejo, Cal.  
WM. T. O'DONNELL, Lessee and Mgr.  
(The Navy Yard Town.) 3,000 employees; population of town is 12,000; monthly pay-roll, \$200,000. Good shows can get big money.

Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. MRS. H. JACOBS, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

Grand Opera House Black Diamond California

The only legitimate house in this district. 2500 population; an extra good show town. Seating capacity, 650. Rent or Share.  
M. SIRE  
Manager of Opera House

WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
Parent's Stationery Co. 818 Van Ness Avenue, S.F.



## Alice Entzmann Secures Divorce After Bitter Experiences

"In all my experience on the bench and in the large number of divorce cases that have come before me, I never yet heard of such fiendish cruelty as was practiced by this brute upon this defenceless young girl." So said Judge Graham Thursday of last week in granting Alice Entzmann Hall, the daughter of Mrs. Julia Entzmann of this city, an interlocutory decree of divorce from William R. Hall, a Louisiana cotton broker. Mrs. Hall went on the stand and told a tale of ingenious cruelty, which caused a shudder even to the court officials, hardened as they are to the tales of unhappy wives. Striking a wife in the face and making her nose bleed, dragging her about the house and grounds by the hair, throwing her on the floor, kneeling on her and choking her, are sufficiently strenuous and unusual, but not exactly unheard of in the divorce courts, but when a man fastens a rope about his wife's ankles and throwing it over a kitchen beam, endeavors to draw her to the ceiling, when he puts on gloves so as not to injure his hands when striking her, he is going far beyond the experience of most divorce lawyers and judges. But these are not the worst charges that Mrs. Hall made against her husband. Once, she said, he took her out in a boat into a swamp where the water was thirty or forty feet deep. Then, forcing her to disrobe, he made her jump out of the boat, telling her that her only chance for life was to swim ashore. She managed to reach a tree, and climbed into its branches, bleeding and torn, where she remained until her husband came back for her. When her eyes became discolored as the result of frequent beatings, Hall used to take a needle or hunting knife, his wife said, and scratch and cut the discolored portions, letting out the blood so that the neighbors would not notice. These things happened during two years that the couple lived in a rude shack on the edge of a swamp, two miles outside of Alexandria, La. Hall allowed his wife no communication with friends or family, nor money with which to go away. Once, when he had gone to town, she was taken sick, and some neighbors, finding her, took her to their house. From there she managed to communicate with her mother, and finally reach San Francisco. Her husband came after her, pleaded with her, persuaded her that drink had been the cause of his actions, and promised to reform. So she went back with him. There was no reform, however, and she again managed to escape by bribing a negro to mail a letter to her mother. The horror lasted two years. They were married in Oakland in 1905, and the date of Mrs. Hall's final escape was in September, 1907. When she married Mrs. Hall was 20 years of age only, and last week she appeared frail and youthful, and very much subdued. She knew little of her husband's financial condition, but he had told her that he was well off, and on the strength of this Judge Graham made an order allowing her \$150 a month alimony. Hall made no appearance, allowing the case to go by default. He is in Louisiana. Before her marriage Mrs. Hall was known throughout the West as Alice Entzmann and was re-

garded as a clever actress, excelling in strong parts allotted to those playing second business.

## Women's Dramatist Club

Martha Morton, who recently completed the adaptation for the English-speaking stage of Dr. Leopold Kampf's *On the Eve*, for Henry B. Harris, is taking considerable interest in the movement among the women dramatists of New York to establish themselves on as firm a basis as have the men who compose the American Dramatists' Society. Miss Morton has arranged with Mr. Harris for the use of the Hudson Theatre some afternoon early in the future for a benefit performance in aid of the plan to fit up and furnish the club-room for the Women Dramatists' Club. At this benefit five one-act plays will be given, written by as many members of the club. Each member is to write a one-act play, and the five that are adjudged by the committee as being the best are to be presented.

## New Repertoire Company

Terry McKean is arranging to put out a repertoire company, headed by Bertha Foltz and Walter Newman, opening Easter Monday.

## Orpheum

The program for the week beginning this Sunday matinee at the Orpheum will have for its chief attraction a dramatic episode of the prize ring, entitled *At the Sound of the Gong*, which exacts a cast of twenty-five people and introduces a realistic boxing exhibition. The opening scene discloses the interior of Walter Jameson's training quarters and subsequently by means of a transparency the square ring is shown with a boxing bout in full action. The character of Jameson, alias Terry McNutt, is played by Tom (Soldier) Wilson, a boxer of fine reputation, who formerly acted as Bob Fitzsimmons' sparring partner. The other leading roles are interpreted by Ellsa Berrold, Arthur Sullivan and Bill Russell. Imro Fox, a celebrated European conjuror and a brilliant and witty entertainer, will introduce a marvelous illusion called *"The Box of Cagliostro"* and numerous feats of legerdemain. Tony Wilson and Mlle. Heloise, gymnasts and originators of the trampoline or bounding, will display their wonderful proficiency on the horizontal bars. Mlle. Heloise will demonstrate her versatility by some clever dancing and comedy work. The beautiful *Amoros Sisters* will be seen for the first time in this city. They are singers, dancers, comedians, acrobats and trapeze performers. Frank and Adele Astaire, two very clever juvenile singers and dancers, will be the remaining new act. Next week will be the last of the Farrell-Taylor

# CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## At Liberty

# Leslie King

Characters

1626 O'Farrell St., S. F.

Company and Leon T. Rogee, the human orchestra. It will also finish the engagement of Helen Grantley and her company, who have scored a great artistic triumph in Israel Zangwill's thrilling episode, *"The Never Never Land."* A new series of Orpheum Motion Pictures will terminate the performance.

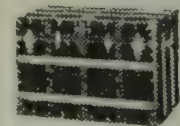
## Valencia

The Prince Chap, Edward Peple's beautiful play, with Mace Greenleaf in the title role, little Bebe Daniels as the younger Claudia, Blanche Stoddard as the artist's ward grown up, and the other members of the Valencia Theatre stock company in congenial roles, will be played for the last times this Sunday afternoon and evening, and on Monday night The County Chairman, George Ade's highly amusing and at the same time grippingly interesting comedy-drama, will be produced for the first time in San Francisco by a stock company. The success of *The College Widow*, by the same author, and which enjoyed such a prosperous run during the holidays, is still fresh in the minds of the playgoing public. Mace Greenleaf will play young Wheeler, and Robert Homans will have the title role. Charles Dow Clark will play Sassafras Livingstone, and Gerald Harcourt will be in his element as Joseph Whittaker, the windmill agent. George B. Baldwin, Jr., will reappear as Uncle Eck Milbury, an old settler, and Thomas MacLarnie should make a forensic hit as Jefferson Briscoe, a store-porch orator. Blanche Stoddard will be Lucy Rigby, and Beatrice Nichols will have the fine part of the village milliner.

## Alcazar

With the same cast of principals that contributed to *"The Rose of the Rancho's"* great success last season at the Alcazar, when it ran three weeks, the beautiful play of early California life will be the offering in the Sutter-street playhouse during the coming week. Bessie Barriscale will again play Juanita, Bertram Lytell the government agent, Will R. Walling the land-grabber, Howard Hickman the Spanish dandy, Burt Wesner the padre, Ernest Glendinning the officer of militia, Herbert Farjeon the muleteer, Louise Brownell the coquettish senorita, Adele Belgarde the haughty Spanish mother, Annie Lockhardt the gentle grandmother, John B. Maher the old servant, Walter Belasco the vaquero and Christie MacLean the duenna.

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

Everything considered, there is no cause for wonder that *The Rose of the Rancho* is enrolled among the Alcazar's most memorable successes. People qualified to compare the New York and San Francisco productions unhesitatingly declared that the latter was no whit inferior. The time of the play is in the early fifties, when American energy was supplanting Spanish lassitude in California, and the place is San Juan Bautista, near Monterey. The first act takes place in the Mission garden, and so realistic is the picture that you can almost smell the roses that cluster so abundantly everywhere. Here we learn that Juanita, the Rose of the Rancho, lives and is loved by Kearney, a government agent, whose mission is to see that the laws authorizing the acquisition of land are not outraged. Here, too, we are introduced to Juanita's haughty Spanish mother and gentle, high-bred old grandmother, and see the good padre Antonio, the bad Kincaid, land jumper, the indolent Don Luis and various other types of the folk that lived in that turbulent time. Juanita declines to wed Don Luis, avows her love for Kearney and otherwise antagonizes her kindred, and through the three acts the audience is kept intensely interested by the development of the romance with a superb setting.

## American

The last performances of *The Light Eternal* will take place this Saturday afternoon and evening, and at the Sunday matinee, "that odd comedian," Harry Beresford, whose past performances in *The Wrong Mr. Wright* and *The Woman Hater* have stamped him as a laugh-provoker of the highest order, will present, for the first time in this city, *Who's Your Friend?* with the same cast and the same elaborate production which was seen during the long New York run. Prominent members of the cast supporting Mr. Beresford are the Misses Jane Ferrell, Edith D. Wyllie, Grace Beebe, Margaret Lee and Helen Barry, and the Messrs. W. S. Lyons, James A. Mahony, Harry F. Horne, H. H. Sleight and Jesse Mitchell.



## Personals

MILLAR BACON is in receipt of a stock offer from Denver.

ETHEL BARRYMORE has started on her way West for a tour of the Pacific Coast.

BERTHA DAREL is in mourning for her father, who died recently after a long illness.

CHARLES KENYON has returned from the East and is spending a vacation with his folks here.

THE DEL LAWRENCE company opens at the Grand in Sacramento tomorrow for four weeks and maybe more.

BLANCHE DOUGLAS is playing leads with the Willard Mack stock at the Bungalow Theatre, Salt Lake City.

JESSIE MAE HALL, as well as Blanche Hall, will be a member of the Burbank company in Los Angeles when Oliver Morosco produces Peter Pan.

SARAH TRUAX, who was married a year ago, last week became a mother, the date being the first anniversary of her wedding to Charles Albert.

MISS MARIE DROFNAH has been heartily welcomed by her admirers who missed her during her absence from the stage last season, owing to illness.

CLARA THROPP is one of the many San Francisco favorites who will be with The Gingerbread Man when that musical comedy comes to the American next month.

ARTHUR FORREST, who is with Florence Robert's company, is in negotiation with Oliver Morosco, and will probably go to Los Angeles for a period this summer.

HOPE MOSHER has entered the motherhood class. She is now a mother at the ranch in San Jose, and father, mother and the baby are all doing exceedingly well.

ARTHUR C. AISTON, the well-known manager and producer, is on his way to San Francisco to supervise the production of his play, Pretty Peggy, at the Valencia Theatre shortly.

GUS PIXLEY, the favorite comedian, brother of Annie Pixley, and a San Franciscan by birth, will be with The Babes in Toyland, which follows Mrs. Wiggs of the Cabbage Patch at the American.

JOHN W. ALBAUGH, the well known theatrical manager, died suddenly of heart disease following an attack of acute indigestion at the home of his daughter, Mrs. Frank Henderson, in Jersey City, Feb. 11. He was 73 years old.

JACK RAFFAEL, who was a decided favorite at the Tivoli at the height of its success, is here with the company presenting A Stubborn Cinderella at the Van Ness. Raffael is playing the comedy role of the Scotchman, Colonel Hunt.

WILLIS MARKS of the Burbank stock of Los Angeles, has been seriously ill with pneumonia and has been removed to Glendale to complete his convalescence and will remain at Henry Stockbridge's residence, where he is at present, for some weeks.

CHARLES WARNER, the English actor who won fame in Europe and America through his production of Zola's tragic drama, Drink, committed suicide last Thursday in New York in his apartments by hanging himself to the door of his bedroom with a trunk strap.

Cecelia Rhoda who is well known here comes with Richard Carle's company in the production of Mary's

Lamb. Others in the cast are Julia Ralph, Violet Seaton, Rita Stanwood, Mina Davis, Winifred Gilrairie, Joseph Phillips, Sylvain Langlois, Harry "Scamp" Montgomery, George Bogues and Abbott Adams.

JOSEPH CARROLL, well known on the Coast as an actor of merit, has just returned from Seattle where he has been fighting a law suit for \$25,000 over the loss of an arm, sustained in a street car accident. The case has been continued pending a settlement out of court. Mr. Carroll intends remaining in San Francisco for an indefinite period.

H. S. NORTHROP, the young San Franciscan who has made very rapid strides during the past few seasons as leading man in some of the most notable dramatic productions, will appear here in the leading role of Clyde Fitch's latest comedy success, Girls. This attraction comes to the Van Ness Theatre early next month for a limited engagement.

ROLLIN BOND is in town ahead of Peter Ruiz's clever star, Harry Beresford. Mr. Bond is one of the clever men in the show business, being a many sided showman. Not the least of his abilities are musical. For years he was the leader of a large band that was celebrated all over the Middle West as an organization of exceptional worth.

H. T. LAWRENCE, manager of The Lieutenant and the Cowboy company now playing the Coast territory, reports excellent business and that he has a strictly first-class company. No one is being featured and every member of the cast is an artist. Geo. R. Matison, who has been playing the cowboy, will be replaced by Fred Siebkie, a character actor of reputation in the East.

While rehearsing his part in the rear of the stage of the Novelty Theatre, Brooklyn, last Wednesday, Joseph Jewell fell 30 feet through a trap, landed on his head and died instantly. He was known in Oakland and was 25 years of age. He recently played in Stockton with the George Barbier stock company and prior to that time played in Portland, Ore., with the Baker stock company. He went East recently.

SEVERAL publishers have made overtures to Charles B. Hanford for an autobiographical work, which shall include not only a history of his career as a star, but reminiscences of his association with Edwin Booth, Lawrence Barrett, Modjeska, Thomas W. Keene and other eminent players, besides literary men and statesmen, with whom his long residence in Washington, D. C., has brought him into close acquaintance.

EDDIE ROESCH, a singer of illustrated songs at a vaudeville house in Seattle, was beaten by two thugs last Wednesday night, but his shouts frightened the highwaymen away before they could obtain anything. Recovering consciousness, Roesch crawled a block to the home of a friend. It developed that two bones in his right hand had been broken by the first blow of the thug's weapon, while a great lump is over the temple. He suffers greatly from shock.

MORTIMER LAZARD of Los Angeles has received a telegram from Mme. Emma Eames, requesting him to go East and take the business management of her forthcoming concert tour. Mr. Lazard will leave next week and will report for duty at the Hotel Tou-

raine, Boston, on February 19. Mr. Lazard was selected as Calve's business manager two seasons ago. His new place he has accepted at the urgent request of both Mme. Eames and Gogorza, who will be the baritone vocalist with Mme. Eames.

FRANK C. ROBINSON, a member of W. F. Mann's As Told in the Hills company, was instantly killed about 11 o'clock at night Jan. 21, by coming in contact with a guy wire leading from an electric light pole to another pole, some forty feet distant, at Mitchell, S. D. Mr. Robinson played Little Fox, an Indian character, in the drama, and the company, which was managed by Alex Storey, was obliged to lose Jan. 22. The offices of the firm in Chicago got busy and had Ulrich Kenrade, an Indian, who had played the part previously, on hand for the performance Jan. 23. Mr. Robinson was 21 years of age and was a native of Salt Lake City.

JOSEPH LUCKETT, who is in town ahead of Mrs. Wiggs of the Cabbage Patch, is one of the most capable and most popular theatrical men in the United States. For twelve years he managed with signal ability the Columbia Theatre in Washington, D. C. It was Mr. Luckett who first started the big summer stock idea after stock went into a partial decline about twelve years ago. His stock companies in Washington were notable affairs and they did a wonderful business summer after summer. There is probably no one better acquainted with the merits of the stock game than Mr. Luckett.

SATURDAY afternoon Fred C. Truesdell and Ethel Dovey of the Stubborn Cinderella company, were married in the chambers of Superior Judge Graham after every precaution had been taken to keep the pleasant little romance a secret until the end of the present season. Unfortunately for them, the law required that the license should be recorded, and when that document reached the Recorder the secret was no longer a secret but public property. Mrs. Truesdell is the daughter of the president of the First National Bank of Plattsmouth, Neb. She began her career on the stage many years ago, when she was a child. After success in juvenile roles she attempted the more serious work of the profession with gratifying results. Truesdell is the son of a Michigan banker, and has been on the stage for several years, singing tenor parts. He met Miss Dovey when they left New York together with the present company. While they were traveling Westward the romance, which seems to have had its beginning at their first meeting, rapidly ripened into a serious attachment. While they were playing across the bay Truesdell persuaded the young ingenue to become his wife. The bride is only 21 years old. She made her first appearance here with The Land of Nod company a year ago, and afterward with The Strollers. At present she is playing the role of Lois with the Stubborn Cinderella company. Truesdell is playing the role of the President.

The Allen Stock Company, now playing in Canada, is composed of Verna Felton, Irving W. Kennedy, Charles Ayres, E. L. Walling, Wm. Heater, Roy Hoag, E. C. Bender, Albin Larxer, Clara Allen, Marie Thompson, Lillian Meredith, Ella Houghton, Hallie Blair.

## John Cort Wants Damages

JOHN CORT figures that Max Daniels owes him \$10,000 for not having the Lyceum Theatre of Salt Lake finished, as contracted, and for defects in it when it was finished. Mr. Cort states in his complaint that he has lost in prestige and that he has been compelled to cancel contracts with companies which would have appeared in the theatre had it been finished. He states further that there has been great loss from not being able to put on the shows he had intended, and that on January 9 he was obliged to close up the house altogether. The rent of \$400 a month was paid for January, and this also he wants returned.

The Girl Question will be sent West from Duluth on February 22d.

The members of the Valencia Theatre Stock Company are awaiting with great impatience the production of The County Chairman, a week from Monday. They so thoroughly enjoyed themselves in The College Widow, George Ade's other comedy, that was played during the holidays, that they are anticipating another revel in the splendid character parts with which this play abounds.

It is not unlikely that Lulu Glazer will play an engagement here this season.

# To Lease Majestic Theatre Chico California

Bids for the leasing of the Majestic Theatre, from April 1, 1909, will be opened February 20, 1909. No bids will be entertained for less than one year. A bond covering the total amount of rent must accompany the bid, rent payable monthly, in advance. The Elks' Hall Association reserves the right to reject any or all bids. Plan of seating capacity of theatre at office of Dramatic Review. Stage equipped with modern improvements. Address bid to

**G. N. TAYLOR**

Secretary Elks' Hall Assn.,  
Chico, Cal.



## Dates Ahead

**A Fair Play for a Day** (Chas. Frohman, mgr.)—Hot Springs, 16; Little Rock, 17; Ft. Smith, 18; Memphis, 19; St. Louis, 20; Kansas City, 21; Guthrie, 22; Arkansas City, Kan., 23; Wichita, 24; Anthony, 25; Salina, 26; Junction City, 27; Sedalia, Mo., 28.

**Alaska** (Chas. Frohman, mgr.)—N. Dak., Feb. 13; Winnipeg, Can., 15-17; Minneapolis, 18-20; St. Paul, 21-23; Minneapolis, 24-26; St. Paul, 27-29.

**Allen Curtis Musical Comedy Co.** (Allen Curtis, mgr.)—Columbia Theatre, Oakland, Feb. 12-13; St. Louis, 15, indefinite.

**Annie Russell in Stronger Sex** (Annie Russell, mgr.)—Guthrie, 15; Seattle, 16; Bellingham, 17; Everett, 18; Tacoma, 19; Olympia, 20; Port Townsend, 21; Bellingham, 22; New Westminster, B. C., 23; March 1; Anacortes, Wash., 2; Mt. Vernon, 3; Wenatchee, 4-5; Everett, 6; Seattle, 7, and week; Tacoma, 14; Cle Blum, 15; Ellensburg, 16; Yakima, 17; Sprague, 18; Spokane, 19-20; Lewiston, Idaho, 21; Pullman, 22; Colfax, Wash., 24; Pomeroy, 25; Dayton, 26; Walla Walla, 27; Pendleton, Ore., 28; La Grande, 29; Baker City, 30; Westler, Idaho, 31; Caldwell, Ore., April 1; Boise City, Idaho, 2; Nampa, 3; Salt Lake City, 4, and week; Ogden, 12; Logan, 13; Helena, 14; Great Falls, 17; Butte, 19-20; Bozeman, 21; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 25; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**A Savage King** (Jackson, Feb. 13; Wynne, 15; Forest City, 16; Marina, 17; Clarksdale, 19; Greenville, 20; Arkansas City, 22; Wilmett, 23; Monroe, 24; Ruston, 25; Junction City, 26; Eldorado, 27; Minona, 28; Bastrop, March 1; Hamburg, 2; Crockett, 3; Warren, 4; Monticello, 5; Dermott, 6; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10.

**A Stubborn Cinderella Co.**—San Francisco, (Van Ness), 7-21.

**Belasco Stock**—Belasco Theatre, Los Angeles.

**Ben Hur** (New & Edmondson, mgrs.)—The coma, Feb. 11-13; Walla Walla, 14-16; Spokane, 17-20; Butte, 22-24; Billings, 25-28.

**Bishop's Players**—In stock, Ye Liberty Playhouse, Oakland.

**Black Patti Troubadours** (Voelkel & Nolan, mgrs.)—Los Angeles, Feb. 1-13; Oakland, 14; Santa Barbara, 15; San Luis Obispo, 16; Salinas, 17; Watsonville, 18; Santa Cruz, 19; San Jose, 20; San Francisco, 21-27; Oakland, 28.

**Brewster's Millions**—Ellensburg, Feb. 15; North Yakima, 16; Pendleton, Ore., 17; Walla Walla, Wash., 18; Moscow, Idaho, 19; Pullman, Wash., 20; Spokane, 21-23; Wallace, Idaho, 24; Missoula, Mont., 25; Helena, 26; Great Falls, 27; Butte, 28-Mar. 1; Bozeman, 2; Livingston, 3; Billings, 4; Miles City, 5; Glendive, 6; Dickinson, 8; Bismarck, 9; Jamestown, 10; Valley City, 11; Fargo, 12; Grand Forks, 13; Winnipeg, Canada, 15-20; Duluth, Minn., 22-23; Superior, Wis., 24; Ashland, 25; Hancock, Mich., 26; Calumet, 27; Ishpeming, 28; Marquette, 30; Escanaba, 31; Green Bay, Apr. 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. B. Hanford** (F. Lawrence Walker, mgr.)—Medford, Feb. 13; Eugene, 15; Salem, 16; Astoria, 17; Portland (Hellig Theatre), 18-20; Seattle (Moore Theatre), 21-27; Victoria, March 1; Vancouver, 2-3; Bellingham, 4; Everett, 5; Aberdeen, 6; Tacoma, 7-8; Ellensburg, 9; North Yakima, 10; Spokane, 11-13.

**Corinne—Lola from Berlin** (Oscar Hodge, mgr.)—Tacoma, Feb. 11-13; Victoria, 14; Vancouver, 17-18; Bellingham, 19; Everett, 20; Seattle, 21, and week; Ellensburg, March 1; North Yakima, 2; Walla Walla, 3; Spokane, 4-6; Lewiston, 8; Wallace, 9; Missoula, 10; Helena, 11; Great Falls, 12; Butte, 13-14; Billings, 15; Dickinson, 16; Bismarck, 17; Fargo, 18; Duluth, 19-20; St. Paul, 21-24; Minneapolis, 25-28.

**Devil's Auction** (Al. Wiss, mgr.)—Great Falls, Feb. 12; Anacosta, 13; Butte, 14; Bozeman, 15; Livingston, 16; Billings, 17; Miles City, 18; Dickinson, N. Dak., 19; Mandan, 20; Winnipeg, Man., 22-23; Grand Forks, N. Dak., 24; Fargo, 25; West Superior, Wis., 26; Duluth, Minn., 27.

**E. H. Sothern** (Sam & Lee Shubert, Inc., mgrs.)—Seattle, Feb. 8-14; Spokane, 15-16; Salt Lake City, 17-20; Denver, 22-28.

**Ed Redmond** (Chas. Frohman, mgr.)—Feb. 15, and week; Merced, 15, and week.

**Florence Roberts** (Chas. Frohman, mgr.)—Salt Lake City, Feb. 11-13; Grand Junction, Col., 15; Leadville, 16; San Francisco, 18; Colorado Springs, 19; Boulder, 20; Denver, 21-27.

**Francis Wilson** (Chas. Frohman, mgr.)—Little Rock, Feb. 13; Memphis, 15-16; Nashville, 17; Evansville, 18; Terre Haute, 19; Peoria, 20; St. Paul, 22-24; Minneapolis, 25-27.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Graustark** (Central)—Morgantown, Feb. 13; Clarksburg, 15; Elkins, 16; Fairmont, 18; Charleston, 19-20; Gallopis, Ohio, 22; Huntington, W. Va., 23; Parkersburg, 24; Marietta, Ohio, 25; Belknap, Canal Dover, 27; Salem, March 1; Steubenville, 2; East Liverpool, 3; Canton, 4; Cohocton, 5; Newark, 6; Zanesville, 8; Cambridge, 9; New Philadelphia, 10; Wooster,

11; Ashland, 12; Akron, 13; Elyria, 15; Norwalk, 16; Fremont, 17; Sandusky, 18; Tiffin, 19; Findlay, 20; Fostoria, 22; Mansfield, 23; Lima, 24; Piqua, 25; Bellefontaine, 26; Springfield, 27; Delaware, 28; Lancaster, 29; Nelsonville, 30; Athens, April 1; Sistersville, W. Va., 2; Washington, Pa., 3; Waynesburg, 5; Erwin, 6; Janet, 7; DuBois, 8; Tyron, 9; Huntington, 10; Belfont, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17.

**Graustark** (Eastern)—York, Pa., Feb. 15; Wilmington, Del., 16; Lancaster, Pa., 17; Allentown, Pa., 18; Dover, N. J., 19; New Brunswick, N. J., 20; Bridgeport, Conn., 22; New London, 23; Norwich, 24; Middletown, 25; Willimantic, 26; Waterbury, 27; Winsted, March 1; Torrington, 2; Danbury, 3; Yonkers, N. Y., 4; Peekskill, 5; Hudson, 6; Syracuse, 8-9-10; Rochester, 11-12-13; Brooklyn, 15-20; New Britain, Conn., 22; Norwich, 23; New London, 24; Fall River, 25-27; Newport, R. I., 29; Taunton, Mass., 30-31; New Bedford, Mass., April 1-2-3; Attleboro, Mass., 5; Milford, 6; Pittsfield, 7; Worcester, 8-9-10; Salem, 12-13-14; Lowell, 15-16-17; Manchester, N. H., 19-20-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-27-28; Lewiston, Me., 29-30.

**Graustark** (Western)—Grinnell, Ia., Feb. 13; Centerville, 14; Ottumwa, 15; Burlington, 17; Davenport, 18; Moline, Ill., 19; Peoria, 21-22-23-24; LaSalle, 25; Streator, 26; Decatur, 27; Springfield, 28, March 1-2-3; Urbana, 4; Danville, 5; Paris, 6; Terre Haute, Ind., 7; Indianapolis, 8-9-10; Richmond, 11; Muncie, 12; Port Wayne, 13; Columbus, 15-16-17; Logan, 18; Circleville, 19; Chillicothe, 20; Wellston, 22; Portsmouth, 23; Greenfield, 24; Wilmington, 25; Middletown, 26; Hamilton, 27; Cincinnati, O., 28, April 1-3, Chicago, indefinite.

**Isle of Spice** (H. H. Frazee, prop.)—Chicago (National), Feb. 14, and week; Springfield, Ill., Feb. 14-17; Peoria, 18-20; East St. Louis, 21-22; Jefferson City, 23; Columbia, Mo., 24; Macon, 25; Brookfield, 26; Kansas City, 28, and week.

**Jas. J. Corbett** (H. H. Frazee)—Springfield, 14-17; Peoria, 18-20; East St. Louis, 21-22; Jefferson City, 23; Columbia, 24; Macon, 25; Brookfield, 26; Kansas City, 28, week.

**Jas. J. Jeffries**—Stockton, Feb. 13; Sacramento, 14; San Jose, 15; Watsonville, 16; Santa Cruz, 17; Monterey, 18; Petaluma, 19; Oakland, 20-21.

**Kolb & Dill**—Princess Theatre, Oct. 26, indefinite.

**Lamardi Opera Co.** (Sparks M. Berry.)—Seattle, Feb. 14-20; Yakima, 21; Walla Walla, 22; Spokane, 23-26; Boise, 28; Pocatello, March 1; Salt Lake, 2-6; Denver, 8, and week; Kansas City, 15, and week; St. Louis, 3 weeks.

**Lion and Mouse** (B) (Henry B. Harris, mgr.)—Dallas, Feb. 12-13; Marlin, 15; Waco, 16; Austin, 17; San Antonio, 18-19; Houston, 20; Galveston, 21; Beaumont, 22; Lake Charles, La., 23; Jennings, 24; Lafayette, 25; Alexandria, 26; Shreveport, 27.

**Louis James in Peer Gynt** (Wallace Munro, mgr.)—Red Wing, Feb. 15; Eau Claire, 16; Sheboygan, 20; Milwaukee, 22-24; South Bend, 25; Goshen, 26; Kalamazoo, 27; Grand Rapids, Mar. 1-3; Saginaw, 4; Bay City, 5; Jackson, 6; Ann Arbor, 8; Toledo, 9-10; Buffalo, 11-13; Rochester, 15-17; Syracuse, 18-19; Lockport, 20; Toronto, 22-27; Ashtabula, 29; Youngstown, 30; Akron, 31.

**Marie Nielsen** (Homer E. Gilbo, mgr.; Robert Lewis, sub. mgr.)—Hico, Feb. 13; Dublin, 15; Stephensville, 16; Bromwood, 17; Killen, 18; Lampasas, 19; Llano, 20; Elgin, 22; Bastrop, 23; Smithville, 24; La Grange, 25; Sealey, 26; Bay City, 27; Wharton, March 1; El Campo, 2; Victoria, 3; Goliad, 4; Beeville, 5; Corpus Christi, 6.

**Moroso Stock**—Burbank Theatre, Los Angeles.

**Man of the Hour** (Western) (Brady & Griscorn, mgrs.)—Houston, Feb. 12-13; San Antonio, 14-15; Austin, 16; Waco, 17; Ft. Worth, 18-20; Dallas, 22-28.

**Max Pigman** (John Cort, mgr.)—Atlanta, Ga., Feb. 12-13; Macon, 15; Americus, 16; Waycross, 17; Jacksonville, 18; Brunswick, 19; Savannah, 20; Charleston, 22; Augusta, 23; Columbia, 24; Greenville, 25; Spartansburg, 26; Asheville, 27.

**Max Rogers (The Little Fellow)** in Panama (Edwin J. Cohn, mgr.)—Beaumont, Feb. 13; New Orleans, 15-20; Mobile, Ala., 22; Montgomery, 23; Birmingham, 24; Chattanooga, Tenn., 25; Atlanta, Ga., 26-27.

**Mrs. Wiggs of the Cabbage Patch**—Oakland, Feb. 14-17; Stockton, 18; Marysville, 19; Sacramento, 20; San Francisco, 21, week; Salt Lake City, March 1-3; Ogden, 4; Cheyenne, 6; Omaha, 9-10; then Chicago.

**Otis B. Thayer, in The Fascinating Widow** (Moore & Hoops, mgrs.)—Piqua, Feb. 13; Union City, Ind., 15; Bluffton, 16; Marion, 17; Muncie, 18; Anderson, 19; Richmond, 20; Madison, 23; Bloomington, 25; Crawfordsville, 26; Lafayette, 27.

**Richards & Pringle's Minstrel**—Denison, Texas, Feb. 13; Ardmore, Okla., 15; Durant, 16; Ada, 17; Coalgate, 18; Muskogee, 20; Keifer, 21; Sapulpa, 22; Claremore, 23; Vinita, 24; Pawnee, 25; Tulsa, 26; Chandler, 27; Guthrie, 28.

**Right of Way** (Klaw & Erlanger, mgrs.)—Topeka, Feb. 12-13; Denver, 15-21; Cheyenne, 22; Greeley, 23; Boulder, 24; Colorado Springs, 25; Victor, 26; Pueblo, 27.

**Royal Chef Company** (H. H. Frazee, prop.; W. A. Junker, mgr.)—Hammond, Feb. 14; Michigan City, 15; Valparaiso, 16; Frankfort, 17; Richmond, 18; Mt. Marys, 19; Lima, 20; Mansfield, 22; Sandusky, 23; Norwalk, 24; Elyria, 25; Akron, 26; Canton, 27.

**Rose Melville (Sis Hopkins)** (J. R. Stirling, mgr.)—Kansas City, Feb. 14-20; St. Louis, 21-27; East St. Louis, 28-March 2.

**Round-Up** (Klaw & Erlanger, mgrs.)—St. Louis, Feb. 1-13; Kansas City, 15-21; Omaha, 22-28.

**The Flower of the Ranch** (H. H. Frazee, mgr.)—Spokane, Feb. 12-14; Wallace, 15; Missoula, Mont., 16; Anacosta, 17; Butte, 18; Bozeman, 19; Livingston, 20; Billings, 21; Sheridan, 24; Edgemont, 25; Deadwood, 26; Lead, 27.

**The Little Prospector**—(Frank L. King, mgr.)—Paris, Feb. 13; Clarksville, 14; Prescott, 16; Arkadelphia, 17; Hot Springs, 18; Pine Bluff, 19; Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24;

Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, March 1; Norman, 3; Chickasha, 4; Lawton, 5; Elk City, 6; El Reno, 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder, mgr.)—San Diego, Feb. 15-16; San Francisco, 22, two weeks; Seattle, March 14, week.

**The R. E. French Stock Company**—Third Avenue Theatre, Seattle, Wash., permanent. **The Thief** (Western) (Chas. Frohman, mgr.)—Springfield, Mo., Feb. 13; Joplin, 15; Pittsburg, Kan., 16; Independence, 17; Coffeyville, 18; Chanute, 19; Toke, 20; Ft. Scott, 22; Liberty, 23; Clinton, Mo., 24; Sedalia, 25; Booneville, 26; Columbia, 27.

**The Virginian** (J. H. Palsler, mgr.)—Denver, Feb. 7-13; Fort Collins, 15; Greeley, 16; Cheyenne, 17; Kearney, Neb., 18; Grand Island, 19; Lincoln, 20; Sioux City, Ia., 21; Ames, 22; Mason City, 23; Mankato, Minn., 24; Brainerd, 25; Fargo, N. Dak., 26; Grand Forks, 27.

**Thomas Jefferson in Rip Van Winkle** (A. E. Bowen, mgr.)—Riverside, Feb. 13; Los Angeles, 14-20.

**William H. Crane** (Chas. Frohman, mgr.)—Kansas City, Mo., Feb. 8-13; St. Joseph, 15; Des Moines, Ia., 16; Davenport, 17; Peoria, Ill., 18; Springfield, 19; Evansville, Ind., 20; Nashville, Tenn., 22-23; Memphis, 24-25; Vicksburg, Miss., 26; Jackson, 27.

## Correspondence

CORRESPONDENCE DELAYED

Owing to the continuation of the unparalleled storm that has beset the Coast, our correspondence columns are irregularly filled. As soon as the storm abates our out of town letters will appear regularly.

**New York, Feb. 7.**—Charles Klein, whose play, *The Lion and the Mouse*, struck the popular pulse, has done the trick again in *The Third Degree*, which was presented at the Hudson last Monday, and which is pretty certain to outlive the present season in New York. Like several of Mr. Klein's other plays it is possible to see a purpose behind this one besides the mere desire to provide an exciting evening's entertainment, though that is undoubtedly one of the immediate results. For two acts *The Third Degree* is red grippingly, convincingly real. The remarkably proficient acting of Helen Warner made her the star of the piece, and she in scene after scene demonstrates her complete hold on the power which compels complete illusion and commands profound sympathy. No finer exhibition of emotional acting has been seen in years than she gives in this play, and the variety and sincerity of her method can hardly be overpraised. And with limited opportunities, in a role of slight dimensions, but demanding the exhibition of two very distinct kinds of effort, Wallace Eddinger, who when 9 years old scored such a hit in San Francisco as Little Lord Fauntleroy, also makes a complete and satisfying success. It is a play which allows for good colorful characterizations, and several of the players are unusually successful. Mr. Eddinger's drunken scene is played excellently, and the brain-fagging experience of the suspect under examination is splendidly conveyed. Miss Ware sounds a true note at the very outset, and maintains it to the end. Her scene in the lawyer's office, in which she is on the verge of a hysterical breakdown, but manages to laugh instead of cry, is a particularly fine expression of difficult emotions. Mr. Ede gives an effective performance of the lawyer, and Miss Filkins handles a trying role with good success. The part of the Police Captain is played to the life by Ralph Delmore, and Francis Byrne and George Barnum filled in other figures acceptably. Mr. Flood is impressively seen. Theatregoers in Poughkeepsie saw a dramatic novelty in *The Climax*, a new play by Edward Locke, which was produced in the Collingwood Opera House last Monday. The piece attracted much attention because of its simplicity, ruggedness and peculiar construction. Joe Weber, the producer, calls it a melody-drama, and true to its title it is a song surrounded by a strong dramatic story. The subject is thoroughly modern and American, the scenes being laid in New York City. The story, briefly told, is about a wonderful singer who loses her voice through the designs of her sweetheart, who does not want to see her follow the profession of the theatre. The scene where she regains her voice is a rather remarkable one and furnishes the play's title. Leona Watson played the leading role. \* \* \* When George Ade wrote the book and lyrics of his last—oh, not his last, let us hope—his latest college comedy, *The Fair Co-ed*, and Gustav Luders provided the musical settings for the lyrics, the result was a production about as far away from *The College Widow* as Mr. Ade could get, but the *Widow* was not more heartily greeted years ago than was *The Fair Co-ed* last week at its first presentation to a New York audience in the Knickerbocker Theatre. There must have been a number of old grads in the big audience, for the way they kept calling for more of the old-time college songs and the newer college songs proved that the chords of their memories had been touched, and they were for the moment living over some of their freshmen and sophomore, and even senior days. Of course, there were numerous scenes and incidents that no old grad ever heard of in college, but they served to light up the more realistic features just so much the better. No college man, for instance, ever saw on the campus such lively dancing or such inimitable imitations as those with which Elsie Janis, the lone fair co-ed of Bingham College, entertained her fellow students, but all have listened

to just such rollicking songs as those with which Sydney Jarvis, the old grad, Arthur Stanford, who never did any wonderful stunts, Harry Clarke, a real freshman and Edgar Halstead, a somewhat familiar professor of psychology, helped by an unusually strong chorus, kept the audience laughing a good share of the evening. Concerning the plot—just imagine Miss Janis attending the graduating ball as a young naval cadet and taking away from the boys all the girls, and also imagine Mr. Clarke carefully disguised as a chaperon and teaching the girls how to behave, and then—well, there's little use trying to imagine the complications that follow. You must go and see them for yourself, and you won't be sorry. The dancing, too, especially in the ballroom scene, is worth seeing for itself. It was no small factor in provoking the demand for something more than curtain calls for Miss Janis, to which she responded in a very graceful little speech of thanks. Mr. Luders' music was as bright and sparkling as any one could ask, and altogether *The Fair Co-ed* proved all that its authorship entitled the audience to expect—and that means a whole lot. \* \* \* Andrew Mack and his very excellent company was greeted by large and enthusiastic audiences at the Metropolitan Theatre last Monday, when he presented for the first time in this city his latest success, *Sergeant Devil McCarre*, from the pen of Cecil De Mille. It is a story of the mounted police of northwestern Canada. Mr. Mack played the role of Victor O'Brien of the mounted police, known as *Sergeant Devil McCarre*, and the role fits him like a glove. The company consists of well-known actors, including Cecil De Mille, Mary Nash, Mildred Gregory and Daniel Giffith. \* \* \*

Julia Marlowe will play her annual New York season under the management of the Shuberts at Daly's Theatre, beginning Monday evening, Feb. 15, immediately following William Faversham's engagement at that theatre. Miss Marlowe will appear in *The Goddess of Reason*, the new poetic drama of the French Revolution by Mary Johnston. \* \* \* It has been rumored from Trenton, N. J., where the police stopped it after one performance, that *The Girl from Rector's* was about the naughtiest thing that ever was. That was enough to pack *Werner's Theatre*, where the piece had its first production in New York last week. The police were on hand in plain clothes, it is true, but they were there under the eye of Inspector McCluskey. They came early and remained late, ready to stop the performance if it did not measure up to upper Broadway standards of morality with a big M. Well, no one was arrested, unless some one in the audience pinched somebody else in the fun of the last act. Certainly no one did that in the first act. After that matters mended by growing worse—that is, amusingly worse. Then the French farce—well, as the program called it—began to show its real colors. The complications were complex and the fun was furious and the climax was reached in the last act. A simple-minded professor hopes to disclose a lot of social irregularities by having the wrong husbands come out of the wrong rooms in a hotel. But to his amazement everybody refuses to be disturbed at first, and then the men and their wives come out of the right rooms together. There's a suggestion of naughtiness there, and something was necessary in order to straighten out the plot. Of course, *The Girl from Rector's* has broad lines—however unfashionable these may be just at present, but she was originally French, you know. Pierre Veber wrote the play, and it was first called *Loute*. The present version is an adaptation by Paul Potter. The author's program note explains that he hopes the play will serve as a warning to American husbands and strengthen the hands of matrons and maidens who are battling for the purity of the American home. But the author does not appear before the curtain to explain the joke. The company is very good. The Violet Dale, as *Loute*, the girl from Rector's, looks gay and willowy; Nena Blake, as the virtuous one from Battle Creek, Mich., was very pretty, and Elita Proctor Otis was matronly as her mother. Mr. Van Rensselaer Wheeler was convincing as a man who was tired of the third speed pace of New York and longed for a happy home in Michigan, and Mr. Dallas Welford, as a college professor, was amusing. Mr. William Burress led a double life most successfully, and Max Freeman, as a waiter, took orders with rolling "r's" quite as of old. The three Misses Constantine danced themselves topsy turvy, and the audience seemed to like it well—that is, after the first act. \* \* \* Clyde Fitch's newest comedy, *The Happy Marriage*, was produced in Schenectady last Monday before a fashionable audience. Doris Keane as the young American wife who after five years of matrimony discovers that her typical American husband is more in love with his business than with her, a part well suited to her, played well and she was called before the curtain several times. Edwin Arden as the husband shared in the evening's applause. The play is in three acts and the characters are few. After many complications, both serious and amusing the couple find that with mutual love, mutual forbearance and mutual trust every marriage must inevitably be the happy marriage. Mr. Eric Maurin plays the part of the trouble maker who helped disrupt the home. \* \* \*

Salome, that much discussed music drama by Richard Strauss, was sung in the Manhattan Opera House last week before a large and fashionable audience. It was the first production in that opera house of the work, but not the first in New York, for it was heard two years ago for a single performance in the Metropolitan Opera House; then it was withdrawn, following a protest of the directors of the Metropolitan Opera and Realty Company, owners of the Metropolitan. All this going before but not forgotten, served to stimulate public interest not a little, and this was focussed on last night's performance. The rising of the curtain had been announced for nine o'clock, and at that hour the auditorium was well filled. Then the stragglers came, so that by the time Mr. Campanini took his place



# NEW STOCK CIRCUS PAPER

JUST FINISHED--ALL FOUR COLORS---50 STYLES

ACKERMANN-QUIGLEY LITHO CO., Kansas City

NEW YORK OFFICE:

201, 202 Knickerbocker Theatre Bldg.

CHICAGO OFFICE:

61-65 Grand Opera House Bldg.

Write for Samples and Illustrated Catalogue, also Prices on Special Block and Type Work

## Correspondence

in the orchestra pit the house was crowded and there were no interruptions by late comers. It was nearly half-past nine when the performance actually began, and from that time until eleven the audience sat interested all the time and tense at moments. The drama lasted just an hour and a half, and practically the entire audience remained until the final chord and applauded, calling the principals out five times and on a sixth call they brought out Mr. Oscar Hammerstein with them. One feature of novelty about the production was that the work was sung in French—the Metropolitan performance having been in German. Another was that Mary Garden, the interpreter of the title role, also danced the Dance of the Seven Veils, a task usually allotted to a dancer who assumes the role for those few moments. But it is just the dance of Miss Garden which is likely to be the most talked of feature of the Manhattan production, for she dances it beautifully. It is rather posturing and graceful slow movement filled with beauty of movement and meaning, but above all, it is beautiful. There is nothing sensational about it as Miss Garden does it, but it is bounded on all sides by artistic grace. And Miss Garden acted it most gracefully, too. She laid less stress upon the side of the wanton and made the daughter of Herodias a wilful, untamed girl—for girlish she looked without a doubt. She struck a hundred pretty poses and attitudes that captivated the eye and she carried conviction by her work. In the complicated score, a welter of skill and discords, the voice is fortunate to survive it all. It is as the actress and the dancer that Miss Garden is most interesting in Salome. Mr. Dalmores was the Herod. Racked by moods and nerves, he gave a most realistic impersonation of the wretched king. His whole manner was nervous, and the way he gloated over the dancing Salome before him was vivid enough. As Jokannan, Mr. Dufranne sang and acted very well. His stoicism and his fervor were capitally portrayed. Miss Doria was an acceptable Herodias, and Mr. Valles a good Narabath. Mr. Campanini conducted excellently, bringing out all the effective movements of the fearfully difficult score and paying as much heed as possible to the human limitations of the singers. \* \* \* A triple bill was boldly announced at the Manhattan Opera House last week. Cavalleria and Crispino e la Comare were given, so the Carnival of Venice must have been the third of the trilogy. Madame Tetrazzini again displayed her wondrous vocal agility. She toyed with trills and runs and shakes with the utmost ease to every one's delight—including her own. No singer before the public today derives such manifest enjoyment from her own work as does this amiable woman. Gianoli-Galletti and Sammarco gave competent renderings of their parts. Cavalleria preceded Crispino, with Mlle. Labia as Santuzza. She held the attention of the audience by her intense interpretation and sang splendidly. Mme. Mariska-Aldrich made an attractive looking but stiff Lolo. Constantino, as Turridu, did not sing as well as usual. His acting and attitude savored distinctly of a past operatic school. Crabbe made a manly Alfio. The male section of the chorus was again off on key, as has frequently happened in this opera. Signor Parelli conducted both operas. He gave a broad and controlled reading of the score, but erred on the side of delicacy. \* \* \* ROY ROY.

**Laramie, Wyo., Feb. 1.**—Nothing doing the past week and nothing theatrical in sight. A. D. K.

**Ogden, Feb. 7.**—Grand Opera House (R. P. Herrick, mgr.)—Feb. 4, The Red Mill, to a crowded house; show good. Feb. 7, Si Plunkard; fair house and mediocre company. Next, Florence Roberts, 10; Florence Gear, 14. Utahna Theatre (Moore & Ethier, props.)—Moore stock company in first-class plays continues to draw the crowds. Ira Earde, Frederick Moore, Wm. Donovan, Frank Whittier and Joan Storm have won approval of the public. It is

rumored in the theatrical circles that Martin Beck of the Orpheum Circuit is figuring on the establishment of one of his houses in Ogden in the near future. From a reliable source it is learned Mr. Beck will pay Ogden a visit during the coming week. Lyceum Theatre (Charles Lippincott, mgr.) presenting high-class vaudeville at popular prices to crowded houses. The Isis, Electric, Orpheum, Globe, Dreamland and Odeon present moving pictures to good houses.

E. T. SPENCER.

**San Diego, Feb. 8.**—Garrick (J. M. Dodge, mgr.)—Feb. 4-9, The Camerophone; fair business; 10, Mrs. Wiggs of the Cabbage Patch; 14, Babes in Toyland; 15-16, The Red Mill; 20, The Lieutenant and the Cowboy. Pickwick (Scott A. Palmer, mgr.)—Week Feb. 8, Myrtle Vane company in State's Evidence is giving a very good production to good-sized audiences. Miss Vane handles her part in an inimitable manner. The balance of the company is well cast. Inez Bayard does a clever specialty between the acts and scores a hit. Queen (Swarts & Urban, mgrs.)—Week Feb. 8 (Sullivan & Considine vaudeville)—Armstrong and Davis, comedy sketch; Earl Ranthworth and company in sketch, The Supreme Test; De Garmo and Keough, aerial act; The Swickards; Marguerite Favar, soubrette; latest moving pictures. Very good show; capacity every performance. Grand Theatre (Walter Fulkerson, mgr.)—Elma Elwood; Maude De Alma; moving pictures and illustrated songs; good business. The Empire, Bijou, Union and Gaiety Theatres offer moving pictures and illustrated songs to good business. Several northern theatrical managers have been in the city the past week looking over the theatrical field with view of putting in the Orpheum Circuit here.

C. E. LUNDQUIST.

**Long Beach, Feb. 5.**—When Knighthood Was in Flower is the bill at the Bentley this week. Marjory Rambeau is the most delicious bit of femininity one could imagine in the part of Mary Tudor. She portrays the wilful, spoiled, perverse princess in a finished manner and is thoroughly adorable, especially in the last act, when she appears in a fetching empire frock of pale lavender satin. Charles King, as the lover, is clever and most pleasing.

**Watsonville, Feb. 10.**—Mme. Frieda Langendorff, the grand opera singer, will be heard here in concert on Feb. 13. Jeffries and his vaudeville show comes on the 16th.

**Marysville, Feb. 7.**—Hi Henry's Minstrels entertained the Marysville theatregoers last night. The stage settings were elaborate and the singing and clog dancing clever. Charles B. Hanford will appear at the Marysville Theatre Tuesday night, Feb. 9, in The Merchant of Venice. Feb. 4, Arthur Cunningham appeared at the Marysville Theatre in the Irish play, Shaun Rhue. His singing was good and appreciated by the audience, as several encores followed.

H. MARCUSE.

**Grass Valley, Feb. 6.**—The Farmer's Daughter played to a good-sized house last night and the audience was pleased with the performance. On the whole, however, this company is fairly well balanced, and some of the players are unquestionably all that has been claimed for them. The Farmer's Daughter is a heart story of rural life, somewhat along the lines of The Old Homestead, and is interesting all the way through.

**Portland, Ore., Feb. 1.**—Heilig Theatre (Cal Heilig, mgr.)—William Pangle, resident mgr.—Following the engagement of Brewster's Millions, Mme. Galski was heard in a song recital at this theatre on the 29th of January. The house was well filled and the lady was royally welcomed. She was in fine voice and was liberal with her encores. The accompaniment of Mr. La Forge was an event only second to the singing of Mme. Galski. Commencing tonight the Lombardi Grand Opera Company open a four nights' engagement, and are followed by Southern in repertoire. There is a big advance sale for both. Bungalow Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.)—The Bakeromians essayed The House of a Thousand Candles yesterday, and at both performances the house was not big enough to seat those

desiring to witness the play. It was the consensus of opinion that it is without doubt one of the most entertaining plays offered this season by this company. It is one that keeps up the interest throughout, and when played by a sterling company like the Baker stock company, the interest did not lag for one second. For the opening performance the play went with a smoothness that has not been equalled for many a week. Every one was up to their lines and every climax was clean cut. But to get down to the work of the company, the one part that stands out above the rest is that of the butler, played by Donald Bowles. I understand that E. M. Holland created the part in the original production, and all I have to say is that Bowles gave the very best performance any one could have done in the part, with the exception of that sterling actor, Mr. Holland.

It is without doubt the very best thing this hard-working and capable actor has ever given to us, and he has made us sit up and take notice on previous occasions. Howard Russell and Maribel Seymour add the humor that is necessary to the play, and did it well. Miss Jewel and Mr. Ayers have not much to do, but are equal to demands made upon them. Everything points to a big week's business. Next week, Howard Russell's new play, The Jap. Baker Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.)—Frank Healey's San Francisco Opera Company is back with us again. It opened last night and turned people away. The opening bill is The Strollers, one of the best things that this company does. Of course, Teddy Webb is with them, and gee, was he not given a warm welcome upon his appearance? Of course, Teddy was there with the goods, and his several interpolated comic songs went big. This year Mr. Healey brings several new members, including Powell Kellogg and Evelyn Kellogg, and they fill in very well. The chorus is good and contains many familiar faces. Next week, The Burgomaster, Orpheum Theatre (J. H. Ericson, mgr.)—The past week's bill was entertaining, and consisted of acts sufficiently diversified to suit the cravings of any one. This week's bill includes the playlet, At the Sound of the Gong; Wilson and Heloise; Imro Fox; Claudius and Scarlet; Louise Schmidt; Armstrong and Verne, and Amoros Sisters. Martin Beck was in the city the past week, and last night William Morris was looking over the vaudeville field of this city. Looks like there is going to be something doing. Lyric Theatre (Keating & Flood, mgrs.)—That old stand-by, The Shadows of a Great City, is the bill for this week at this theatre, and it did a good business upon its opening yesterday. Orral Humphrey did well with the leading part, and Charles Connors took good care of the comedy role. Rupert Drum and Ralph Belmont were also well cast. Mrs. Lillian Griffiths gave a satisfactory reading of her lines. Star Theatre (J. H. Ericson, mgr.)—The Leondors are headliners; Redwood and Gorden; Alice Lewis; Pryor and Saville, and Smlletta Sisters complete the bill. Grand Theatre (J. H. Ericson, mgr.)—At this house for this week Crayle Moore and company are headliners. Others on the bill are Lukens' Pony Circus; McFord and

company, Van Demers, Marjory Barrett and Fred Bauer. At Pantages, Barnold's dog and monkey actors are the feature act.

A. W. W.

**Tacoma, Wash., Jan. 30.**—Tacoma is to have a season of grand opera for the first time in several seasons, the Lombardi Italian Opera Company opening the 14th inst. The bills were selected by popular vote, and are as follows: Thursday, Lucia; Friday, Il Trovatore; Saturday matinee, I Pagliacci and Cavalleria Rusticana; Saturday night, La Boheme. Brewster's Millions comes, 7-8, and Ben Hur follows for four performances, starting 11. Jan. 23, The Alaskan for two nights again scored a success, being much improved since last season. Several interpolated numbers added to the tunefulness. Forest Huff, who replaces Harry Girard, is a pleasing singer and was well received. Edward Martindell as Tootie Pete and Edward Kallies as the Teddy Bear remain of the old list of principals. Lora Lieb, who by the way formerly resided here, and Fritz von Busing, were much admired. The chorus worked hard and was adequate in every respect. Jan. 26-27, The Flower of the Ranch proved to be a Western melodrama with musical additions. Fredericks Knight and Frances Cosser are not strangers to Tacoma, and were well received. Edward Hume proved to be a genuinely funny comedian. Jan. 30, Galski recital to fashionable audience. Henry McRae, manager of the Star Theatre, is negotiating for playhouses in Seattle, Portland and Spokane, intending to establish a circuit of stock companies. The case of Joseph Carroll against the Pacific Traction Company has been settled out of court. It will be remembered that Mr. Carroll, while at the Savoy Theatre last July, was injured by a street car, necessitating the amputation of his arm. Miss Phillips of The Flower of the Ranch company was the guest of Tacoma friends during the company's stay in this city. Mr. Barnold, whose dog and monkey actors are at the Pantages, is an old resident of Tacoma, and is renewing old friendships here this week. Friends of the members of the Savoy stock company admire the manner in which they have assumed control at that theatre, and even more liberal patronage than has been shown the theatre in the past will be theirs in future. During the past week some disagreement among the members arose, with the result that both managers resigned and left the company to get along as best it could. A hurried consultation was held among the players, and the result was they formed a stock company and elected officers and will hereafter manage their own theatre. This spirit of good fellowship and grit cannot but be admired and will be appreciated by patrons of the Savoy Theatre. Noel Travers, leading man of the company, stated last evening that the members of the company would continue to produce popular-priced melodramas just so long as they receive liberal patronage from their friends. For Her Sake, an absorbing melodrama with a Russian setting, was well played by the company at the Savoy. Miss Thornton and Miss Bryant displayed some effective gowns and interpreted their roles in an excellent manner. Noel Travers

Continued on Page 11.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



# THE SAN FRANCISCO Dramatic Review

News and Drama

CHAS. H. IANIELLO, Publisher

Editor

Address all

money or-

ders to San

Francisco

Dramatic

Review, Van



NESS THE-

TO Bldg.

VAN NESS

AVENUE

Telephone

Park

1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## How Mrs. Wiggs Got On the Stage

J. M. Barrie, England's great novelist and playwright, was the man who first saw in Mrs. Wiggs of the Cabbage Patch and Lovey Mary a dramatic mine. One day while the guest of George C. Tyler, managing director of the Liebler & Co., at the celebrated Savage Club in London, Barrie suggested the dramatization of the novels and, in fact, urged it, as he was certain they embodied an enduring play of the widest possible appeal. Mr. Tyler had not read the books, but procured them at once and at the first glance he saw the truth of the Barrie belief in their dramatic richness. He entered into negotiations with the author and publisher by cable, and on his return to America found the manuscript of a play awaiting him. He cast and staged the production himself, and the result has been an artistic and financial triumph for three seasons, with the company booked for years ahead. The play is now being presented with great success in England, and the company that has just recently presented it in Australia will be seen at the American Theatre, the week of February 21st.

## Princess Stock Rehearsing

Director Temple has started work with the new stock company in The Rounders, the first show to be staged, and as Mr. Temple is regarded as head and shoulders above all other directors when it comes to musical shows and spectacular productions, a great performance is anticipated. When one considers the stars in the company, this is not expecting too much. Such an aggregation was never before gathered together in the West, and with the exception of the old Weber & Field companies, this company is better than any similar organization our stage has known.

## John Blackwood Adds New House to His String

John H. Blackwood and Walter P. Stone have leased the Grand Opera House of Los Angeles for a term of years from the Orpheum Theatre and Realty Company, which has conducted it for the past five years. The transfer of the lease was made last Monday and Blackwood and Stone assumed control immediately. Mr. Blackwood will be the manager and will retain the same position at the Belasco Theatre. Hartman is to present comic opera and

musical comedy at the Grand for an indefinite period. Among the early offerings will be The Ameer, Chinese Honeymoon, El Capitan, King Dodo, The Fortune Teller, The Singing Girl, The Toreador, A Spring Chicken, The Circus Girl, The Strollers, The Prince of Pilsen and The Shogun. A number of new singers will be engaged and everything possible done to strengthen the company. Thomas Baker, who has been the house manager of the Grand for a number of years, will be transferred to a position of responsibility at the Orpheum. All of the other attaches will continue in their present positions.

## Ada Lewis to be a Star

Frank O'Malley, one of the best newspaper men in the business, is collaborating with Edward W. Townsend upon a new play. The secret is out. Liebler & Co. have acquired it, and it has been named The Head of the House. Ada Lewis has been selected as its star, and the play will be brought out in Chicago. Miss Lewis has been holding up the Sam Bernard show. She came into prominence during the Harrigan and Hart days, and when Reilly and the Four Hundred was offered at the Garrick, she made a howling success. In eccentric comedy parts she has a quaintness and an oddity which has made her extremely conspicuous. As Mr. Townsend is the author of Chimmie Fadden, there is no doubt that he is going to give Miss Lewis the chance of her life. Ada Lewis is a San Francisco girl.

## Fighting Cubic Air Theatre Bill

Sacramento, Feb. 11.—Fred Belasco, manager of the Alcazar Theatre, and Sam Loverich, manager of the Princess Theatre of San Francisco, visited the Legislature this afternoon and were shown Senator Kennedy's bill relating to cubic-air space in places of amusement. They were wrought up by its provisions, and declared they would take the matter up with the San Francisco Theatrical Managers' Association on their return. According to both, if the bill is passed, it will compel theatres to reduce their seating capacity that they may comply with the cubic-air space provisions. The bill is said to be aimed at nickelodeons. It demands 500 cubic air feet of space in the clear for each person occupying a seat.

## Startling Move Made by Independent Picture Men

The most important and startling announcement ever made in the history of moving pictures is the statement that John J. Murdock, vice-president and general manager of the Western Vaudeville Managers' Association, had secured control of a moving picture machine and camera invented by D. W. McKinney; had organized a two-million-dollar corporation, to be known as the International Projecting and Producing Co., and would take the independent field. The officers of the company are John J. Murdock, pres-

ident; D. W. McKinney, vice-president; H. J. Streycckmans, secretary; Capt. L. A. Boening, treasurer, and George F. Harding and John R. Davis, directors. Mr. McKinney is the inventor of a number of mechanical and electrical devices, and about three years ago installed the electrical system for the British government in South Africa. Capt. Boening is well known, and has occupied a number of responsible positions, resigning as treasurer of Wm. Swanson & Co. to become affiliated with the new independent company. Capt. Boening served during the Spanish-American campaign, and before his connection with Swanson was with the White City Construction Co. in an executive capacity. He is interested in a string of moving picture theatres, including the Roseland, one of the finest in Chicago.

## David Belasco Here

DAVID BELASCO arrived from New York to visit his relatives on Thursday night, and is expected to remain with them at least a fortnight. Twelve years have elapsed since Mr. Belasco was here last.

With tonight's performance, the Columbia Theatre in Oakland closes. Allen Curtis moves to the Gayety in San Francisco next week. Oakland does not seem to be able to support musical comedy.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Saturday Afternoon and Evening—Last Times of  
**THE LIGHT ETHERAL**  
Commencing Sunday Matinee, Feb. 14,  
"That Odd Comedian"

## Mr. Harry Beresford

In the New York, Chicago and London  
Comedy Success.

## Who's Your Friend?

The Laughing Success of Two Continents

PRICES—Evenings, 25c, 50c, 75c, \$1.00.  
Matinees, 25c, 50c and 75c—No higher

Next—**MRS. WIGGS OF THE CABBAGE PATCH**

## Gayety Theatre

**THE HOUSE OF MIRTH**  
Corner Steiner and O'Farrell Streets  
GEO. CLAYTON, Manager

Next week, beginning Sunday afternoon

## Allen Curtis Musical Comedy Co.

In  
**Jakey, Mikey & Ikey**

In conjunction with  
**4 Big Vaudeville Acts**

To Follow—The Curtis Company in **THE JOLLY WIDOW.**

## New Alcazar Theatre

Tel. West 6036  
Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, Feb. 15th, and All Week  
Revival of the Great Alcazar Success.

## The Rose of the Rancho

By David Belasco and Richard Walton Tully

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

AT THE SOUND OF THE GONG, a  
Dramatic Episode of the Prize Ring, with  
Tom (Soldier) Wilson and a Cast of 25,  
introducing a realistic boxing exhibition;  
IMRO FOX; TONY WILSON and MILE.  
HELICISE; AMOROS SISTERS; THE AS-  
TAIRES; FARRELL-TAYLOR COMPANY;  
LEON T. ROGEE; NEW ORPHEUM MO-  
TION PICTURES. Last week HELEN  
GRANTLEY AND COMPANY, in ISRAEL  
ZANGWILL'S Thrilling Episode, **THE  
NEVER NEVER LAND.**

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.  
MATINEE PRICES (except Sundays and  
Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Week beginning Monday, Feb. 15, 1909  
Matinees Saturday and Sunday

## Kolb and Dill

And Their Company, Presenting

## Lonesome Town

A Comedy with Music in Two Acts, by  
Judson C. Brusie. Based on a story of  
"Watts," a boom town in Southern Cali-  
fornia.

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

## GO-OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

Sunday Afternoon and Evening—Last  
Times of  
**THE PRINCE CHAP**

Commencing Monday Evening, Feb. 15  
For One Week Only, George Ade's Great  
Comedy Drama.

## THE COUNTY CHAIRMAN

Cast to the Full Strength of the Valencia  
Stock Company, 75 People on the Stage

Regular Matinees, Wednesday, Saturday  
and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.  
Monday Mat., Feb. 22—**SECRET SERVICE**

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST. Phone MARKET 1865

## THE FRANCIS- VALENTINE CO. (Roche & Hoebner)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

PHONE—MARKET 2114



## Van Ness

The best Chicago production has at last reached us. It is called *A Stubborn Cinderella*, and while toured by the firm of Askin & Singer, really marks the initial appearance of Mort H. Singer, for he has most of the show and is giving his personal attention to the tour. *A Stubborn Cinderella* has considerable more of real worth than most musical comedies and is bubbling over with catchy music, pretty ensembles and effects. A very competent company take care of every opportunity, and theatregoers have been enthusiastic in their praise of the performance. Heading the company is Homer B. Mason, a real, legitimate comedian, who does excellent work. He plays the part of the young college student leader who falls in love with every pretty girl, including the *Stubborn Cinderella*. His methods are good, and the only weak part of his work is his singing. Some good friend ought to take him to one side and gently whisper to him to cut it out. Otherwise, Mr. Mason, you're the real comedian. Anyway, you are the real one, but not a singing comedian. Next on the list of mirth provokers is Link Plumer, who plays the part of Fat, the good-natured, self-satisfied College boy. Link was for "steen" years a leading man in heroic melodrama, and just to show he could do any kind of acting he accepted the part of "Fat," got into the character by adding some thirty or forty pounds of adipose tissue, and then proceeded to make good. There is no mistake about that. Jack Raffael, with a remnant of a once fine singing voice, is seen as an irascible old Scotchman in kilts. Ethel Dovey, a dainty, graceful little woman, is charming as Lois, and Grace Edmond is clever as Lady Leslie, possessing a good singing voice, but being at times a little awkward and strained in her appearance. She has a positive, magnetic quality, and with experience wearing off these imperfections, she will be a great soubrette. Frederick Truesdell imparts to the character of the college president all the needed dignity, and in general the parts are well taken. We should not fail to notice the dancing of Harry Pauli. It is unusually good. In point of costumes and scenery and general effects, the show is of a high standard and should be seen at least once. It is here all next week.

## Valencia

Edward Peple's touching play, *The Prince Chap*, is new to stock, and its performance at the Valencia Theatre this week is finished enough to challenge comparison with that of the Eastern company that gave it in this city some months ago. Mace Greenleaf, the new leading man, emphatically makes good as William Peyton, the American sculptor who adopts homeless little Claudia and finds that the possession of a child loses him the love of his betrothed, Alice Travers. In the first act Greenleaf is natural and spontaneous, and he bears modestly and without priggishness the halo of almost superhuman goodness with which the author has invested him. He might

have impressed one as a more surething sculptor, had he thrown off his coat, rolled up his sleeves and donned an apron previous to modeling, instead of working at his statue in fine broadcloth, but the majority of theatregoers are unfamiliar with sculptors' studios, so that was a minor detail. In the later scenes Mr. Greenleaf conveys admirably the seriousness and dignity of his added years, while his acting loses nothing of its sympathy. As little Claudia, Bebe Daniels fairly shares honors with the leading man, and as big Claudia, Blanche Stoddard is pleasing and girlish. Thomas McLarnie gives an absolutely flawless performance as the Earl of Huntington. His English is of the real English variety, and not the strange tongue which usually passes for insular English on this side of the Atlantic. Mr. McLarnie's clothes and his acting are alike a perfect fit, and he accomplishes the exceedingly difficult task of being funny and a gentleman at one and the same time. Beatrice Nichols wins many laughs for her spirited performance of Phoebe, the studio "slavey," and further reinforces her position as a very clever soubrette. Helen Lackaye is very good as Alice. Grace Travers pleads feelingly as Claudia's dying mother, while perhaps overdoing the part. Charles Dow Clarke greatly enhances the performance by his humorous rendering of an English servant, and as Peyton's fellow-artists, Robert Homans, Gerald Harcourt and Reginald Travers are all good. It is a pleasure to note the great improvement in the interiors. This week's are noticeably good. Herman Heller's orchestral selections are most enjoyable and show the musicianly qualities of this clever leader.

## American

The *Light Eternal*, which first gained metropolitan reputation in San Francisco some five years ago, with a run of almost eight weeks, was brought to the American last Sunday and has been pleasing the American clientele this week. Notable in the performance is the fine, intelligent characterization of Alf T. Layne, as the Emperor Diocletian. Mr. Layne has impressed our theatregoers as being an actor possessed of unusually attractive physical endowments, and a pleasing, convincing personality, combined with a most pleasing, discriminating sense. He should be urged to spend a season or two with one of our San Francisco stocks. He would be an acquisition. Jane Kelton gave a very impressive and attractive portrayal of the part of Artemia. Her delightful personality made a strong appeal in the part to the sympathies of the audience. Clyde Granger won a distinct success as the Captain of the Emperor's guard, and showed himself to be a clever, well-grounded actor. Other good characterizations were presented by Carl Stockdale, Charles Edler, Florence Chapman. Scenically the play was most pleasing.

## Alcazar

Merely Mary Ann is a delightful little comedy one that could be

conceived only by a poetic nature—and correspondingly it must needs be interpreted in the two leading parts by not only actors, but actors with a natural poetic feeling. The *Alcazar* is very lucky in the possession of two such actors as Bertram Lytell and Evelyn Vaughan, for to us it seems conclusive that both Miss Vaughan and Mr. Lytell rise decidedly superior to the originals who appeared as Mary Ann and Lancelot. The delightful reading and charmingly toned voice that characterizes the work of Miss Vaughan are employed with telling effect in this week's role, and Mr. Lytell, who shows another side of his versatility in portraying an excitable young German musician, is decidedly effective and pleasing. John B. Maher clothes his characterization of the vicar with those little touches that come from an intimate knowledge of the acting business. Consequently his vicar is a gem and a bright incident in the play. George Webb does a small bit that also stands out. Ernest Glendinning as Lord Tottingham is good, and Bert Wesner presents a good picture of Herr Brahamson. Adele Belgarde most effectively portrays a common, but ambitious, hard-working mother who has a pretty daughter, Rosie. The aforesaid Rosie is played capably by Bessie Barriscale. The rest of the cast is in good hands. Scenically everything is most effective, and as usual, Edward Lada's orchestra is a great part of the show.

## Princess

The *Princess Theatre* is apparently the favored spot these times, for the business has been and is still of the phenomenal order. The change that on Monday brought back to life *Lonesome Town* was wisely made, for this is the best musical comedy of recent years, and, furthermore, it is entirely of California origin. The company interpreting it is very cleverly placed, and to view the performance is to indulge in one long, continuous spasm of laughter. Kolb and Dill have two of their best parts, and they are exceedingly good in their portrayals. Sydney De Grey, the very reliable and talented member of the company, is cast as Fresno Phil, and there is no exception to be taken to his characterization. George Wright gives a good comedy idea of a rural constable. Adele Rafter is beautiful and fascinating as the scheming widow. Lucy Monroe as Hazy Fogg, Hazel Gottunz as Ima Peach and Hazel Aubury as Anne Nother, three native daughters, are clever. The scenery was that used in the New York production and is extremely picturesque. Two weeks more of this show and then comes the regular stock season.

Owing to the Sacramento wash-out, E. H. Sothern had to return to San Francisco and will reach Portland tonight by way of Salt Lake. He was held over in Portland for performances on Monday and Tuesday of this week, instead of the last three nights of this week, as originally booked, and opened in Seattle Wednesday night, putting in an additional Thursday matinee.

## New York Managers Favor Suppression of Indecent Plays

New York, Feb. 10.—The charge of Charles Burnham, president of the Theatre Managers' Association, that five plays now running in this city are immoral and indecent made a great stir today, coming as it did from a manager and backed as it was by prominent play-producers and authors. It is not impossible that the Managers' Association may demand a play censor. Managers and authors of the plays criticized Mr. Burnham and declared his attack unwarranted. Archbishop Farley said he was pleased that Mr. Burnham had come out so boldly. Daniel Frohman, A. L. Erlanger and others who have enormous interests at stake favor purification of the drama in this country, and particularly in New York. The five plays under discussion and characterized as immoral are: *Miss Innocence*, in which Anna Held vulgarly appears with a vulgar company at the New York Theatre. *The Queen of the Moulin Rouge*, a production by Thomas Riley, which is merely an aggregation of partially clothed women, including Hattie Forsythe, the former San Francisco show-girl. They dance and sing suggestive Parisian songs. *The Easiest Way*, a new play by Eugene Walter, now running at the Stuyvesant Theatre under the direction of David Belasco, with Francis Starr in the leading role. *The Blue Mouse*, a "sprightly" comedy by Clyde Fitch. *The Girl from Rector's*, a new play by Paul Potter, that was recently suppressed by the police at Trenton, N. J. It is running at Joe Weber's music hall and is possibly the most indecent of the lot. Unlike some of the others it has no cleverness to redeem it from its low features. Although Burnham's interview did not mention any plays specifically, it is well known that he meant the five above enumerated, and it is the almost universal opinion here that *Salome* with Mary Garden should be included, for it is possibly the most indecent and shocking of all. Anna Held's *Miss Innocence* and *The Queen of the Moulin Rouge* are mere aggregations of female loveliness, partially clothed according to the latest Parisian modes; *The Girl from Rector's* is low without being clever. It is a matter of some surprise that *The Easiest Way* and *The Blue Mouse* should have been included, for while they contain some naughty lines they are not more suggestive than other bright and clever comedies that have been produced here.

James Keane has returned from Marshfield and desires it to be understood that all salaries due for the recent stock season up there were settled in full, and reiterated this statement by exhibiting receipts in full from the various members of his company. Mr. Keane is figuring on going out soon for a tour of the one nighters in *Labio Romani*.

Pearl Allen is playing stock in Edmonton, Canada, to nice business. Last week he used *Zaza*, *A Stranger in a Strange Land* and *Heir to the Hurrah*.



## Vaudeville

J. P. BOGARDUS, Vaudeville Editor

### Orpheum

The headline act for this week is Helen Grantly, Harry Hilliard and James M. Colville in a very intense, dramatic playlet by Israel Zangwill, entitled *The Never-Never Land*. Each member of this little company is a finished actor, and they present the sketch most effectively. Dick Crolus, who achieved a memorable hit with Wm. Courtleigh in *Peaches*, returns with his own company in a sketch of the race-track, in which he plays a tout. This he does capitally and is well supported. The Farrell-Taylor Trio appears to advantage in a diverting black-face comedy, called *That Minstrel Man*. Leon Rogee does some creditable imitations of the cello, trombone and other musical instruments. The holdovers are Byron and Langdon, Johnny McVeigh, Charles Wayne & Co. and Seldom's marble poses. The bill is a most entertaining one and has been most happily selected.

### National

Sid Grauman had a lively lot of entertainers this week that included Halliday and Curley, in *The Battle of Too Soon*, a travesty on the modern war drama, and one of the best acted turns seen here for months; Connolly, Weinrich and Connolly, in a melange of mirth and melody; Caron and Herbert, acrobatic comedians; Earl Girdeller and clever performing dogs; Margaret Severance and company, in *Nowadays*; the Rosemary ballet of ten comely girls in dances and cake-walk competitions; Charles W. Williams, monologist. Next week presents an entire new bill, consisting of the Baker Troupe, four men and two women, the world's greatest cyclists; Henry Carver, equilibrist, and Alice Carver, sharpshooter, in a double act; Watson and Miss Little in *Matrimonial Bargains*; Cutter and Miss Boulden, dancers, vocalists and mimics; the two Brandons, musical artists; Les Theodors, aerial acrobats, Mrs. Theodore, a female Hercules, doing the phenomenal strong business.

### Washington Square

This north side theatre is running a stock company with farce comedies and has the following new vaudeville turns for next week: Knapp and Brady, Thomas and Payne and Katie Kelly.

### Wigwam

Business has been good through all the bad weather at this Mission district theatre, with excellent companies to insure its success. This week's bill has Creo, in her mystifying act, *The Creation of Woman*; Allen's *Traveling Men*, in *Fun in a Pullman Car*; Stephen Gratton & Co., in a one-act farce; Waltham Trio, bicycle experts; Sabine and Vera, vaudeville favorites; Gus Bruno, dialectician; Morse and Brown, song, dance and talking act—good acts all through. New week's bill will include Lamar and

Gabriel, comic acrobats; Phil Staats, the funny monologist and mimic; Emily Benner, operatic vocalist; Carson Bros., Apollos of vaudeville; Petching Bros., scenic musical novelty; Florenz Troupe of acrobats; Burton and Brooks, presenting *The Limit*.

### Pantages-Empire

Manager Winstock presented a strong bill this week that filled his house notwithstanding the rain. It was headed by Marjorie Lake and her musical comedy company of twenty-five people in opera extravagancy; Lee Beggs and company in *Old Folks at Home*; Ross and Adams, German comedians; Francisco Muracci, violin virtuoso; Clara Dagnau and her dancing boys; Stubblefield Trio, European aerial artists. On Friday, James Jeffries filled the house at two matinees and two night performances at increased prices, knocking out all previous door records. Next week's attractions will be Barnold's dog and monkey actors, including Dan, the intoxicated canine; Knox Brothers and Helene, minglers of mirth and melody; John M. Heffern & Co., dramatic playlet, *The Grafters*; Irving Jones, celebrated comedian; Juggling Thorns, superior comedy jugglers.

### Thalia Concert Hall

It is always lively at the Thalia, and the outside storms have no effect upon its flow of vital life inside. The new teams to appear next week are Johnson Students, club jugglers; Southern Quartette, plantation pastimes; Trixeda and Robinson, singing and dancing; Prof. Fait & Co., mind-reading.

### Gayety

A splendid bill represents the efforts of Manager George Clayton to please his patrons this week. The vaudeville bill is composed of Berry, Nelson and Berry, in a clever tumbling act, Miss Nelson being exceedingly clever; Frankie Frankell, an attractive young woman and a finished singer, is enthusiastically received in prima donna selections; L. R. Stockwell, the favorite, with his little company, presents the pathetic comedy, *The Blind Organist*, and is a feature of the bill. James Post and company present their laughing hit, *A Day at Santa Cruz*. It brings out a succession of hearty laughs. Next week, Allen Curtis and his musical comedy company will be the feature for an indefinite period.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of February 14, 1909:

ACME, Sacramento—Lukens' ponies, Van Diemans, Lewis McCord & Co., Carlisle Moore & Co., Marjory Barrett. NATIONAL, San Francisco—The Two Les Theodors, Watson and Little, Hy and Alice Carver, Cotter and Boulden, Musical Brandons, Baker Troupe. BELL, Oakland—Margaret Severance & Co., Earl Girdeller & Co., Caron and Herbert, Chas. W. Williams, Connolly, Weinrich and Connolly, Halliday and Curley. WIGWAM, San Francisco—Lamar and

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

... BERT LEVEY ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in *A Girl of the West*, by H. D. Cottrell

Gabriel, Phil Staats, Emily Benner, Carson Bros., Petching Bros. WASHINGTON SQUARE, San Francisco—Knapp and Brady, Thomas and Payne, Katie Kelly. NOVELTY, Stockton—Steph. Gratton & Co., Brown and Hodges, Gus Bruno, Creo. NOVELTY, Vallejo—Lavell and Snyder, Margaret Severance & Co., Jarvix and Martin. LOS ANGELES, Los Angeles—Payne and Lee, Holmes and Hollister, John Birch, Allen's Traveling Man, Rosa Roma, Sabine and Vera. WALKER, Los Angeles—Elise Schuyler, The Swickards, The Mizunos, Billy Mack. QUEEN, San Diego—Wm. Tompkins, Joe and Myra, J. W. Dowling, Musical Lammoines, Kikuda.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of February 14, 1909:

PANTAGES-EMPIRE, San Francisco—Barnold's dog and monkey actors, Knox Brothers and Helene, John M. Heffern & Co., Irving Jones, Juggling Thorns. WIGWAM, San Francisco—Florenz Troupe of Acrobats, Burton and Brooks. PANTAGES, Sacramento—Stubblefield Trio, Lee Beggs & Co., Ross and Adams, Clara Dagnau and boys, Marjorie Lake and Musical Comedy Co. NOVELTY, Oakland—McCune and Grant, Kingsbury and Munson, Mildred and Alfred. THEATRE JOSE, San Jose—Kohler Grand Opera Trio, DeKock Brothers, Kresko and Fox, Claudia Colonna & Co., Hodges and Launchmere. FORREST, Stockton—Thalero's dogs and po-

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

nies, Rentfrow and Jansen, James and Kitty Brady, Booth-Gordon Trio. EMPIRE, Los Angeles—Orietta & Co., Bessie Evans. GRAND, San Diego—The Roselles, Flora St. Ives. GRAND, Reno—The Artist's Dream, Tannehill and Radcliffe, Rose Stevens, Mabel Pierce. THALIA, San Francisco—Johnson Students, Southern Quartette, Trixeda and Robinson, Prof. Fait & Co. COLORADO—World's Comedy Four, Eldora, John Rucker, Ah Sing Foo.

## Ellen Terry Refuses Vaudeville Offer

Ellen Terry has just refused an offer of \$2,000 a week for twenty-one weeks from William Morris to appear in vaudeville in America. She says she is not yet ready to go on the vaudeville stage. At present she is playing a very small part in *Pinkie and the Fairies*, at His Majesty's Theatre in London.

William Morris is still in the north, not having completed his circuit deal.



## Vaudeville Notes

A vaudeville war is expected in St. Paul and Minneapolis since the announcement of J. E. Rogers, owner of the Unique, at Minneapolis, that he has plans ready for a large vaudeville house in St. Paul. The house will be ready by next September. Mr. Rogers has plans for a circuit which will include houses in Minneapolis, Duluth, Winnipeg, Fargo and Grand Forks. The rival popular-priced vaudeville houses in Minneapolis are both booked by Sullivan & Considine.

Anna Marble, the wife of Channing Pollock, has written a sketch called In Old Edam, described as a delft dialogue with dainty ditties, which served to bring forward Little Chip and Mary Marble into the vaudeville field in Norfolk, Va., last week.

Bellingham, Jan. 31.—February 1, Everett, Wash., St. James Theatre. Permanent Western address, Seattle, Wash., No. 115 James Street.

J. B. DYLLYN.

Harry Conlan, an old-time and widely known performer in musical comedies and vaudeville on this Coast, died of meningitis at the Cook County Hospital, Chicago, on January 23d. The Eagles and White Rats took charge of his funeral. Conlan was playing East with Ed Carter, another well-known Coast performer.

The Curtis Theatre, Denver, is now playing "White Rat" acts under the management of Pelton & Smutzer, who have a great line of theatres in Colorado and adjacent States formerly devoted to melodrama, but now being turned into vaudeville. This is the first of the proposed Pelton & Smutzer circuit to be booked through the White Rats agency at Chicago.

Charley Oro and company came down from a long engagement in the Northwest, by sea from Seattle, the railroad being in a mushy condition from the rains.

Jeffries' day at the Pantages-Empire yesterday was a hit from the shoulder.

Washington Square Theatre, week Feb. 14: Jules Mendel & Co., in A Manager's Troubles; Knapp and Brady, A Jay Circus; Thomas and Payne, singing and dancing act; Blanche Buford, singing; Kittie Kelly, illustrated songs, and the Two Brandenos, musical artists.

## The United Booking Agency Grades

Some four weeks ago we published the news that the United people and their affiliating circuits were arranging to graduate their acts in accordance with their class and salaries. Below follows the classification of cities and towns to the different grades, with some explanatory notes given out from the United office. The grading of the cities and towns is correct, and there will not be many changes made in them. According to the list of houses published weekly by the United Booking Offices, with the programme of each, there are over seventy vaudeville theatres open at the present time with bills secured through the

United Offices. In the original statement in *The Dramatic Review*, three grades were mentioned, but there must be a fourth one now with the addition to the time the United is booking in the small towns. Most of this very smallest time comes under the heading of picture shows. Then there is The Brotherhood Circuit, with small theatres located in the upper portion of New York State, Canada and Pennsylvania. This cannot be definitely fixed. Probably it will belong in the fourth class, as it contains some picture houses among the thirty-five or forty on the circuit, all in little towns. Neither can we exactly place the Poli Circuit. Poli always allies himself with the "small managers," but as a matter of fact, he plays some of the largest acts at the market price set by the New York houses, although, of course, the Poli Circuit can not play a big act in all of its houses, nor can it give continually a show to compare with New York. Here follows the four classifications of cities and towns: First Grade—Boston, Providence, Philadelphia, Pittsburg, Hammerstein's, Colonial, Orpheum, Alhambra, 125th Street, Fifth Avenue, Newark, Baltimore, Washington, Cleveland, Detroit, Rochester, Syracuse, Buffalo, Toronto, Albany. Second Grade—Greenpoint, Keeney's (Brooklyn), Columbus, Portland, Me., Troy, Utica, Norfolk, Harrisburg, Atlanta, Paterson, Hoboken, Dayton, Montreal, Ottawa, Hamilton, Trenton, New Haven, Hartford, Springfield, Worcester, Scranton, Wilkesbarre, Wheeling, Baltimore (Auditorium), Altoona, Bridgeport. Third Grade—Reading, Easton, Allentown, Johnstown, Camden, Malden, Brockton, Brooklyn (Columbia), Lowell, New Bedford, Lynn, Binghamton, Lawrence, Waterbury, Wilmington, Union Hill, Yonkers and White Plains (split). Fourth Grade—Cleveland (Grand), Carbondale, Hazelton, Norristown, Pittsburg (Gaiety), Mahanoy City, Rome, Pottsville, Woonsocket, Erie. It will be noticed that no cities appear in the United Booking list west of Cleveland and Detroit. And a combination effort is being made by the Orpheum Circuit Co., Sullivan & Considine and the Pantages Western States Vaudeville Association, and whatever arrangements may be made with William Morris, the New York booking agent of the White Rats of America, now visiting this Coast, with that circuit to keep the United people out of the territory west of the Mississippi.

## New Los Angeles Orpheum

Next season Los Angeles will have its new Orpheum. This announcement was made there last week by Martin Beck, general manager, and Morris Meyerfeld, Jr., president of the Orpheum Circuit. With Mr. Beck and Mr. Meyerfeld were P. J. Casey, booking agent, and Mark A. Luescher, general press representative of the Orpheum Circuit. The new Orpheum Theatre will be started in March. "We have definitely decided upon three new houses," said Mr. Meyerfeld, "and the Los Angeles theatre comes first

## W. J. Holmes & Ivia Holliston

ONE OF THE BIGGEST LAUGHING HITS OF THE SEASON

Bell, Oakland, Jan. 13; Wigwam, San Francisco, Feb. 7

## Mizunos

The MARVELOUS FOOT JUGGLER and His WONDERFUL ACROBATIC BOYS

At the National this week. Address, 1714 Post Street, San Francisco.

## M'le Summerville

and "COLUMBUS"

World's Greatest Dancing Horse. Owned and Managed by C. F. Hatley, S. & C. Circuit Time.

on the list. As soon as the house here is completed we shall build one in Kansas City, and after that one in New Orleans. We have already secured an option on the Los Angeles lot. It is on a corner and near the business center of the city. I am not ready as yet to give out details, but I will say that the building will be as handsome and complete as any vaudeville theatre in the country. It will not be an office building, but will be planned and built solely for theatrical purposes. We shall employ local talent and labor entirely. The architects will be local man and all the money expended will be placed locally."

## Blanche Walsh Is Seriously Ill

Kansas City, Feb. 8.—Blanche Walsh was brought here today on a special train from Fort Smith, Ark., where she was taken ill Saturday while filling an engagement there, and was placed in the University hospital. She is suffering from a complication of stomach and liver troubles. Her physician this afternoon said: "Miss Walsh is dangerously ill."

CORRESPONDENCE Continued from page 7.

as the Prince was natural and unaffected. J. Lee Morris and Gavin Dorothy, new members of the company, acquitted themselves in a capable manner, and Carl Hinkley and Harry Cleveland contributed materially to the success of the production. Next week, *The Life of an Actress*. The McRae stock company at the Star made a big hit this week with their production of *An American Citizen*. Miss Oswald, in some of the finest gowns ever seen here in a stock production, played her part splendidly. Alan Holmer was a distinct success in the role made famous by N. C. Goodwin. The supporting company was adequate in every way. James Martin was at his best in the character of a German promoter, and Ed Lawrence displayed all the superfluities of an English valet in a supposed to possess. Robert Lawrence, Denton Vane and Erba Robeson contributed much of the comedy and Miss Van Tassel gave excellent proof of her versatility in the character of Lady Rumm. John McCabe and Bertha Cordray, who are great favorites here, played small parts with the same carefulness that characterizes all their work. The staging was beautiful and appropriate. The bill for next week will be *Mistress Nell*. Mr. McRae will produce in the near future *Because She Loved Him So*, *Glittering Gloria*, *The Road to Yesterday* and other well-known successes. The talk of the town this week is Barnold's dog and monkey show at the Pantages. So great has been the demand for seats that extra performances have had to be given. Aside from this, the Juggling Thorns had a splendid act, and Irving Jones in con monologues and songs was a scream. John Heffron and company in a short drama, entitled *The Graces*, had a high-grade offering of a class not often seen in the West. Knox Brothers and Helene offered a novel musical act that was enjoyable. Feb. 1.—The Piccolo Melodists, Walter H. Bedell and company in a dramatic sketch, *Each Musical Hour*; Manning and Ford, song and dance team; Earl and Bartlett, in an Irish sketch. The Grand offered several feature acts the past week, chief of which was the Van Demans in their thrilling aerial act. Luken's pony

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for MADISON'S BIG BUDGET No. 11, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. A GRAND OFFER. For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

circus was a big drawing card, interesting alike to old and young. Lewis McCort and company in a brief comedy, *Her Last Rehearsal*, employed four people with an unusually good act. Art Adair had a decidedly unique manner of presenting a musical turn, and Marjory Barrett was good in songs and imitations. Feb. 1.—Luken's performing lions; Deaves and company, in a burlesque on *Uncle Tom's Cabin*; Newhoff and Dode, song and dance act; Kirsten-Marionette Troupe of equilibrists; Joe Edmonds, comedian. A. H. Seattle, Feb. 2.—Moore Theatre—Brewster's Millions is the attraction at the Moore this week, opening with a good house last night. The company is decidedly well balanced and there are a dozen well-played characters. *Grand Opera House*—*The Flower of the Ranch* opened to a big house at the Grand last night, and proved very entertaining. *Edward Hume*, a comedian, who came unheralded, is extremely clever and had a number of eccentric dances and stunts that were entirely new. *Lois Theatre*—The Pantages stock company is this week producing *Glittering Gloria*, and as usual mounted with careful attention to detail. Miss May as Gloria plays the part with spirit and good effect. Mr. Lonsdale as Boskett is excellent. The balance of the company are all very good. *Orpheum*—This week's bill at the Orpheum appears to be an especially good one. Frank Nelson and company will head the bill in their sketch, *Thirty Dollars*. May Boley, the American comedienne, will also prove a big drawing card, and the several other good numbers are: Tschneroff's circus of ponies, dogs and pigeons; Goldsmith and Hoppe, a couple of musical comedians; the Royal Italian Band; Borani and Nevano in a sensational novelty called *Weary Waggles* the Dandy Dode Trump, Mask and Music, cartoonists. At Pantages the dramatic sketch, *A Man of the People*, or *Capital vs. Labor*, in which Melbourne MacLennan and Virginia Drew Tresscott will make their appearance at Pantages Theatre with the new bill opening tomorrow, was written by Miss Tresscott. At the Star, eight new vaudeville acts will be presented, including *Onetta*, noted as the most active and enduring working bench on the stage; the Borani Troupe of globe artists, recently from Europe; The Sexton's Dream, a singing and musical novelty; Frank Marks and company in a musical and race track sketch, *The Tipster*; Errac, in the character of an old street musician, *Com'—Dance* is the amusing canine playlet, *P. H. Pupper* in *Dogville*; Eddie Roesch, with a ballad. E. MORGENSTERN.



## Spotlights

J. R. Gray who states Virginia Thornton, Harry Cleveland and other members of the Savoy Theatre Stock Company of Tacoma, have assigned their salary claims to him, filed suit against Mandel Lurie and Noel Travers, the two managers, asking judgment for \$956.75, which it is alleged they owe the members of the company for services from January 1st to January 23d. In an affidavit, Gray states that the managers are about to sell all the stock scenery and properties and that Lurie has absconded. Harry B. Cleveland, the leading man, filed another suit against the Andrus-Cushing Lighting and Fixture Company and Sheriff Tom Morris, to recover \$500 damages for an alleged unlawful attachment which was made last Saturday upon the box office receipts of the theatre. The complaint states that the electric company obtained a \$50 judgment against Manager Lurie on January 20 and last Saturday afternoon the sheriff attached the receipts of the box office and obtained \$83. Cleveland claims Lurie had no interest in the box office at that time and absolutely no claim to the receipts as the actors were continuing the performances on their own account in an effort to make good their own losses. Cleveland asks \$500 damages and \$83 which the sheriff took from the box office.

Owing to the great number of attractions booked for the season, the Van Ness management has found it necessary to limit the stay of some of the most important attractions to one week each, so that theatre goers will have an opportunity of seeing as many of the latest Eastern successes during the present season as will be able to crowd into the limited booking time. Girls will be seen for one week and Lillian Russell will also play for seven days only. Charles Frohman is sending his big production of The Right of Way with Guy Standing and Theodore Roberts for a week's engagement.

It remained for Blossom and Herbert, the authors of The Red Mill, which will shortly be seen at the Van Ness Theatre, not only to furnish an interesting story framed in a picturesque setting; with melodies which will find their way into every household, but to provide a melodramatic sensation which closes the first act, where the roving American tourists plan and execute the escape from the mill of the persecuted heroine, by way of the revolving blades of the mill, as they turn out of view of the audience.

The Master Power, by Alfred Allen of Los Angeles, will be given its premier performance at the Mason, in that city, February 15th, continuing for three days. The Master Power was awarded the first prize of one thousand dollars offered by a New York publication. It is a real story of the south. The scene is laid in the stirring times subsequent to the Spanish-American war, and has to do with Judge Claire and his daughter Grace, and Dole, an educated creole, half sister to Grace, though not recognized by the judge. The girl, Dole, has been sent north to a training school by Arthur Gordon, and the interest taken in her welfare has been misinterpreted by her. When she finally realizes that

Arthur loves Grace, her love for him is overpowered by a feeling for revenge. She finds a ready ally in Saul Carleton, a negro and a state representative, whose love for Grace spurs him on. The denouement comes when Saul's hatred takes a most atrocious form, and his crime is expiated. Associated with Mr. Allen in the production is Ernest Shuter. He is enthusiastic over the artistic worth and dramatic construction of The Master Power, and has acquired all theatrical rights. An excellent company has been organized and rehearsed by the author, the staging is on a liberal scale and a splendid production is promised.

Five companies have been touring all this season, under the management of Wagenhals & Kemper, presenting the Eugene Walter play, Paid in Full. Although some of them have gone to the uttermost parts of the country, and undergone all the vicissitudes of travel, not one of them has yet lost a performance. In the big storms of a week ago in the West, one organization got snow-bound in Iowa, but by heroic efforts, two engines, a snow-plow and a special train, they got to the next town and "rung up" on time.

H. J. Lugg is the manager now of the Watsonville Opera House.

The old theatre at Gonzales has been closed, and a new one, under the management of M. C. Clark, will open in two weeks.

## Correspondence

Eureka, Feb. 6. - Ingomar Theatre. - R. P. Skilling, author of The Mystic Race, a Japanese-American comic opera in three acts, produced for three nights for the benefit of the local lodge of Elks. The attendance for the three nights was the largest in the history of the Ingomar. The entire cast was by local people and was a most enjoyable entertainment. Next attraction booked at this house will be the Elks' Minstrels. Margarita Theatre opened some five weeks ago under the management of Thorpe and Shaw, playing the Perry Gorton stock company. They have produced among other plays, The Charity Ball, When Knighthood Was in Flower, Are You a Mason, Paid in Full, and this week The Holy City. Very good bills for a cheap price admission. Business has not been very good. Company satisfactory. Mr. Thorpe retired last week and Mr. Gorton took over his share. The theatre will now be run by Shaw and Gorton. Empire Theatre (Van Ness mgr) - Together with the regular moving pictures the Sugimoto Troupe of seven Japanese; Nagle and Adams; and Juliette Chandler. This place has been drawing large crowds. The days closed last night. The new feature will be the McDonald Sisters, song and dance team. Other moving picture houses doing a satisfactory business. W.

Chicago, Feb. 11. Flood conditions north of here prevented the Hi Henry Minstrel company from appearing here Feb. 4, as scheduled. Feb. 5, Arthur Cunningham, appearing in Kerry Gow, delighted his audience as he does in every production in which he plays, but the house was not all it should have been. The Lieutenant and the Cowboy, to a fair house. 3—Corinne from her former appearances here, drew a good house to witness her in Lola from Berlin, and the prolonged applause that greeted her from time to time during the evening was proof that her popularity here has not waned. She is deserving of a much better vehicle than the one she has chosen for this season, however. A packed house, critical to a degree, greeted Chas. B. Hanford in The Merchant of Venice last night, Feb. 10, and nothing but expressions of highest praise were heard at the end of the long evening's entertainment. As Shylock, Mr. Hanford is probably without a peer in this country, and every spectator seemed to feel and understand the especial dramatic treatment was being permitted him. Feb. 12—Uncle Tom's Cabin company. At the Gem, Wayne, the wizard, is drawing packed houses by his clever trickery this week. C. H. CHACE.

Sacramento, Feb. 11.—Thomas Jefferson in Rip Van Winkle played to fair business at the Clunie, 5-6. The Lieutenant and the Lady to fair house. 7. Corinne in Lola from Berlin, big house. 8. Hi Henry Minstrels, good show. 10. Eugene Walters, The Wolf, will be at the Clunie, 12. John D. The Second Story Man, and The Indignant Sub-sergeant, 13. Being Upton Sinclair's socialist plays, James J. Jeffries company, 14. Sam Langford company in A Trip to Africa, 16. Elks' big Charity Show, 19. Mrs. Wiggs of the Cabbage Patch, 20. A Stubbhorn Cinderella, 22. Del S. Lawrence company opens at the Grand in The Light Eternal. 21. Portages, week commencing February 1.—Thalero's dog and pony circus, special circus scenery; Hodges and Launchmere, selections and comedy; Kresko and Fox, prat-

ling pals; James and Kitty Brady, The Society Girl and the Toot; McClure and Grant, Horizontal Bars; Kingsbury and Munson, the Girl and the Millionaire; Ada Williams, the biograph. Acme Theatre, week of February 7.—Baker Troupe, world's greatest cyclists; Henry and Alice Carver; Watson and Little; Cutter and Boulden; Les Theodors; Musical Brandons; Esco Ives.

London, Feb. 6.—Charles Frohman just at present occupies a more prominent position in London than he does in the United States in a theatrical sense. At the Duke of York's he is presenting Peter Pan, with Pauline Chase in the title role. At the Hicks, around the Corner, What Every Woman Knows holds a temporary tenancy, with Gerald du Maurier and Hilda Trevelyan, the original Wendy of Peter Pan, in the leading parts. Both of these Barrie plays are blessed with crowded houses, and in the case of the latter production, which returns to the Duke of York at the expiration of the run of Peter Pan, its end is nowhere in sight. At the Comedy Theatre the retentive American manager is offering Marie Tempest in Somerset Maugham's latest, Penelope, which has been received as heartily as his three recent efforts. In addition, it is with the co-operation of Frohman that Arthur Boucher will present Samson in London. Evelyn Millard is appearing at the Garrick in Anthony Hope's The Adventures of Lady Ursula, "by arrangement with Charles Frohman." Ellaine Terriss opens at the Hicks on February 17 in The Dashing Little Duke, under the management of Frohman, and some time later, at a theatre not yet determined upon, her husband, Seymour Hicks, under the same control, will appear in a musical version of The Dictator. London's nearest approach to a Weber & Fields production is the performance of a former music hall troupe known as The Follies. They have been holding forth for some time past at the Apollo Theatre, and, strange to say, although their humor is weak and their performance boring in the extreme, they have been playing to full houses. Albert Chevalier has a quite revolutionary sort of scheme for the drama which he hopes to try on you before presenting it in England. "I have long thought," he says, "of a scheme for a little theatre for little plays. My idea is to have a theatre large enough to hold an

audience that would be sufficient to pay the not very great expenses which would run the whole gamut—farce, comedy, drama, fantasy or pantomime, operetta or burlesque, five plays in one night. The public could come in just as they do at a variety theatre, at any time, and see something which would be complete."

San Jose, Feb. 11.—Amusements continue to crowd in despite the unpropitious weather. At the Victory, Feb. 10, The Wolf was seen. It left a profound impression of its worth. 11, Mme. Langendorff, dramatic soprano, appeared at the same theatre. At the Jose the features are Don Forlano, the horse; The Artist's Dream, and the Sisters Belmont. The Garden Theatre is closed. It is said the Lawrence & Sandusky company dropped quite a sum of money endeavoring to make stock go there.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13 1/2c M; roll tickets, 12 1/2c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrius Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

PACIFIC COAST FILM EXCHANGE  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

The Theatrical Hotel of Los Angeles



King Edward Hotel

TOUSLEY COMPANY, Props.

Rest in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class No Inside Rooms

J. B. REIGHLEY

Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

Opera, Folding and Assembly  
**Chairs**  
Full Line  
See Samples at  
141 to 145  
Grove Street  
SAN FRANCISCO  
The  
Whitaker & Ray Co.

No Pirating  
OF  
**Morrison's Faust**

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

**MISS E. MATTINGLY**

Official Stenographer and Typewriter to  
Theatrical Agents and Managers

Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.

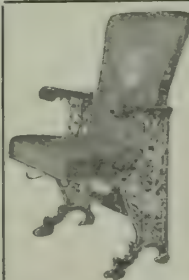
## The Diamond Theatre

BLACK DIAMOND. Population, 3,000.  
Managers Licata and Cipolla

First-Class Show Town

First-Class House

ELECTRIC LIGHTED. SEATING CAPACITY, 560. RENT OR SHARE.  
ADAPTED FOR MOVING PICTURE  
SHOWS



**Andrews  
Opera Chairs**

General Seating  
Schools, Churches, Banks  
Offices and Steel Road  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

WILL OPEN ABOUT APRIL 1st

**Hart's  
New Theatre, San Mateo**

A NEW, MODERN HOUSE

The Only Good One-Night Stand between  
San Francisco and San Jose.

Capacity, 600. Write for Open Time  
**CHAS. E. HART, Manager**

SCENERY

**The Chas. F. Rosa**

Scenic Studio

Undersell any studio or individual in  
America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Do you contemplate going to HONOLULU? If so, communicate with

**J. C. COHEN**

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Grand Opera as Exemplified by the Lambardies is Much to Portland's Taste

PORTLAND, Ore., Feb. 8.—HEILIG THEATRE (Cal. Heilig, mgr.; William Pangle, resident mgr.)—The engagement of the Lambardi Grand Opera Company at this theatre last week was one of the greatest successes in theatrical history of this city both from a financial and artistic standpoint. Every night the theatre was packed, and the engagement could just as well have been for a week longer and no doubt the same status of affairs would have existed. E. H. Sothern was to have opened his engagement last Thursday night in Lord Dundreary at this house, but owing to the washouts throughout California he could not make connections, and did not arrive in this city until Saturday morning last. On that day he opened with a matinee and presented Dundreary to S. R. O. and that evening he presented Hamlet to another capacity house. He remains tonight and tomorrow night, presenting Richelieu and Dundreary. There is a heavy advance sale. Of course his Dundreary was a great piece of work from any standpoint. Coming—Corriné in Lola from Berlin, 11th, 12th and 13th. Hanford in repertoire follows. The Wolf is an early booking.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, business mgr.)—The Jap, a drama from the pen of Howard Russell, the popular member of the Baker Stock Company, was presented for the first time on any stage yesterday at this theatre. This is the second attempt of Russell as a playwright, his other play being The Swindler, and be it said to his credit that he has developed wonderfully as a writer, and no doubt if he keeps trying, it will only be a question of

time when he will have a national reputation along these lines. In the present piece the central figure is a young Japanese diplomat, played by Sydney Ayers, who is in this country on a peace mission. He falls in love with the daughter of a wealthy man, her mother being dead, she supposing that her mother had been of Spanish descent, later learning that she was a Japanese. Her father working with the villain undertakes to persuade the young diplomat to enter into an undertaking for the smuggling of coolies into this country. In return for his services they are to give him a map of the fortifications of Puget Sound. He refuses, and of course earns the enmity of the father, which places many barriers in his way towards winning the love of the daughter—but, of course, he succeeds in the end. The play is full of good things, and with additions here and there ought to make good in other cities away from the home of the writer. Of course, the management have outdone themselves in the staging of the play. The company also did itself proud by the fine work they gave throughout. Next week—In the Bishop's Carriage.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—Standing room was at a premium at this theatre at both performances yesterday, when The Burgomaster opened its engagement, which will cover the entire week at this theatre. Ruth White is still playing Willie, and it is needless for me to state that she is giving the same finished and artistic rendition of the part that has made her so popular wherever she has played it. Harry Hermen is found in the name role, and gives fairly good satisfaction, although he does forget

his dialect once in a while. Of course all the song hits went big, and the audience called for the rendition of them time after time. The chorus is large and can sing. Next week—Arthur Cunningham, in Kerry Green.

ORPHEUM (J. E. Erricson, mgr.)—Of course, it is needless for me to state that the usual big business is still in evidence at this house, it seems as if it is always that way. The bill for the past week was headed by the playlet entitled At the Sound of the Gong, a realistic play of the prize ring. The act of Claudius and Scarlet was also a very entertaining one. Commencing tonight—Frank Nelson Co. are headliners; Schernoff's Circus; May Boley; Royal Italian Quartette; Goldsmith and Hoppe; Borani and Nevaro; and Mack and Marcus.

LYRIC THEATRE (Keating & Flood, mgrs.)—At this house the past week was devoted to The Shadows of a Great City, and the company gave a high class rendition of the play and all were seen to advantage in it. Yesterday they presented The Missing Husband, which proved to be a pleasing comedy. Orval Humphrey gave a good performance, as did Ralph Belmont, Rupert Drum and Charles Connors. The leading lady, Miss Isabell Duncan, and Mrs. Lillian Griffiths also gave creditable performances.

GRAND THEATRE (J. E. Erricson, mgr.)—Lukens Lions are the headline act, and the balance of the bill comprises Harry Deaves & Co., Kirsten Marietta Troupe, Newhoff & Phelps, Art Adair and Harry MacDuffee.

Pantages has the Four Piccolo Midgets for the headline act for this week.

Continuous vaudeville is still being offered at the Star with the Fowlers, equilibrists, as the feature act. A. W. W.

## London Play Aids War Spirit

LONDON, Feb. 10.—A great future has been created throughout England by the play An Englishman's Home, first produced a fortnight ago. This crude, illogical drama has stirred Great Britain to an extent comparative only to the sudden arrival of the ultimatum from Berlin. Long leaders in the press, from the Spectator and Times down, are devoted to the subject. Hundreds are enrolling for national defense. Secretary Haldane's scheme for a new territorial force was proving a sad failure before this agitation began, as the needed number of men would not enlist. The reflex action of this excitement at Germany was the sole objective of Great Britain's sudden alarm, already felt. It is considered peculiarly unfortunate that this mania should have seized England on the eve of the king's visit to Berlin. The situation is complicated by the premature disclosure of the admiralty's plan to

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

strengthen the British fleet in the North sea. The play tells the story of invasion of Great Britain by Germany.

## Wanted

People in all branches of  
**Comic Opera**

State Experience, Repertoire,  
Lowest Salary, in First Letter.

H. L. RATTENBURY,  
Central Theatre San Francisco

## Wanted

When in Southern California write the  
EMPIRE THEATRE, SAN DIEGO.  
Good acts and singers wanted at all  
times. Salary no object. Address H.  
H. BOSLEY, Manager.

## WANTED

Good Acts and Singers Wanted at all  
times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and  
Song Slides, Phonographs and Records.  
Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone  
Franklin 2312.



## SCENERY

We make Special  
Locations for Special  
Scenery. Modern Con-  
struction. Diamond  
Dye Scenery painted  
right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Majestic Theatre ....Chico....

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



## C. F. Weber & Co.

Formerly of 536 Mar-  
ket St., San Francisco

## Opera Chairs

School, Church, Bank  
and Lodge Furniture.  
High Quality Cabinets,  
School Supplies.

1151 POMA St., cor. Sutter  
SAN FRANCISCO  
214-216 No. Main Street  
LOS ANGELES

# MARDI GRAS

January 6th to February 23rd

AT NEW ORLEANS

# SUNSET EXPRESS

Takes you direct without change to the great carnival through orange groves of Southern California—the cotton and rice fields of the balmy South.

Drawing-room sleepers; berths; sections; drawing-rooms. Dining service unequalled; observation car; open air rotunda; ladies' parlor; gentlemen's cafe; library.

Personally conducted tourist excursion parties to Chicago, St. Louis, Cincinnati, New Orleans and Washington every week.

Write for special round trip rates and booklet, "Wayside Notes Along the Sunset Route. Tells in detail of the attractions of the Sunset Route.

# Southern Pacific

## Monroe Salisbury

Leads

Mrs. Temple's Telegram



## New Theatre for Oxnard

George P. Austin has taken a five-year lease on the La Petite Theatre, the owner of which, M. W. Hurst, has already begun the work of remodeling and converting it into a comfortable, modern playhouse, which will permit the use of the largest scenery carried by any road company. A balcony will be built in and the seating will be of the best. The dressing rooms for the use of the actors will be large and airy and supplied with every convenience. The new theatre will probably be known as the Oxnard Opera House, although the name has not as yet been definitely decided upon. It will be ready about April 1.

At Liberty  
**A LIVE ONE**  
Charles Armand, Advance Agent. No Brush.  
151 Oak Street, San Francisco.

**GEORGE W. CALVERT**  
Arthur Cunningham Co.—On Tour  
Care of **Dramatic Review**

**WARDA HOWARD**

Leads  
Lyric Theatre, Vancouver, B. C.

**FRED S. CUTLER**  
At Liberty  
Agent or Manager—Just closed with Richard Jose, after a season of 40 weeks  
Care of **Dramatic Review**

**ALFRED J. LAPWORTH**  
Scenic Artist  
At Liberty Care **Dramatic Review**

**MARJORY DALTON**  
Second Business and Singing Specialties  
James Keane Company

**EDGAR R. SINCLAIR**  
Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

**MINA CROLIUS GLEASON**  
Baker Stock, Portland.

**PIETRO SOSSO**  
Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

**GEORGE R. MATISON**  
"The Cowboy," in The Lieutenant and the Cowboy  
Care of **Dramatic Review**

**GEORGE S. HEERMANCE**  
Scenic Artist  
Theatre Jose, San Jose

**FRANK A. BONNER**  
Comedian and Characters  
**Dramatic Review**

**CHESTER STEVENS**  
Blunkall Co., Long Beach

**JULIETTE CHANDLER**  
Singing and Dancing Soubrette  
Margarita Theatre Eureka

**EDESSE FOWLER**  
Emotional and Seconds  
At Liberty Care Hotel Dale, S. F.

**ARTHUR SHEPPARD**  
Scenic Artist  
Care **Dramatic Review**

**DAN KELLY**  
Comedian  
Care **Dramatic Review**

**ARNOLD DUDLEY**  
Comedian  
Yankee Doodle Boy Company  
Care of **Dramatic Review**

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care **DRAMATIC REVIEW**

## KERNAN CRIPPS

Leading Man

At Liberty

Care **DRAMATIC REVIEW**

## Ralph E. Cummings

Care of **Dramatic Review**.

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

At Liberty

Care **Dramatic Review**

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



## Mona E. Anson

Engaged

Central Comedy Co.

## Virginia Eames

Soubrette and Emotional Ingenue

James Keane Co.

## Harry J. Kennedy

Engaged

Central Comedy Co.

## Orville Bunnell - Camille Kearns

Business Manager

Soubrette

At Liberty

Care of **DRAMATIC REVIEW**

## Millar Bacon

Singing Light Comedian

At Liberty, Care of **Dramatic Review**

EDWARD B. LADA

General Music Director  
for Belasco & Mayer

A. BURT WESNER

Alcazar Theatre, San Francisco

TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist

At Liberty Care **Dramatic Review**

GEORGE SAUNDERS

**Dramatic Review**

MINOR REED

Scenic Artist

At Liberty Address **Dramatic Review**

GEO. H. VON BLIX

Valencia Theatre, San Francisco

AL. G. FLOURNOY

Comedian and Producer

Address **Dramatic Review**

Howard Foster

With Jessie Shirley, Auditorium  
Theatre, Spokane, Wash.

CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

GILMORE WALKER

Stage Manager, Arthur Cunningham Co.,  
on Tour Care **Dramatic Review**

ELIDA VAN BECKER

Soubrette and Ingenue

Walter Sanford's Dramatic Co.



EDDIE  
Mitchell

Juveniles

Post Company  
Jose Theatre, San Jose

EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

ARTHUR HILL

Character Comedian  
Richard Jose Company. Permanent address  
137 Nineteenth St., San Diego

MARY HARVEY-BARBOUR

Leads (Versatile)

31 Ave. Theatre, Seattle

WILLIAM MARION

Leads and Heavies

Care **Dramatic Review**

HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

MILDRED FITZGERALD

(Formerly "Little Mildred," with

T. D. Frawley)

Soubrette and Ingenue Novelty, Fresno

MARION TIFFANY

May Nannery Co.

On Tour Care **Dramatic Review**

MAXWELL ALEXANDER

Scenic Artist

Care **Dramatic Review**.

GEORGE W. STANLEY

Characters

Care Empire Stock Co.

FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**Del S. Lawrence Co.  
Garden Theatre, San Jose**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**In Stock—Portland, Ore. *The Bungalow***Robert Leonard**Valencia Stock  
San Francisco**Harrington  
Wheeler****Metta  
Chamberlain**Just closed an eight months' successful season with our own company. At  
liberty—stock or production. Address, Dramatic Review.**Neva West**

Care Dramatic Review

**Lee Morris Corinne Walton**Character Comedian Leading Woman or Heavies  
At Liberty Care DRAMATIC REVIEW  
461 Eleventh St., Oakland. Phone 3431 Oakland**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**L. VICTOR—Gillard—MAY ROBERTS**Strong Dramatic Characters Emotional, Leads and Heavies  
Mrs. Temple's Telegram**Thurlow White**Leading Man and Director  
Girton Stock Company, Eureka**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**LEADING WOMAN  
Richard Jose Company Care DRAMATIC REVIEW**Al Hallett**

Myrtle Vane Co. Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW**Charles E. Gunn**Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW**Walter H. Newman**LEADING BUSINESS  
Re-Engaged Richard J. Jose Co.**Graham Earle**Stage Director  
Rosabel Leslie Co., Tucson, Ariz.**J. Lionel Swift Daisy A. Swaybel**Comedian Soubrette  
At Liberty Care DRAMATIC REVIEW**Harry C. Bradley-Lurelle Waters**Light Comedy and Characters Heavies and Characters  
At Liberty Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.



"Mr. Beresford is a second Warfield. San Diego."—The San Diego Sun, Feb. 1.

of James A. Hearn in Harry Beresford. The season's best comedy. A new conglomeration of events and laughter. San Diego performance of 'Who's Your Friend?' in this city."—The San Diego Union, Feb. 1.

## The Edgar Forest Co.

Presents

"THAT ODD COMEDIAN"

"If it is odd to be clever, then Beresford is odd, for he is one of the cleverest comedians who has graced the Victory stage in many a long moon. Many an honest laugh he brought forth last night by methods that were clean cut and to the point. He is one of those Sol Smith Russell sort of actors—the kind that can make you hold your sides with laughter one minute and wipe a tear from the eye the next. Beresford is the candy all right, all right."—The Morning Times (San Jose), Feb. 10.

# HARRY BERESFORD

### Most Uproarious Laughter of the Current Season

The most uproarious laughter of the current theatrical season echoed and re-echoed through the Prince Theatre last night when Harry Beresford and a clever company presented the melodramatic farce, "Who's Your Friend?" No comedian of the season has found it in his power to take the audience so completely in his grasp as Mr. Beresford, and his work received its well deserved reward when the comedian was forced to respond to six curtain calls.—*Houston Daily Post*, Jan. 20, 1909.

In the laughing success of New York, Chicago and London

## "Who's Your Friend?"

PETER RICE, Manager ROLLIN BOND, Bus. Manager

San Francisco ..... Week, Feb. 14  
Los Angeles ..... Week, Feb. 28  
Portland ..... Week, Mar. 21  
Seattle ..... Week, Mar. 28

### New Fun that Causes Shouts of Laughter

The play abounds in new fun that caused shouts of laughter from the highly entertained audience. Harry Beresford gives excellent interpretations of the part of the old man, peculiar of speech and peculiar of thought. His comic wit bobs up with an unintentional spontaneity quite refreshing.—*San Antonio Daily Express*, Jan. 22.

## Ye Liberty Playhouse in Oakland is Offering Some Great Entertainments

Oakland, Cal., Feb. 10.—The long, continuous rainfall is certainly having a sad effect upon our theatres, and the attendance at all the houses is far from being normal. At the Macdonough, The Wolf, a stirring melodrama headed by that clever artist, Andrew Robson, is playing to very light houses. The company is satisfactory in every respect, and the six characters of the play are well interpreted. Harry Beresford will follow, and then comes Mrs. Wiggs of the Cabbage Patch. At Ye Liberty, Richard Hotaling is in his second week, and his offering, Julius Caesar, is receiving much more favorable comment than his opening bill, Richelieu. In order to display his great versatility, Mr. Hotaling will next week essay two different roles, the fore part of the week playing Brutus, alternating with Mr. Bennison, and later alternating with Geo. Friend as Cassius. Mr. Hotaling as Caesar gave a fine interpretation of the role, his monologue in the orchard being a particularly fine piece of acting. Geo. Friend as Cassius was very good, and the work of Geo. Webster in the title role was more than acceptable. Mr. Shumer made a stately Roman senator, and but little fault could be found with the Marcus Antonius of Robt. Harrison. Isabelle Fletcher made a queenly Portia and showed to much better advantage than in the role of last week. Too much praise cannot be extended to Chas. Blair, property man, Grace Wishaar, artist, and Milton Stallard, stage director, as everything in their departments was faultless. Next week, The First Violin, and then A Midsummer Night's Dream. The Jolly Widow, a musical comedy, brimful of tuneful music and

catchy songs, is being presented by the Allen Curtis Musical Company at the Columbia and is doing a fairly good business. Jean Hathaway, the leading woman of the company, assumes the title role and makes a distinct hit in the part. Her singing is greatly appreciated and results in frequent encores. The chorus is well trained and contains some good singers and clever dances. This week's bill at the Orpheum is a very even one; no particularly startling feature, but every number interesting. The Murray Sisters have returned and are repeating their former success. Considering the inclement weather, the attendance continues very good, and Manager Ebey says that business is satisfactory in every way. Leander De Cordova & Company; Harvey Family; Paula La Croix; Adele and Freddie Astaire; Julie Herne and company; Murray Sisters; Jewell's Manikins; Josselin Trio. At the Novelty we have an excellent bill. The following programme is rendered: Four Darktowns, Burton and Holmes, Martinez and Martinez, Jas. D. Polk, and the Vitograph. Buster Brown and his dog, Tige, are the big feature of the Bell's programme and are playing to fair-sized audiences at every performance. The following other artists also appeared: Petching Bros., on the Bellscope; Phil Staats; motion pictures; Emily Benner; Carson Brothers. Mackenzie Gordon, the well-known tenor, gives a concert at Ye Liberty, 12th, and Mme. Langendorff, a famous contralto, 18th. Manager Bishop announces that he has secured the rights of The College Widow, Salomy Jane and Merely Mary Ann, and all three will be early productions at Ye Liberty.

LOUIS SCHEELINE.

## Theatres Put Ban On New York Press

At a meeting of the Association of Theatre Managers of Greater New York held last week at the Hotel Astor, forty-five theatre managers pledged themselves individually to withdraw all theatrical advertising from the columns of the New York Press beginning next Monday morning. The action was the result of the personal encounter last Saturday night between two Press reporters and Oscar Hammerstein in front of the Knickerbocker Hotel, in which the impresario asserts that he was knocked down and beaten. The fracas was the result of a letter written by Hammerstein to the editor of the Press reflecting on the two newspaper men. The theatre managers held a meeting last Tuesday to consider the case and Mr. Hammerstein then presented his side, producing evidence to show that the attack was premeditated. A committee was appointed to consider the case and the report this committee made yesterday was quickly followed by the pledge to sever all business relations with the Press. The members, as an

organization, could not take action. Charles Burnham, manager of Wallack's and president of the association, notified the management of the Press last night that if they cared to make any explanation a special meeting would be called for Saturday and their side of the case would be heard. The management of the Press informed Mr. Burnham that they had no desire to make any explanation. The forty-five members of the Association of Theatre Managers control practically all the playhouses in Greater New York, to the number of seventy. The only manager not included is David Belasco, who controls the Stuyvesant and the Belasco theatres.

## Denman Thompson Very Sick

News has been received that Denman Thompson, 76 years old, the veteran actor of the Old Homestead, is dangerously ill of pneumonia at his home in West Swanzy, near Keane, N. H.

HENRIETTA CROSMAN is to shortly star in "Sham," the play sent out Florence Roberts used last season.

## FOR RENT

By the Day, Week or Month

VICTORY THEATRE - - - - SAN FRANCISCO

For Terms, etc., Inquire at Pantage's Empire Theatre, Sutter St., San Francisco



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, February 20, 1909

No. 26—Vol. XIX—New Series



Allen  
Curtis





### Laura Hudson

A new and striking picture of Laura Hudson, who is being featured in The Feud over the Orpheum Circuit, is shown above. Miss Hudson, who is a handsome young woman, is one of the most experienced and popular leading women we have in the United States and her little excursion into vaudeville has brought her new honors. The Denver News voiced the opinion of the general run of reviews when it said: "The Feud's bid for popularity is the decided ability of Miss Laura Hudson."

### No Tights for Leslie Preston

In addition to a romantic, mud-bespattered elopement, Mr. and Mrs. James C. Ray, who recently set things humming around the Belasco Theatre in Los Angeles and elsewhere by their mad matrimonial flight to Santa Ana, have handed in further qualifications to the "So Different" club by contemplating a lawsuit against one John Blackwood, also connected with the Belasco. Mrs. Ray, who is known on the stage by her maiden name, Leslie Preston, refused tights in The Stranger in New York, which the company is playing this week. She had assigned to her the part of May Ketchum, a society spy. She would not wear aforesaid costume for anybody's sake. Mr. Blackwood raised his eyebrows slightly at this symptom of insubordination and the next thing the actress knew, she had been served with her notice. This rather annoyed her, as well as her husband, and she decided that according to her contract the notice was illegal. "The part absolutely does not require tights," say Mr. and Mrs. Ray in concert and separately. "There was no reason," says Mrs. Ray,

"why I should be forced to wear them. I did not accept that position in the company to be a musical comedy queen; besides, that costume is simply absurd in that play and especially in the part which was given to me. Under these circumstances, Mr. Blackwood has no grounds whatsoever for cancelling my contract. Steps will be taken to convince him of the soundness of our argument." Mr. Ray left last Monday for a Coast tour in The Merchant of Venice, which Joseph De-Grasse is putting under way, but to all intents and purposes the threatened suit will go merrily on.

### Walter D. Mahn Marries Miss Virginia Hennings

Walter D. Mahn wishes to acquaint his friends with the fact that he was married to Miss Virginia Hennings last November. Mr. Mahn is the popular treasurer of the Stanford & Western stock company, whose home is at the Empire Theatre, Philadelphia. Mrs. Mahn's experience in the theatrical profession has been unlimited, having played with the Girard stock and Forepaugh's stock companies of Philadelphia and has been a member of the Stanford & Western stock company for three years. Miss Hennings, which name she will still play under, is considered one of the best juvenile actresses in the East today. Her marriage will not interfere with her stage career. The Philadelphia correspondent for the REVIEW wishes to extend his heartiest congratulations to Mr. and Mrs. Walter D. Mahn and hopes their obstacles be small ones.

### Spotlights

The plot of Clyde Fitch's comedy, Girls, has to do with three girls who believe that men are merely and principally disadvantageous. They decide that they can go through life without them and they plan to fight their own battles. One is a secretary for a law firm, the second is a stenographer, and the third longs for that fame that flourishes only in the limelight of the stage. The humor of the comedy is to be found in the complications which these maidens encounter while attempting to go through life without the assistance of mere men. But finally, of course, they capitulate, and the final curtain finds each in the arms of a masculine admirer.

The Dutch Kiddies in The Red Mill were a positive sensation during the run of the Herbert-Blossom musical success at the Knickerbocker Theatre, New York. They will be seen here at the Van Ness along with the other features of the production.

An announcement that will be of interest to theatre goers and managers throughout the West is to the effect that S. Terry McKean will present The Players in a repertoire of new plays through California this coming season. The Players will be headed by Walter H. Newman, an actor of sterling worth. The company composing The Players has been carefully selected by Manager McKean, and he promises a dramatic organization second to none in the West. A season of sixteen Henry E. Dixey, who is still

# ROSENER

Clothier to the Profession

STOCK-TAKING SALE FOR

## 10--Days--10

### Reduction in Everything Except the Quality

COR. VAN NESS AND EDDY

weeks has been booked, after which a short season of summer stock will be played. Already the management has received three offers from as many cities asking for The Players for the coming summer. The regular fall season will open September 1st, and an extensive tour is being mapped out.

known as "Adonis" Dixey, and who has achieved a new success in Henry W. Savage's production of Mary Jan's Pa, says he has "love letters to burn," but won't burn them. Instead, he will publish a book of these epistles. From the time of his appearance in Adonis, a quarter of a century ago, Dixey has preserved the most interesting of numerous missives of an admiring and affectionate nature sent him by women in scores of cities and towns where he played. These now fill several trunks. His volume is to bear the title, Unsolicited Mss., which was suggested by his friend, Oliver Her-

ford. The idea of publishing the choicest of these feminine expressions of uninvited regard was formed, Dixey said, when Lillian Russell stated her purpose to print a book of love letters she had saved. He explains that he wishes to show the weakness for writing letters of this character is not confined to men.

The Shuberts also announce that the engagement of The Vampire at the Hackett Theatre has ended, and was followed by a return New York engagement of Clyde Fitch's noted comedy, Girls, opening February 8 for one week only. On February 15, Girls followed in turn at the Hackett Theatre by Grace George, under the management of William A. Brady, in her new play.

According to a letter from Ollie Mack, he, with Charley Murray, expects to go to Los Angeles about May 1st for a summer engagement at the Grand Opera House, under the Blackwood management.

### Van Ness Theatre 2 Weeks, commencing Monday, Feb. 22

Boston—First Time Here—Philadelphia  
**NEW YORK'S BIGGEST AND BEST MUSICAL SUCCESS CHICAGO'S**

As presented ONE ENTIRE YEAR at the Knickerbocker Theatre, New York City, THREE MONTHS at the Grand Opera House, Chicago, also same in Boston and Philadelphia  
 CHARLES DILLINGHAM'S COMPLETE PRODUCTION

## THE RED MILL

By Henry Blossom and Victor Herbert, Authors of Mlle. Modiste  
 Headed by

WALTER S. WILL'S, as "Con Kidder" NEIL McNEILL, as "Kid Conner"  
 TOGETHER WITH SUPPORTING COMPANY OF 60, AUGMENTED ORCHESTRA, AND THE FAMOUS SEXTETTE OF

## DUTCH KIDDIES

WHICH NEW YORK RAVED OVER

**SEE**

The Escape from the Mill, Sherlock Holmes and Dr. Watson, The Waiter and Interpreter, Two Innocents Abroad, The Boxing Dance, The Italian Troubadours, The Whistling Trio, Fifth Avenue Chappies, Knights of the Kialto.

**GIRLS**

Fifth Avenue Belles, Bowery Belles, Broadway Soubrettes, Motor Beauties, The Dutch Girls, The Sabot Girls, The English Girls, The New York Girls

## HEAR

The Streets of New York, Every Day is Ladies' Day with Me, Because You're You, Whistle It, Go While the Goin's Good, Mignonette, A Widow Has Ways, Good-a-Bye John, The Isle of Our Dreams, You Never Can Tell About a Woman, I Want You to Marry Me.

THE WHOLE FORMING THE MOST PRETENTIOUS PRESENTATION OF MUSICAL COMEDIES PRESENTED IN SEASONS  
 PRICES — 50c, 75c, \$1.00, \$1.50 AND \$2.00; BOX SEATS, \$3.00

### PACIFIC COAST TOUR OF

## THE RED MILL

March 8-9; Sacramento; 11-12-13, Portland; 14, and week, Seattle; 21, Everett; 22, Belknap; 23-24, Vancouver; 25, Victoria; 26-27, Tacoma; 29, Yakima; 30, Walla Walla; 31-April 1, Spokane; 2, Missoula; 3, Anaconda; 4-5, Butte; 6, Helena; 7, Bozeman; 8, Billings; 10, Fargo; 12-13-14, Winnipeg.





Z. M. Harris

Mr. Harris, the first agent of the new Princess Amusement company, the property of Mort H. Singer, is on the Coast, booming A Stubborn Cinderella, the musical piece that has made all kinds of a commotion this season. Everywhere it has played it has been hailed as a wonderfully pleasing and amusing piece. Mr. Harris is a graduate from the newspaper ranks, having been assistant city editor of the Wilkesbarre Leader for five years, and afterwards was employed on the World and American of New York. His first season in the show business was ahead of The Time, the Place and the Girl. He did such good work with this show that when Mort Singer put out A Stubborn Cinderella he selected Mr. Harris for the position of agent for his new show. It was a good move.

Joe Noel's New Dramatic Conception

In the lines and lyrics for the Oakland Nile Club's forthcoming jinks, written by Joseph Noel, the talented dramatist, short-story writer and journalist, have aroused no end of favorable discussion. The production is to be given in the spring in the open air eucalyptus theatre in Piedmont Park. Noel has titled his musical fantasy The Lure of the Desert. The play contains some splendid dramatic climaxes and is regarded by those who have read it as the best piece of work yet prepared for a club revel on this side of the bay. Noel has spent several years in the desert country and has made the most of the opportunities for effective poetical work offered by the solitude, grandeur and desolation of the land "God forgot." The theme of Noel's play is the cry of the desert for the green things and the pleasant verdure of the fruitful country. The Spirit of the Desert comes down to California, where the queen of growing things sits in state and implores her to come with him to the rescue of the

desert. Redwood opposes the plan. The Spirit of the Desert attempts strategy, then force. Herein is developed the climax of the play. The music of Noel's songs has been written by E. J. Stricklen, an Oakland musician, and is pronounced exceptionally fine. The role of Redwood Forest King is to be taken by Carle Anderson; the comedy part goes to Willard Barton; Henry A. Melvin may be cast for the role of the desert. The setting will be of the period just succeeding the stone age. This extract from the Song of the Desert gives some idea of the fine art in Noel's play:

THE DESERT

Low hanging clouds o'er head;  
Wind whipping through the sage;  
Sand whirling in blind rage;  
No sun, no moon, no star;  
No shelter, brake nor tree,  
Deep solitude, as if the earth lay dead.

Burst is the gloom profound:  
Like ingot new from hell,  
The sun which may compel  
Both love and burning hate,  
Hurls down enduring curse  
Upon a vacant world that gives no sound.

No thrush darts to the sky;  
No songster breaks his heart  
In music set apart  
As nature's primal note  
Of love that must create—  
Days that were dead; days that are will die.

Close on this blistered plain  
Kings ruled, made laws and war.  
Slaves bound to victor's car  
Wept to be free and died,  
Or lived and wept the more  
To give expression to long nights of pain.

Gay ladies blossomed here,  
Consumers of the race,  
Mere dolls of pretty face  
Who toyed with life as now  
The sand dunes toy with them.  
They frowned on virtue; stabbed it with a sneer.

\* \* \* \* \*

And mighty Gods held sway  
In temples raised in fear.  
Their voices none could hear  
Above the endless din  
Of priests who worshipped still  
Each God, each king, each crown of different day.

Gone lady, slave and king.  
Gone priest and fearsome God.  
No reverence has the clod  
For clod nor mingled dust  
For dust. Equality  
Proud scepter of the mob, rules without sting.

Spotlights

Jim Haswell writes from Seattle that business there is picking up. Russell, Drew & French put in a stock at the Seattle Theatre, commencing February 21, opening in Chased Across the Continent, with some of the members of the Savoy Theatre company, who closed recently in Tacoma. William Dowlin, leading man of the Lois Theatre, closed last Saturday and is going to St. Paul. Eddie Roesch, singer at the Star Theatre, was held up by two footpads the other night, who broke two bones in his hand but secured nothing of value. Morton Cohn of Portland, Ore., was refused a license to open the Third Avenue Theatre, owing to the frail condition of the building.

Owing to the contract existing between the Shuberts and the authors of Havana, the English musical comedy success from the Gaiety Theatre, London, specifying that the piece must have its New York premiere the first week in February, and the inability of the Messrs. Shubert to obtain any postponement, the Shuberts' James T. Powers made his first appearance in Havana in New York February 11. Eddie Foy in Mr. Hamlet of Broadway, therefore, ended his engagement

# The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**  
**The Empress and the Soldier**  
**In South Car'liney**  
Is the New Majestic a winner? Well, we guess yes

**The Halfbreed**

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Co 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address, 1018 Cort

**Garrick Theatre**  
San Diego, Cal.  
**MOROSCO & WYATT**,  
Lessees and Mgrs.

at the Casino and immediately went on tour moving to Philadelphia and taking the place of Havana at the Lyric Theatre in the Quaker City.

Maxine Elliott, who is now playing The Chaperon at her own new theatre in West Thirty-ninth street, last week received a cable from Lewis Waller, the English actor-manager, giving notice of his intention to hold her to a contract made more than two years ago, by the terms of which she is forced to visit England this spring to appear in a new production with Mr. Waller. The understanding between Mr. Waller and Miss Elliott was and is that Miss Elliott is to play the leading feminine role in this new play, which is by Constance Fletcher, and that, in return, the American rights to the piece are to be her property. The play is at present known as 1801, and its author, Miss Fletcher, is one of the most prominent literary figures in London, known to the stage as the author of the dramatic version of Kipling's The Light That Failed. Miss Elliott said that she should feel obliged to keep her agreement with Mr. Waller, especially as the production is already in preparation, and that she must, therefore, begin to plan for her trip abroad in March.

JAMES P. LEE is playing at the Majestic Theatre, Globe, Arizozna.

## THEATRE For Sale

A well-established, good paying Theatre in the best city on the Coast; capacity, 800; rent, \$400 per month; long lease; suitable for motion picture or vaudeville. Reason for selling: Owner building larger house in another part of city. Price, \$5,000. Address,  
A. THEATRE, DRAMATIC REVIEW.

### GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
M. C. CLARK, Mgr.

### NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

### Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

### Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

H. Lewin H. Oppenheim

### GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

### Grand Opera House Black Diamond California

The only legitimate house in this district.  
2500 population; an extra good show town.  
Seating capacity, 650.  
Rent or Share.

**M. SIRE**  
Manager of Opera House

## WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## The Dan Frohmans Have Separated

The sensation in theatrical circles is the separation of Mr. and Mrs. Daniel Frohman (Margaret Illington), which has been brought into the public eye by the presence here of Miss Illington and her admission that a divorce was in contemplation. Miss Illington is at present living at the Clara Barton Hospital, taking the rest cure. In an interview Miss Illington said: "There isn't anything in life that's worth while for a woman except a home of her own and a husband that loves her, and perhaps a few kiddies to keep her busy, and that's what I'm going to have one of these days, and that's the way I'm going to spend all the rest of my life." She looked very young and very tired as she lay back in her pillows, with her black hair tumbling about her shoulders, for Mrs. Frohman has not recovered from her late terrible nervous breakdown. "If a girl loves the stage, if she's all ambition and eagerness for it; then she gets her compensation as she goes along," she said, "but I'm not that kind of a girl, and I've known it ever since I first began, nine years ago. I've hated it. I've rebelled and rebelled, and I've collapsed, and I've fainted, and it was all nothing—nothing beside the pride that my husband felt in my career. He wouldn't realize that my nerves and my health were giving way; that I wanted warm, human ties—that I was sick of the theatre. And so now things have reached a pass where I must live my own life, must break bonds that are slowly crushing the heart out of me, and be free. I want the people who have been kind to me all through my stage life to realize that I'm not doing anything abnormal or sensational. I just want what other women want. I hate divorce as much as any woman in the world ever did, and I'm getting a divorce now because the life I had to lead was against every instinct of my nature. I never went down to my dressing-room without wishing that I had finished my last engagement, and I used to beg Mr. Frohman, over and over and over, to let me stop. But he wouldn't. I used to tell him that I was wretched, that there was no pleasure in my work, and I only threw myself into it because that's my nature. Whatever I'm doing—I want you at least to try to look as if you believed me. Do I know what I want? I've known it all along. I'm—why, I'm born for domesticity. I assure you that my stage career is over, over, over. I'll never miss it, want it, nor long for it—not for an instant. I had no great interest in the stage, while my husband was absorbed in it. The essence of married life ought, in my opinion, to be companionship, and what companionship could there be between an actress and her husband who was a manager? The actress would sleep till noon, in the afternoon her husband would have the theatre business to attend to, and in the evening his wife would have to act. And so through the weary years no sort of comradeship would be possible. No doubt, for women who have talent and who find a pleasure in acting for itself, the life of the theatre is the proper thing, but the reverse is the case with me. For a woman with

ideas such as mine, home life is the thing. My part in *The Thief* which led to my breakdown was of a most exacting and exhaustive character, and according to Mr. Frohman was the longest part with one exception that he had ever seen. It was a difficult part and I was on the stage during almost the whole performance. In some parts an actor or actress may get rests even when in the public view. Perhaps, occasionally it is possible to recuperate from great exertion when walking up the stage, but with Marise in *The Thief* it was different. For almost the whole of the first act, without saying a word or uttering an exclamation, the actress has to put her whole soul into intense suggestive acting, the strain being fearful. That part told on me more than all the rest, though I was acting until the end of the piece. My collapse came in October and both Dr. Alexander Lambert, President Roosevelt's private physician, and Dr. John Welzmiiller of New York, said that it would be from a year and a half to two years before I would be fit to return to the stage. They both impressed upon me the importance of rest and quiet, and I intend to follow their advice and will not do anything in the divorce proceedings until I am quite recovered." Daniel Frohman, manager of the Lyceum Theatre in New York, when seen in that city relative to the separation of himself and wife, was asked if he had heard that Mrs. Frohman might marry Edward J. Bowes, a real estate man of San Francisco. He said he had not heard positively that Mrs. Frohman contemplated marriage with Mr. Bowes. "If Mrs. Frohman obtains a divorce and wishes to marry again, I certainly hope that she does become the wife of Mr. Bowes. He is a splendid chap—a man of great capacity and a man I think who would make her a good husband. I have known Mr. Bowes a long time. So has Mrs. Frohman. He has visited New York frequently and has been a guest at my home. I have always admired him greatly, and I see no reason why their marriage should not be a happy one." Speaking of the separation, Mr. Frohman said: "Everything was of a perfectly amicable nature. I knew when she went to California exactly what the plan was. It was purely an amicable agreement, and, while I regret it all, I believe it is for the best. You see, when Miss Illington and I were married I realized that there was a tremendous future before her on the stage. She was blessed with wonderful ability, and I was as ambitious for her success as I could possibly be. She, too, was ambitious, and together we strove to win all the honors for her that we could. It was this that was undoubtedly responsible for the present turn of events. In my desire to see her get ahead and reach the highest goal that can be attained on the stage, I may have overlooked the other side and did not realize that she might long for the domestic life. Then her health broke down under the terrific strain. The work became distasteful to her, but I never knew it. It became infinitely more difficult for her to con-

tinue on the stage when she no longer cared for it, and finally she was compelled to give it up altogether. But that is all past. I can only say now that my fondest hope is that Miss Illington will be happy in whatever she undertakes. If she obtains a divorce, I hope she marries Mr. Bowes." Margaret Illington is the daughter of I. H. Light of Bloomington, Ill. Her name in private life was Maud Light. She was educated at Wesleyan University and the Chicago Medical College. She made her stage debut with James K. Hackett in *The Pride of Jericho* at the Criterion Theatre in New York City in 1900. She was successful with E. H. Sothern in *If I Were King*. She created the leading role of Yuki in *A Japanese Nightingale*. Other productions in which she attracted attention were Mrs. Leffingwell's Boots and *His House in Order*, in which she played Nina with John Drew. Her crowning success came with her interpretation of Marie Louise in *The Thief*. This highly emotional part was the last straw, and eventually led to the breakdown of her nervous system. Following a collapse in Boston last year, Mrs. Frohman retired from her part in *The Thief*. Shortly after this Frohman announced that his wife had abandoned the stage permanently. Soon rumors of disagreements in the Frohman household began to go about, but they were always denied by Frohman. After she went West last fall Frohman joined her, and they appeared to be upon the best of terms at that time.

## Coquelin Cadet Dead

PARIS, February 8.—Ernest Alexandre Honore Coquelin, the French actor known under the name of Coquelin Cadet, died in a hospital in Paris today. He was a brother of Benoit-Constant Coquelin, the elder, who died January 27th. Coquelin Cadet died suddenly at a sanatorium at Suresnes, where he had been an inmate for several months, suffering from cerebral troubles. He was informed of the death of his brother three days ago. The doctors adopted infinite precautions to lessen the shock of this news, but the patient collapsed at the announcement, which undoubtedly hastened his end. Ernest Alexandre Honore Coquelin was born at Boulogne, May 16, 1848. In 1867 he carried off first prize for comedy at the Paris Conservatory. He re-entered the Comedie Francaise in 1876 and played with his brother. During the siege of Paris he gained the military medal for bravery at the battle of Buzenval. Among his best creations were Ulrich in *Le Sphynx*, of Octave Feuillet and Basile in *Le Barbier de Seville*. He was the author of many monologues. M. Coquelin had been ill for more than a year. He was removed to a private sanatorium near Paris last February, and it was then said that his mind was affected.

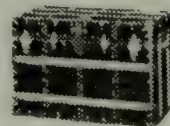
The Madera Concert Band is now the lessee of the theatre in Madera. L. H. Service succeeds C. H. Leggett as manager.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

## Moving Picture Horror in Mexico

MEXICO CITY, February 15.—Between 250 and 300 people were burned to death and many were injured in a fire which destroyed the Flores Theatre, in the City of Acapulco, last night. The Flores Theatre was a wooden structure, and last night more than 1,000 people crowded into it to witness a special performance given in honor of Governor Damian Flores of the State of Guerrero, who was visiting the port at the time. One of the numbers on the programme consisted of a series of moving pictures. While the operator was exhibiting these a film caught fire and a blaze was quickly communicated to some bunting which had been used for decorative purposes. In an incredibly short time the flames spread to all parts of the structure. There were but three narrow exits, and the panic-stricken audience rushed to them, many persons falling, to be crushed to death, their bodies choking the way to escape for others. The screams of those imprisoned were terrifying. Owing to the rapidity with which the fire spread and the intense heat, it was impossible to attempt rescue work, and those imprisoned were literally roasted alive, as the fire burned with little smoke and few were suffocated. To-day pitiful scenes of grief were witnessed on the streets of the city. Men, women and children wandered about, hunting for relatives or friends. Acapulco, on the west coast of the State of Guerrero, is one of the three important ports of the Pacific coast of Mexico. Nearly all of the steamer lines make it a port of call, and the harbor is accounted the best in Mexico. No Americans lost their lives in the fire, according to a dispatch received at the State Department in Washington February 16 from American Consul Maxwell K. Moorehead. Over 200 people were burned to death, according to Consul Moorehead.

"Charley Rhodes (Charley Bense), the pioneer minstrel well known throughout this section of the State and in Nevada, died at Santa Clara last Tuesday (June 5th), after a lingering illness, leaving to mourn him a wife and child. His remains were brought to this city yesterday for interment and the funeral took place from the depot, but, as no notice had been given, no one was aware that he was to be brought here, and the old-time public favorite was followed to the grave by his little family only."



## Oliver Morosco Is Not Building Any New Houses; John Blackwood Is Not Acquiring Any More, But Herr Fischer Is—Los Angeles Is a Great Show Town

LOS ANGELES, Feb. 18.—MASON—The Master Power, Alfred Allen's prize contest play, which holds the boards at the Wyatt playhouse this week, is, from the standpoints of technique and workmanship, a delightfully well executed composition. Also it is well acted by the presenting company, but there the praise must end and adverse comment begin. The theme of the play is such as to make it an "impossible" affair, and it is builded upon unfair and untrue hypotheses. Taking the eternal problem of race inequality as a basis for foundation, Mr. Allen has drawn a picture which presupposes the existence of ideas in the North regarding the negro which do not exist, hence his thesis is wrong throughout. The story tells of a beautiful young girl in whose veins is a slight taint of colored blood, who has been given every advantage and a college education in the North by a young southerner in whose family she belongs. Returning to her Southern home a beautiful and accomplished young woman, she labors under the idea that her benefactor's kindness and generosity has been caused by his love for her; also she thinks he will tell her of the love and ask her to be his wife. On the contrary, when, after trying to obtain an expression of love from him unsuccessfully, she herself makes the declaration and asks him to marry her, the young man unfeelingly calls her "a damned nigger," and announces his intention of marrying a white girl. This girl, the play discloses, is the half sister of the unhappy mulatto girl, and, fired by jealousy, the spurned one incites the ruin of her patron's sweetheart at the hands of a Northern educated "nigger." Then follows the meting out of justice to the colored fiend, the suicide of the ruined girl, and a generally doleful ending for the story. Mr. Allen has handled his subject, such as it is, well, but he has been unfortunate in his choice of material. The audiences which have, from rather mixed motives, visited the Mason, have all praised the play and players, although uniformly deploring the subject matter.

MAJESTIC—The charms of Rip Van Winkle seem never to fade, for despite the fact that it is a third generation, Jefferson who is playing the title role in the old piece at the Majestic this week, the play meets with as much favor and draws as strongly as of yore, due allowance being made for the greater fame of Joseph Jefferson, whose son, Thomas Jefferson, is giving a very satisfactory performance of his father's old part. The play is given an entirely adequate mounting, and, for the most part, the supporting company is quite capable of the demands made upon it.

BURBANK—Faust is playing to good houses for the second week at the Burbank. Mary Hall will close her engagement at the end of the week and depart for Salt Lake. Many friends of the clever actress are attending the Burbank this week to bid her farewell. Blanche Hall will be seen in her old place again next week.

Byron Beasley in the role of Me-phisto continues to capture the honors, although the entire company appears to advantage.

AUDITORIUM—The offering for the week at the Auditorium is Ali Baba and the Forty Thieves. With Bruce Gordon Kingsley at the big Auditorium organ, good music is assured and there is no disappointment along this line. The chorus is steadily improving under the efficient direction of Florence Leslie. Roscoe Arbuckle, Walter Reed and Billy Onslow provide the fun of the present offering as in the former productions, and they have lost none of their power to make others laugh. Olga Stech does some clever dancing and some singing. The rest of the cast is in good hands and the show as a whole is very satisfactory.

BELASCO—A Stranger in New York is on for the second week at the Belasco and is doing capacity business at every performance. All the members of the company have new song specialties and each one is a hit in itself. A Texas Steer is billed for next week, but it is more than likely that The Stranger will hold over.

GRAND—The Ferris Hartman company is seen to advantage in another of Victor Herbert's musical creations this week. The Ameer is by far the best of the Hartman offerings. Christine Nielsen is a valuable addition to the cast; she has a clear, girlish voice and a pleasing personality. Emile Kruschke does some good character acting in his sketch of the fussy old chamberlain Heezaburd. Walter De Leon contributes an entertaining bit in his song, I Want to Find a New One, and the Clancy song by the Ameer and chorus is more than pleasing. The costumes and staging of the play are the best so far of the Hartman engagement.

LOS ANGELES—The Los Angeles Theatre has a good bill this week. Joe Deming and his company of five offer what proves to be a vastly amusing skit in The Traveling Man, Mr. Deming's impersonation of R. U. Wise, a commercial traveler, keeping the house in laughter most of the time. Holmes and Hollister won the favor of the audience in a one-act farcical affair, in which Mr. Holmes interpolates an excellent imitation of the late James A. Hearne, in a scene from Shore Acres. Sabine and Vera, in a clever dancing act; Payne and Lee, singers and dancers; Rosa Roma, violinist; John Birch, who plays a melodrama, himself assuming all of the characters, and motion pictures complete a good bill.

ORPHEUM—There is a rattling enjoyable vaudeville bill at the Orpheum this week. Miss Julia Herne, a daughter of James A. Herne, and a very talented girl, both from a literary and professional standpoint, has a sketch, A Mountain Cinderella, written by herself and George G. Parker. It is well constructed, the lines are clever, and Miss Herne plays it with a dash that carries it along to the satisfaction of the audience. It is prettily

set and the two men in the company, Messrs. Marin and Tinkham, each are capable. The Chadwick trio, in their sketch, which was on last week, seem even greater favorites this week. Miss Helen Gog makes her appearance as a vocalist on the vaudeville stage, doing "straight" work in evening dress. She sings three songs. She has a strong mezzo-soprano voice which she uses effectively. Charles Wayne's act, depicting the adventure of a society drunk, is comical and very unique. The Joselyn trio of acrobats and picturesque trapeze work, the Murray sisters in good American songs and DeHaven and Sydney, were other excellent features of the bill.

EMPIRE—Mlle. Almeda is featured at the Empire this week. She is a clairvoyant and as such does all sorts of clever stunts. The Roselles present a comedy sketch in which they were to have appeared last week. Bessie Evans, comedienne and soubrette, features some new and popular songs, does a little dainty dancing and has a line of original monology. The stock company presents Al Frank's comedy, The Leading Lady. The usual illustrated songs and motion pictures complete the bill.

FISCHER'S—It's a far cry from the handling of musical burlesque and musical comedy to a real presentation of real comic opera, yet, in the current offering at Fischer's, that transition has been accomplished, and The Mikado, in tableoid form, is proving a meritorious performance. The version of the old Gilbert and Sullivan favorite, retains the story in compact form suitable for its presentation in one act, and is garnished with the best of the favorite songs. Ben T. Dillon's Ko-Ko is an artistic achievement which does him credit, and his rendition of topical local hits during his singing of They Never Will Be Missed, made a big hit with last night's houses. Tracy McDermott's A Wandering Minstrel I, gave him a better opportunity for displaying his singing ability than almost anything he has had during his present engagement. Frank Vack, as the Mikado; Max Bloom, as Pooh-Bah; Dof' Raymond, as Yum-Yum, and Nellie Montgomery and Alice Sher, as her sisters, were all excellent. Pearl Jardinere deserves special praise for her make-up and acting of Katisha. The offering is distinctly a worthy adaptation, worthily presented.

UNIQUE—The current bill at the Unique is another of Producer Rehn's entitled The Prince and the Baron. What it lacks in plot is made up in catchy songs and good chorus numbers. Among the numbers that deserve especial mention are Beer, Beer, Beer, sung by George Rehn, who is cast as the Baron of Weisburger; If You Don't Change Your Living That's the Way You're Going to Die, by Will H. Cross, cast for a Sherlock Holmes; In Parce, on the Boulevard, by Mable Darragh, who takes the part of a chic French actress, Mini, and You Needn't Wink, by Lillian Sutherland, as Tessie Trubble, who gets what her name signified. Will Armstrong, with his Irish brogue, is down on the bill as Mike O'Brien. Rosa Rehn, as Hattie Hussie, the female book

agent, does a funny stunt in trying to sell books to the orchestra. The illustrated songs are rendered this week by Allie Barbier.

WALKER'S—The Walker theatre has a bill this week full of action and variety. The Swickards, a comedy operatic duo, do good work; The Three Mizumas are clever Japanese acrobats, the two youngsters performing stunts that are certainly marvelous; The Royal Italian Saxophone Quartet pleased all with their melodious music and their varied program, from the heavy operatic airs to the light popular numbers; Elise Schuyler, already well known to Los Angeles theatregoers, gave a program full of novelties and surprises; Billy Mack, the college boy dancer, and Miss Ferne Darby, complete the bill. C. M. EMERY.

## Allen Curtis

Allen Curtis is in full swing of great popularity at the Gayety, with a little company of clever people, who do such good team work that it is a pleasure to witness their performances. Mr. Curtis, in the make-up that nature gave him, as shown on our first page, is an exceptionally good looking and wideawake young man. His ability as a Hebrew dialect comedian is generally acknowledged over the West. He ranks with the best. When Fischer's, before the fire, was in full swing of popularity, Mr. Curtis succeeded Barney Bernard in the Hebrew parts. Since then he has been touring in the West to his own profit and popular approval.

## Vaudeville Notes

Washington Square, week Feb. 15 Jarvis and Martin, Australian juggling comiques; Prof. Frank's marionettes; The Bernsteins, singers and dancers; Flood and Hayes, feats of jumping; Frank Foster, comedian and singer; Kate Kelly, illustrated songs.

The Baker troupe, which has been giving a high class bicycle act at the National, recently closed with Ringling Bros.' circus. They have vaudeville dates which will keep them occupied for some time to come.

A bouncing baby boy was born Jan. 25 to the Sandwinas, who have an acrobatic act on the Orpheum circuit. The announcement was received with astonishment by the first nighters who had seen Madame Sandwina at the Orpheum in Sioux City Sunday evening pick up her husband and handle him as though he were as tiny an individual as the little stranger who has come to them. Mrs. Sandwina is said to be one of the most physically perfect women in the world. She is more than six feet in height. They have been in America a little over a year, coming from Berlin.

ADELE BLOCK, who, until a few days ago, was playing the leading role in Henry Savage's company presenting The Devil, was married February 16 to J. Mooney, president of the board of public safety of Toledo. The ceremony was performed in New York in the church of St. John the Evangelist, at noon. Dr. O'Connell of Toledo officiated. Mr. and Mrs. Mooney will spend their honeymoon in the South, after which they will return to Toledo, where they will make their permanent residence.



## Dates Ahead

**A Knight for a Day** (H. H. Frazee, mgr.)—Oklahoma City, 20-21; Guthrie, 22; Arkansas City, 23; Wichita, 24; Antioch, 25; Salina, 26; Junction City, 27; Sedalia, 28; Booneville, Mar. 1; Columbia, 2; Jefferson City, 3; Mexico, 4; Moberly, 5; Brookfield, 6; Omaha, 7-8; Fremont, 9; Lincoln, 10; York, 11; Platt, 12; Greeley, 13; Denver, 14-15; Victor, 16; Colorado Springs, 17; Pueblo, 18; La Junta, 19; Garden City, 20; Hutchinson, 21; Junction City, 22; Quincy, 23; Keokuk, 24; Galesburg, 25; Peoria, 26.

**Alaskan** (John Cort, mgr.)—Duluth, Minn., 20; Minneapolis, 21-24; St. Paul, 25-27.

**Allen Curtis Musical Comedy Co.** (Allen Curtis, mgr.)—Columbia Theatre, Oakland, Jan. 31, indefinite.

**Annie Russell in Stronger Sex.**—Memphis, Feb. 12-13; St. Louis, 15, indefinite.

**Arthur Cunningham (Kerry Gow and Shaun Rhue)** (Charles V. Kavanagh, mgr.)—Oroville, March 6; Medford, 8; Grants Pass, 9; Eugene, 10; Albany, 11; Corvallis, 12; Salem, 13; Portland, 14; week; Astoria, 21; Centralia, Wash., 22; South Bend, 23; Aberdeen, 24; Hiram, 25; Elma, 26; Olympia, 27; Bellingham, 28; New Westminster, B. C., March 1; Anacortes, Wash., 2; Mt. Vernon, 3; Wenatchee, 4-5; Everett, 6; Seattle, 7, and week; Tacoma, 14; Cle Elum, 15; Ellensburg, 16; Yakima, 17; Sprague, 18; Spokane, 19-20; Lewiston, Idaho, 22; Pullman, 23; Colfax, Wash., 24; Pomeroy, 25; Dayton, 26; Walla Walla, 27; Pendleton, Ore., 28; La Grande, 29; Baker City, 30; Wesler, Idaho, 31; Caldwell, Ore., April 1; Boise City, Idaho, 2; Nampa, 3; Salt Lake City, 4, and week; Ogden, 12; Logan, Idaho, 13; Pocatello, 14; Dillon, Mont., 15; Helena, 16; Great Falls, 17; Butte, 18-20; Bozeman, 21; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**Arizona** (David Ramage, mgr.)—Dawson, Feb. 20; Trinidad, 21; Pueblo, 22; Colorado Springs, 23; La Junta, 24; Dodge City, 25.

**A Savage King** (Greenville, 20; Arkansas City, 22; Wilmore, 23; Monroe, 24; Ruston, 25; Junction City, 26; Eldorado, 27; Minona, 28; Bastrop, March 1; Hamburg, 2; Crossett, 3; Warren, 4; Monticello, 5; Dermott, 6; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10.

**A Stubborn Cinderella** (Mort V. Singer)—Sacramento, Feb. 22; Chico, 23; Portland, 25-27; Tacoma, 28-March 1; Everett, 2; Westminster, 3; Vancouver, 4-5; Bellingham, 6; Seattle, 7-13; North Yakima, 15; Spokane, 16-17; Wallace, 18; Missoula, 19; Helena, 20; Butte, 21-22.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Ben Hur** (Klaw & Erlanger, mgrs.)—Butte, Feb. 22-24; Billings, 25-28.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Black Patti Troubadours** (Voelckel & Nolan, mgrs.)—San Jose, 20; San Francisco, 21-27; Oakland, 28.

**Brewster's Millions.**—Wallace, 24; Missoula, 25; Helena, 26; Great Falls, 27; Butte, 28-March 1; Bozeman, 2; Livingston, 3; Billings, 4; Miles City, 5; Glendive, 6; Dickinson, 8; Bismarck, 9; Jamestown, 10; Valley City, 11; Fargo, 12; Grand Forks, 13; Winnipeg, 15-20; Duluth, 22-23; Superior, 24; Ashland, 25; Hancock, Mich., 26; Calumet, 27; Ishpeming, 28; Marquette, 30; Escanaba, 31; Green Bay, Apr. 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. B. Hanford** (F. Lawrence Walker, mgr.)—Portland, Feb. 18-20; Seattle, 21-27; Victoria, B. C., March 1; Vancouver, 2-3; Bellingham, Wash., 4; Everett, 5; Aberdeen, 6; Tacoma, 7-8; Ellensburg, 9; North Yakima, 10; Spokane, 11-13.

**Corinne—Lola from Berlin** (Oscar Hodge, adv.)—Everett, 20; Seattle, 21, week; Ellensburg, Mar. 1; North Yakima, 2; Walla Walla, 3; Spokane, 4-6; Lewiston, 5; Wallace, 9; Missoula, 10; Helena, 11; Great Falls, 12; Butte, 13-14; Billings, 15; Dickinson, 16; Bismarck, 17; Fargo, 18; Duluth, 19-20; St. Paul, 21-24; Minneapolis, 25-28.

**Devil's Auction.**—(M. Wise, mgr.)—Mandan, 20; Winniepeg, 22-23; Grand Forks, 24; Fargo, 25; West Superior, 26; Duluth, 27.

**E. H. Sothern** (Sam & Lee Shubert, Inc., mgrs.)—Denver, 22-23.

**Florence Roberts.**—(John Cort, mgr.)—Boulder, 20; Denver, 21-27.

**Francis Wilson** (Chas. Frohman, mgr.)—St. Paul, Feb. 22-24; Minneapolis, 25-27.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Graustark** (Central)—Gallopis, 22; Huntington, 23; Parkersburg, 24; Marietta, 25; Bellaire, 26; Canal Dover, 27; Salem, Mar. 1; Steubenville, 2; East Liverpool, 3; Canton, 4; Cohocton, 5; Newark, 6; Zanesville, 8; Cambridge, 9; New Philadelphia, 10; Wooster, 11, 11; Ashland, 12; Akron, 13; Elyria, 15; Norwalk, 16; Fremont, 17; Sandusky, 18; Tiffin, 19; Findlay, 20; Fostoria, 22; Mansfield, 23; Lima, 24; Piqua, 25; Bellefontaine, 26; Springfield, 27; Delaware, 28; Lancaster, 29; Nelsonville, 30; Athens, April 1; Sistersville, W. Va., 2; Washington, Pa., 3; Waynesburg, 5; Erwin, 6; Janel, 7; DuBois, 8; Tyron, 9; Huntington, 10; Belfont, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17.

**Graustark** (Eastern).—New Brunswick, 20; Bridgeport, 22; New London, 23; Norwich, 24; Middletown, 25; Willimantic, 26; Waterbury, 27; Winsted, Mar. 1; Torrington, 2; Danbury, 3; Yonkers, 4; Peekskill, 5; Hudson, 6; Syracuse, 8-10; Rochester, 11-13; Brooklyn, 15-20; New Britain, Conn., 22; Norwich, 23; New London, 24; Fall River, 25-27; Newport, R. I., 29; Taunton, Mass.,

30-31; New Bedford, Mass., April 1-2-3; Attleboro, Mass., 5; Milford, 6; Pittsburg, 7; Worcester, 8-9-10; Salem, 12-13-14; Lowell, 15-16-17; Manchester, N. H., 19-20-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-27-28; Lewiston, Me., 29-30.

**Graustark** (Western).—Peoria, 21-24; La Salle, 25; Streator, 26; Decatur, 27; Springfield, 28-March 2; Urbana, 4; Danville, 5; Paris, 6; Terre Haute, 7; Indianapolis, 8-10; Richmond, 11; Muncie, 12; Fort Wayne, 13; Columbus, 15-17; Logan, 18; Circleville, 19; Cincinnati, 20; Wellston, 22; Portsmouth, 23; Greenfield, 24; Wilmington, 25; Middletown, 26; Hamilton, 27; Cincinnati, O., 28, April 3; (Chicago, indefinite).

**Isle of Spice.**—(H. H. Frazee, prop.)—Peoria, 18-20; East St. Louis, 21-22; Jefferson City, 23; Columbia, 24; Macon, 25; Brookfield, 26; Kansas City, 28, week; Grand Rapids, Mar. 1-3; Owasso, 4; Ann Arbor, 5; Saginaw, 6; Bay City, 7; Alpena, 8; Cheboygan, 9; Sault Ste. Marie, 10; Calumet, 11; Hancock, 12; Ishpeming, 13; Escanaba, 14; Iron Mountain, 15; Green Bay, 16; Wausau, 17; Antigo, 18; Manitowish, 19; Soldiers' Home, 20; Janesville, 22; Woodstock, 23; DeKalb, 24; Sterling, 25.

**Jas. J. Corbett** (H. H. Frazee)—East St. Louis, 21-22; Jefferson City, 23; Columbia, 24; Macon, 25; Brookfield, 26; Kansas City, 28-March 6, week; Belleville, 7; Louisville, 8-13; Wheeling, 15-17; Indianapolis, 18-20; Hamilton, 21; Columbus, 22-24; Dayton, 25-27; Chicago, 28-Apr. 3.

**Kolb & Dill.**—Princess Theatre, Oct. 26, indefinite.

**Lambardi Opera Co.** (Sparks M. Berry.)—Yakima, 21; Walla Walla, 22; Spokane, 23-26; Boise, 28; Pocatello, Mar. 1; Salt Lake, 2-6; Denver, 8, week; Kansas City, 15, week; St. Louis, 3 weeks.

**Lion and Mouse** (B) (Henry B. Harris, mgr.)—Houston, 20; Galveston, 21; Beaumont, 22; Lake Charles, 23; Jennings, 24; Lafayette, 25; Alexandria, 26; Shreveport, 27.

**Louis James in Peer Gynt.**—(Wallace Munro)—Sheboygan, 20; Milwaukee, 22-24; South Bend, 25; Goshen, 26; Kalamazoo, 27; Grand Rapids, Mar. 1-3; Saginaw, 4; Bay City, 5; Jackson, 6; Ann Arbor, 7; Toledo, 9-10; Buffalo, 11-13; Rochester, 15-17; Syracuse, 18-19; Lockport, 20; Toronto, 22-27; Ashubula, 29; Youngstown, 30; Akron, 31.

**Marie Nielsen** (Homer E. Gilbo, mgr.)—Robert Lewis, bus. mgr.)—Llano, 20; Elgin, 22; Bastrop, 23; Smithville, 24; La Grange, 25; Sealey, 26; Bay City, 27; Wharton, Mar. 1; El Campo, 2; Victoria, 3; Goliad, 4; Beeville, 5; Corpus Christi, 6.

**Man of the Hour** (Western) (Brady & Griscorn, mgrs.)—Dallas, 22-23.

**Max Pigman.**—(John Cort, mgr.)—Savannah, 20; Charleston, 22; Augusta, 23; Columbia, 24; Greenville, 25; Spartansburg, 26; Asheville, 27.

**Max Rogers (The Little Fellow)** (Edwin J. Cohn, mgr.)—Mobile, Feb. 22; Montgomery, 23; Birmingham, 24; Chattanooga, 25.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**Mrs. Wiggs of the Cabbage Patch.**—Sacramento, 20; San Francisco, 21, week; Salt Lake City, Mar. 1-3; Ogden, 4; Cheyenne, 6; Omaha, 9-10; then Chicago.

**Mrs. Temple's Telegram, with Rose Evans** (Charles H. Small and Thomas Hall, mgrs.)—Omaha, Feb. 21-24; Des Moines, 25-27.

**Norman Hackett** (Jules Murray, mgr.)—Kansas City, Feb. 21-27.

**Otis E. Thayer, in The Fascinating Widow.**—(Moore & Hooks, mgrs.)—Richmond, 20; Madison, 23; Bloomington, 25; Crawfordsville, 26; Lafayette, 27.

**Richards & Pringle's Minstrels.**—Keifer, 21; Sapulpa, 22; Claremore, 23; Vinita, 24; Pawnee, 25; Tulsa, 26; Chandler, 27; Guthrie, 28.

**Right of Way** (Klaw & Erlanger, mgrs.)—Cheyenne, 22; Greeley, 23; Boulder, 24; Colorado Springs, 25; Victor, 26; Pueblo, 27.

**Rose Melville (Sis Hopkins)** (J. R. Stirling, mgr.)—St. Louis, 21-27; East St. Louis, 28-March 2.

**Round-Up** (Klaw & Erlanger, mgrs.)—Omaha, 22-28.

**Royal Chef Company** (H. H. Frazee, prop.)—W. A. Junker, mgr.)—Lima, 20; Mansfield, 22; Sandusky, 23; Norwalk, 24; Elyria, 25; Akron, 26; Canton, 27; Ashland, Mar. 1; Alliance, 2; New Philadelphia, 3; Coshocton, 4; Zanesville, 5; Cambridge, 6; Parkersburg, 8; Marietta, 9; Bellaire, 10; Steubenville, 11; E. Liverpool, 12; Greensburg, 13; Uniontown, 14; Morgantown, 15; Wheeling, 18-20; McKeesport, 22; New Castle, 23; Butler, 24; Latrobe, 25; Johnstown, 26; Altoona, 27.

**San Francisco Opera Company** (Frank W. Healy, mgr.)—Seattle, Feb. 7, week; Aberdeen, 14-15-16; Victoria, B. C., 18; Nanaimo, 19; Vancouver, 20; Kamloops, 22; Vernon, 23; Kelvina, 24; Vernon, 25; Revelstoke, 27; Nelson, March 1-2-3; Cranbrook, 4; Fernie, 5; Calgary, Alberta, 8; Edmonton, 15-16-17.

**The Flower of the Ranch** (H. H. Frazee, mgr.)—Livingston, 20; Billings, 23; Sheridan, 24; Edgemont, 25; Deadwood, 26; Lead, 27; Alliance, Mar. 1; Grand Island, 2; Kearney, 3; Hastings, 4; York, 5; Red Oak, 6; Council Bluffs, 7; Eagle Grove, 8; Alcona, 9; Mason City, 10; Iowa Falls, 11; Waterloo, 12; Cedar Rapids, 13; Moline, 14; Muscatine, 15; Ottumwa, 16; Keokuk, 17; Galesburg, 18; Aurora, 20; Chicago, 21-27; Grand Rapids, 28-31.

**The Little Prospector.**—(Frank L. King, mgr.)—Little Rock, 20; Fort Smith, 22; Muskogee, 23; Claremore, 24; Tulsa, 25; Bartlesville, 26; Oklahoma City, 27; Guthrie, 28; Shawnee, Mar. 1; Norman, 3; Chickasha, 4; Lawton, 5; Elk City, 6; El Reno, 9; Enid, 11; Arkansas City, 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder, mgr.)—San Francisco, 22, 2 weeks; Seattle, Mar. 14, week.

**The E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

**The Thief** (Western) (Chas. Frohman, mgr.)—St. Paul, Feb. 22; Liberty, 23; Clinton, 24; Sedalia, 25; Booneville, 26; Columbia, 27.

**The Virginian.**—(J. H. Falser, mgr.)—Des Moines, 22; Mason City, 23; Mankato, Minn., 24; Brainerd, 25; Fargo, N. Dak., 26; Grand Forks, 27.

**Thomas Jefferson in Rip Van Winkle** (A. E. Bowen, mgr.)—Ogden, Feb. 24.

**Warrens of Virginia** (David Belasco, mgr.)—Kansas City, Feb. 22-27.

**William H. Crane** (Chas. Frohman, mgr.)—Nashville, 22-23; Memphis, 24-25; Vicksburg, 26; Jackson, 27.

## Correspondence

New York, Feb. 14.—If you think you've any servant troubles of your own, go down to Wallack's Theatre and see what happened to Lady Bantock. Why, bless you, she had twenty-three—fatal number, that—servants, and every one of them a relative. Can you imagine what happened? But this is anticipating a bit. It was the first performance here of *The New Lady Bantock*, a comedy, by Jerome K. Jerome, and Fannie Ward was the star, acting the title role. It was that of a music hall singer who married an Englishman, who turned out to be Lord Bantock. He took her to his home to surprise her, and he succeeded, for she discovered that her uncle was her husband's butler, and that the other twenty-two servants were all near, very near, relatives. And what happened? Comedy, with a touch of the serious and a neat moment of the sentimental. And when the final curtain descended, the domineering twenty-three decided to remember that they were servants, while Lady Bantock was—well, Lady Bantock. And there's a fine moral hidden in it all. Miss Ward acted with a fine exuberance of spirit, and she made much of her sentimental scene. In addition she wore some fetching gowns and one that was created purposely to heighten the comedy of the play. Charles Cartwright, as the uncle and butler in one, was excellent in his arrogance and his eternally strict sense of duty. And when it came time for him to be seriously comical or comically serious he rose easily and artistically to the occasion. As a theatrical business manager, Robert McWade, Jr., was brusquely to the point, smoking cigars in Bantock Hall quite unmoved by the sacrilegious indignity he was committing. And John W. Dean was an affable and loving Lord Bantock, unaffected in his manner of acting. The other roles were satisfactorily filled. \* \* \* The White Sister, a dramatization of Mr. F. Marion Crawford's book of the same name, was produced in the Stone Street Opera House, Binghamton, for the first time last week, with Viola Allen as the star. The theatre was crowded and there were many curtain calls after each act. Although the company was tired from a long final dress rehearsal, which began before midnight last night and lasted until four o'clock in the afternoon, the drama was given almost without a hitch. The climaxes are strong, and Miss Allen has opportunity for displaying her emotional powers. Frank Gilmore is well adapted to the leading male character, who loves Sister Giovanni, played by Miss Allen. \* \* \* Patrons of the Metropolitan Theatre in the Bronx seemed to like the new romantic comedy, *When Old New York Was Dutch*, which was given there last week. Al H. Wilson, who has a singing voice of pathos and power, had the principal part, and he sang a budget of new songs, including *Helen, The Old Chimney Corner*, and a melody entitled *Soldiers of the Camp*. The play tells of a love story in which the central characters are a young scion of Austrian nobility and the ward of the English Governor of New Amsterdam. \* \* \* Ganton & Company, adapted by J. Hartley Manners from Arthur J. Eddy's story of the same name, was produced in the Academy of Music, Baltimore, last week, with George Fawcett as the star. The play follows the book closely and was well received by a large audience. Both author and dramatist were present. John Ganton is the king of the Chicago packing house district, a character that offers Mr. Fawcett unusual opportunities. There is a lovely story affecting Ganton's son and the daughter of his bitterest business opponent. The conflict between the old capitalistic regime of bribery and rebates, as personified in John Ganton, and the new order of things, represented in the young man who ultimately assumes charge of the Ganton enterprises, makes the play. The recent teamsters' strike in the Chicago packing district was introduced incidentally. This is Mr. Fawcett's first appearance on the stage, since he played in *The Snaw Man* here and in London. Others in the cast are A. H. Van Buren and Jane Peyton. \* \* \* Henry E. Dixey and his company returned to the Garden Theatre last Monday in *Edith Ellis* comedy, *Mary Jane's Pa*. The present engagement at the Garden was interrupted for a week to allow Henry W. Savage to keep a previous Brooklyn contract. The play will now continue at the Garden until it is sent on tour. \* \* \* A large audience at the Hackett Theatre last week welcomed back to the city Clyde Fitch's three-act comedy, *Girls*. The play already has had a metropolitan run, and it will remain at the Hackett only a week. The principal members of the cast are Florence Reed, Ruth Maycliffe, Amy Ricard, Zella Sears, Phyllis Young, Charles Cherry and Herbert Standing.

Emma Eames made her final appearance of the season at the Metropolitan Opera House last Friday night, singing the title role in Puccini's *Tosca*. This was perhaps Mme. Eames' last appearance on the operatic stage in this country. She may retire permanently. The career of the prima donna has not been one of unqualified pleasure to Mme. Eames. She has always suffered from great nervousness and been over anxious about her voice. Every appearance has drawn largely on her vocal force. She has sacrificed social pleasure to keeping herself in condition to meet her professional engagements. Her voice was never better than at present, however, and she still retains her personal beauty. As she may decide after a rest to continue her operatic career, this appearance was not a formal farewell, but a large audience assembled to pay tribute to her, and the stage was loaded with flowers that were sent to her. At the close of the second act, when recalled a dozen times, she made a brief speech, saying in part: "This is

good-bye. My love I leave with you and I go."

ROB ROY.

Philadelphia, February 7.—Most of the leading theatres have holdover attractions for the present week, only the Garrick, where Olga Nethersole appears in *The Handwriting on the Wall*; the Broad, with Fritz Scheff in *The Prima Donna*, and the Adelphi, engaged by the Shillan Players for a series of special matinee performances of their realistic tragic plays, have anything new to offer. It was a novelty to see Olga Nethersole at the Garrick in the role of an American wife and mother, and this novelty extended to the play, which was an American theme by an American playwright, and to the company, which, save for Miss Nethersole, was all-American. *The Writing on the Wall* is from a new author, William J. Hurlbut, and provides Miss Nethersole with an entirely different from any of the erotic roles she has heretofore essayed. Miss Nethersole played earnestly and received many curtain calls. William Wallace gave a capable portrayal of the role of Irving Lawrence, and Robert T. Haines was dignified and voluble as Lincoln Schuyler. In a new comic opera called *The Prima Donna*, Fritz Scheff was greeted at the Broad by large audiences, which her popularity invariably assures her, scoring another success in a piece that has been written to fit nicely her personality and to exploit her talent as a singer. The score of *The Prima Donna* has some of the characteristic Herbert tunefulness, but does not rank with his best compositions. Mark Twain's dramatic story of Missouri village life, *Pudd'nhead Wilson*, is the week's offering by the Orpheum Stock Company at the Chestnut Street Theatre. The Merry Widow at the Forrest continues upon a highly prosperous career. Clara Palmer appeared this week at the Lyric in the cast of Havana, succeeding Grace Fields. James T. Powers is the star comedian. *The Crucifix Carver*, a folk play by Ganghofer and Neuert, was produced at the German Theatre for the first time, this week. The stock company at the Standard gave a creditable performance of the world classic *Camille*. This *Woman and This Man* began its concluding week at the Adelphi. Carlotta Nilsson has the principal part. Al H. Wilson continued his engagement at the Park in *When Old New York Was Dutch*. Edward Abels and the well-balanced supporting company that Frederic Thompson has provided for Brewster's Millions continued a successful engagement this week. The Stanford and Western Stock Company have reorganized and will give two one-act plays a week. They will continue their moving pictures, giving 3,000 feet of films and changing every other night, and together with illustrated songs, a good bill will be found at the Empire Theatre. The company will include the old favorites, as Miss Emily Smiley, Earle Western, Virginia Hennings, Paul Taylor and others, and will be under the personal stage direction of Maurice Stanford. The Majestic Moving Picture Parlors offers some very interesting pictures to its patrons this week. Manager Berger has secured the services of Ed Merbrier, Jr., Philadelphia's most favorite baritone singer, and his endeavors have brought excellent results, due to the fact of the crowded houses he has had this week. Mr. Merbrier's voice is of the highly polished type and denotes he has given careful attention to the cultivation of his voice. While his voice is powerful, yet it is sweet and harmonious, and the easiness in which he handles a song and his elocution reflects credit to his excellent ability. Mr. Merbrier, Jr., will be remembered for his clever work as leading man in *Arizona* and *Woman Against Women*. He has had a large experience in road shows, vaudeville and stock companies, and together with his singing he is a credit to the theatrical world. Keep it up, Eddie; you will some day reach the top of the ladder. This week he is singing *If I Had a Thousand Lives to Live*. Helen M. Kelley is the pianist.

Philadelphia to Have a New Stock Company.

Beginning Monday, February 8th, Harry McRae Webster will introduce to Philadelphia theatre patrons the Harry McRae Webster Associate Players, presenting the highest class plays. Philadelphians need no introduction to Mr. Webster, for he is well known here as a stage director of the highest capabilities, and the company which bears his name seems assured of popularity and success. The leading man is Ralph Stewart, who has made a name for himself as a star in romantic roles, and Leah Winslow, an established local favorite, recently with the Orpheum players, will have the leading feminine roles. In the company are Lottie Briscoe, Hugh Cameron, John Flemmings and John Stepling, who were last season connected with the Orpheum Stock Company and with Paul Tharpe, Cordelia MacDonald, Edward Wade, Joseph Bergen and Edith Walls as prominent newcomers. The opening play will be *An Enemy to the King*, in which E. H. Sothern won a notable success. The piece, which has twenty-seven speaking characters and requires a lot of supernumeraries, will be lavishly mounted. The Webster's Players will make the Park Theatre its home, which has long been run by Nixon & Nirdlinger, producers of the musical comedy which made a hit on the Coast last year, and is on its way to repeat its last year's success, *The Gingerbread Man*.

New Orleans, Feb. 7.—Tulane Theatre: *The Man of the Hour*, a play that has created more talk and interest than possibly any of the present times, filled a second engagement to big business. Every one is more or less familiar with this treatise on ring politics and communities in which this condition is dominant give it heartiest support. The presenting company, while a trifle weaker in the leading role, that of the Mayor, was in every other respect entirely satisfactory, especially the work of Louis Hendricks as Harrigan. Felix Haney as Phelan, and Edward Dewey as Alderman Roberts, whose efforts were painstaking and marked with clean-cut individuality. Next week, Fifty Miles from Boston; 14th, Max



# NEW STOCK CIRCUS PAPER

## JUST FINISHED--50 STYLES

### ACKERMANN-QUIGLEY LITHO. CO., Kansas City

NEW YORK OFFICE:

201, 202 Knickerbocker Theatre Bldg.

All Four-Color  
PICTORIAL LITHOGRAPH

CHICAGO OFFICE:

61-65 Grand Opera House Bldg.

Write for Samples and Illustrated Catalogue, also Prices on Special Block and Type Work

## Correspondence

Rogers in Panama; 21, Richard Carle, Crescent Theatre: Laughter, good music, a well-balanced company, excellent chorus work and big business were the dominant notes of Murray and Mack's second edition of The Sunny Side of Broadway. Of course, the Irish comedy of the principals was the stellar note. Next week, Buster Brown; Feb. 14, The Boys. W. L. McCONNELL.

Laramie, Wyo., Feb. 15.—Nothing doing at Opera House the past week. The only thing in sight is Florence Roberts for some future date. A. D. K.  
Denver, Feb. 15.—For the first time in many years in Denver, patrons of melodrama find themselves without a theatre. Last week melodrama was banished from the city with little prospect of its gaining a foothold here again unless conditions change throughout the country. The managers of the Baker and the Curtis Theatres complain that the writers of "dime novel" drama are so feeble in their abilities that nothing offered warrants the continuation of this form of amusement. On Sunday, Jan. 24, the John Cort combination discontinued melodrama at the Baker, and it has been leased to B. De Vault, who has placed a New York Yiddish stock company there. Mr. De Vault has been trying for a year to get the Baker, as he believes there is a good field for a Yiddish company here. May Buckley, who plays the role of Rosalie in The Right of Way, will soon leave that company. She is under contract for a spring and summer season of stock at Elitch's Garden, Denver, where she is a great favorite. Miss Buckley has played there nearly every season for a number of years.

Salt Lake City, Feb. 16.—Salt Lake Theatre—Girls is the attraction, and drawing good houses. It is a play with a definite but light plot, involving much comedy. A number of girls, wishing no aid from the male sex, band themselves together by a pledge to allow no man to cross their threshold. Of course, one by one they are caught in the net of matrimony and fall by the wayside. At the close of the play all are safely launched on the sea of matrimonial happiness. E. H. Sothern will conclude the week with a series of plays. The bill is Lord Dundreary, Richelieu and Hamlet. Orpheum—Gus Edwards' School Boys and Girls head the Orpheum bill the present week. This year they appear better than ever before. The concluding numbers on the bill are all good. S. R. O.

San Diego.—Garrick (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—Feb. 10, Mrs. Wiggs of the Cabbage Patch played to S. R. O. and gave universal satisfaction. 14, Babes in Toyland played to very big business. Feb. 15-16, The Red Mill played to two large and fashionable audiences, which showed their appreciation by many encores. This musical comedy can be classed among the best that has visited this current season. It was beautifully staged, the costumes were exquisite, the music is of the catchy, whistling kind, and the chorus is a large one and is composed of pretty and shapely girls who can sing and dance. The work of the two comedians, Walter Willis and Niel McNeil, was all that could be desired and kept the house in a continual roar of laughter whenever they had the stage. A big hit was also scored by the six little Dutch Kiddies, Anna McNab, as the barmaid, was very graceful and charming. In a word, the cast is adequate in every respect. 20-21, The Master Power; 23, Florence Gear in Marrying Mary. Pickwick (Scott A. Palmer, mgr.)—Week Feb. 15, Culligan's Original Nashville Students. This is a colored minstrel show and gave a fair performance. Good business. Next week, the Armstrong Musical Comedy Company in A Scotch Highball. Queen (Swarts & Urban, mgrs.)—Week Feb. 15, the Sullivan-Considine Road Show—Wm. Tomkins, the topical talker; Kikuda, Japanese juggler; La Moines, novelty musical artists; Joe J. and Myra Dowling, in A Snap Shot; Raymond Merritt, the tramp juggler; latest

moving pictures; good show; capacity business. Empire (W. W. Bosley, mgr.)—Week Feb. 15—North Brothers, comedians; Rose Otero, song and dance artist; Emil Rouso, operatic tenor; Edith Edmundson, picture balladist; latest moving pictures; fair show; good business. Gaiety (R. O. Gordon, mgr.)—Week Feb. 15—Ida Wharton, in The Bathing Girl; Norman Brothers, hand balancers; Mildred Manning, the minstrel maid; Senorita Murillo, the great toe dancer; latest moving pictures; poor show and business. Bijou—Week Feb. 15—The Cameraphone and Ida Westfall; good business. Grand and Union offer moving pictures and illustrated songs to good business. CARL E. LUNDQUIST.

Watsonville, Feb. 18.—The Lieutenant and the Cowboy appeared here 17. Hi Henry's Minstrels come 20.

Watsonville, Feb. 17.—Madame Langendorf, mezzo-soprano, in a song recital, under the auspices of Monday Night Musical Club, Saturday, 13th, to good house. The madame possesses a fine voice of great strength. James J. Jeffries and his vaudeville company, to big house, 16. Next to Jeff, the feature was Avil and Gunn, the Hottentot acrobats. The Lieutenant and the Cowboy, tonight, to poor house. Company outside of leads was very mediocre. Hi Henry's Minstrels come 21, and the Farmer's Daughter, 22. La Petite Theatre continues to present moving pictures and vaudeville to capacity. F. J. Burdick.

San Bernardino, Feb. 16.—At the Opera House (Mrs. M. L. Kiplinger): 8, Mrs. Wiggs of the Cabbage Patch was presented by a capable company, and thoroughly enjoyed by a good house. This week will be particularly prolific in first-class productions: 17, The Red Mill; 18, The Mask of Power; 19, Girls; 20, Florence Gear in Marrying Mary. J. E. RICH.

San Jose, Feb. 17.—The Red Mill will be the attraction at the Victory on the 21st. Hi Henry's minstrels opened at the Victory on the 17th and will play four nights, giving a matinee on Saturday. At the Theatre Jose, Manager Bercovich has the following interesting bill: The Kohler Grand Opera Trio; Three De Koch Brothers; Claudia Colonna and company presenting The Evil Genius; Hodges and Launchmere; and Kresko and Fox.

Bedlands.—The Wyatt (H. C. Wyatt, mgr.; E. K. Underwood, business mgr.): 15, the popular Elleford Company opened a week's engagement, in Pals. The business of this estimable company promises to be large. 22, 23, the local Elks will produce Mrs. Temple's Telegram. Among novel features advertising this show was a real wireless telegraph system installed on a principal corner in the business section, over which real messages were received. It attracted much attention. Coming: 26, The Master Power; Mar. 2, The Gingerbread Man; 4, In Gay New York; 10, The Girl and the Stampede; 11, Shore Acres; 13, The Right of Way. W. J. Elleford and wife are expected here during the engagement of the Elleford Company. It is three years since Mr. Elleford was here, and his many friends were glad to see him. H. A. HARGRAVES.

Petaluma, Feb. 17.—Hill Opera House (J. R. Roche, lessee)—On Monday evening, Feb. 8, Sam Langford and company performed at the Hill. The piece, A Trip Through Africa, was presented by a colored company, which was not out of the ordinary. Wednesday and Thursday nights of last week the Central Comedy Company were booked. A Moral Coward was played to poor business Wednesday night and owing to the heavy storm no performance was given Thursday, Feb. 13. A Farmer's Daughter was the attraction; fair business. Friday night, Jas. J. Jeffries. J. R. BOOTHE.

Chico, Feb. 16.—At the Majestic Theatre two good attractions have been billed for this week, being the University of California Glee Club for the 20th and the musical comedy, Stubborn Cinderella, the 23d. The stage at the Gem is being raised about one foot in order to make it more readily seen from all parts of the house, while the room which encloses the picture machine is being made absolutely fireproof by asbestos. O'Brien and Darrah, in a

comedy sketch called The Race Horse Tout, are doing their share towards holding the big crowds that attend this popular theatre nightly. Two gentlemen, by the names of Morgan and Stoney, respectively, are remodeling a room in the Nottleman building on Third street, and expect on Saturday night, Feb. 20, to open a moving picture theatre, which will be called the Star. They intend installing only the latest type of apparatus and will conduct the place in a proper manner. C. H. CHACE.

Eugene, Ore.—Eugene is languishing in the theatrical doldrums at present. The

Taming of the Shrew, presented by the Charles B. Hanford company, was the only noteworthy zephyr wafted across the footlights for some time. The Shrew literally packed the Eugene Theatre, 15, and scored a triumph. On account of the storm we lost Corinne and various other bookings. Uncle Tom's Cabin breaks the spell on the evening of March 20. OTTO GILSTRAP.

Astoria, Feb. 14.—Astoria Theatre (F. M. Hanlin, mgr.)—Things theatrical have been at a standstill for the last month on account

Continued on Page 11.

## Allen Curtis Comedy Company

WM. GRAYSON STELLMAN  
(Grayson Forquignon)  
Musical Director



JEAN HATHAWAY  
Prima Donna



WINIFRED GREEN  
The Dainty Little Soubrette



LEW DUNBAR  
German Comedian



ARTHUR CLAMAGE  
Comedian



CHAS. A. FIGG  
Light Comedian

## Gayety Theatre, San Francisco

## Wanted to Hear From EXPERIENCED STOCK PEOPLE for ROSABELE LESLIE COMPANY

For Permanent Stock at Tucson, Ariz., opening our second season there, April 3d. Can offer A-1 Sister Team, who can change frequently and play small parts, several weeks. Also place man for Juveniles and Gen. Bus., with strong specialties; Scenic Artist, who can play parts. Send photos and tell all first letter. Always pleased to hear from capable people.

VAUDEVILLE ACTS EN ROUTE EAST.—WRITE

SIM ALLEN, Manager

Feb. 22-24, Waurika, Okl.; 25-27, Seymour, Tex.; Mar. 1-3, Abilene, Tex.; 4-6, Merkel, Tex.  
OR. CARE CITIZEN'S TRANSFER, TUCSON, ARIZ.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Henry Miller Slams the New York Critics

Henry Miller, who is appearing in *The Great Divide* in St. Louis, says a dispatch from that city, will produce *The Faith Healer* for the first time at the Century Theatre, St. Louis. The new play is written by William Vaughn Moody, the first he has written since *The Great Divide*. After a tedious rehearsal of the work Mr. Miller said: "The cancer critics of New York are the blight of that city as a producing center. By that I mean Alan Daleism, the ephemeral, flippant, scoffing group that ridicules the serious because there is no fun to be made out of a thing that is already funny. I wish to be clearly understood in this matter. I do not condemn intellectuality. I do not denounce the serious-minded critic, men like Towes, Klauber and De Foe. But I do damn the blight of the scoffers, the influence of the decadent movement inaugurated originally by Alan Dale. These men are defiling the altars of art. They have worn the greasy cap of self-conceit till their minds are mildewed."

## Hayden Talbot Writes a New Play and Estab- lishes a New Record

*The Cashier*, a comedy drama in three acts, laid in a northern Arizona town, and with an ex-cowpuncher elevated to a bank position as the leading character, is to be produced for the first time on any stage Monday, March 1, at the Belasco Theatre, Los Angeles, with Lewis S. Stone in the title role. John Blackwood is negotiating with Henry B. Harris to star Robert Edson in the piece in the fall, and Dustin Farnum is also considering grabbing it if the try-out looks good. This play was written by Hayden Talbot, who established a speed record in writing it, if nothing more.

## Sembrich's Last Mimi

*La Boheme* was sung at the Metropolitan Opera House, New York, one night last week. The particular significance of the occasion was that Mme. Sembrich made her final appearance as Mimi. The audience manifested no small appreciation of this important incident in the operatic season. The Monday night subscribers were out in full force and all the house not their property was occupied. After the first act Mme. Sembrich was called before the curtain, together with Mr. Bonci, not less than half a dozen times and applauded most warmly,

despite the fact that the most effective and popular music of the act belongs not to Mimi but to Rodolfo. After the third act and at the close of the opera there were again scenes of enthusiasm. Such a demonstration of public affection for an artist who is closing her career has its sorrowful side, especially when the artist is an exponent of the art of pure singing, now swiftly fading away from the operatic stage. Mme. Sembrich belongs to a school which has almost no pupils in Europe, and only a few here. It was therefore poignantly touching last night to hear the exquisite finish of her style and the profoundly musical insight of her phrasing and nuance. She was in good voice and was able to give the audience what is now her best. She had excellent and indeed affectionate assistance from Mr. Bonci, who never sang Rodolfo with more beauty than he did last night, when he seemed to be striving to do all honor to the parting guest. Mr. Amato was a capable Marcello and Mr. Didur appeared to advantage as Schaunard.

## Isabel Irving Returns to Charles Frohman

Miss Isabel Irving has returned to Charles Frohman's management, after an absence of some years, and will appear under Mr. Frohman's direction in both comedies and serious roles in England and in America. Miss Irving's first part will be the leading role in the American production of *The Flag Lieutenant*, which Mr. Frohman will stage in September. *The Flag Lieutenant*, written by Major W. P. Drury and Leo Trevor, is now being acted in London by Cyril Maude. In the spring Mr. Frohman will present Miss Irving at *The Duke of York's Theatre*, London, to create the role of an American widow in a play now being written by W. Somerset Maugham.

## Dick Tully Has Another Play Almost Ready

Richard Walton Tully is writing a new Southwestern play, *Cupid*, the *Cowpunch*, based on a story written by his wife, Elinor Gates. The play at its completion will be tried out by the Burbank Stock Company of Los Angeles, and will then go to New York. Its author admits its metropolitan destination, but will not say who is to produce it. Mr. Tully's first play of importance, *Juanita of San Juan*, was originally presented in San Francisco, and then, under the head of David Belasco, was transformed into *The Rose of the Rancho*.

JAMES G. MORTON is recovering from a serious operation in a Tacoma hospital.

ROBERT MORRIS and wife (Elsie Esmond) are at present visiting in New York and will soon arrive in Los Angeles. During the past season Mr. Morris was director and part owner in the Neill stock company, playing Baltimore and Winnipeg.

GUS PIXLEY, the brother of Annie Pixley, and well known in this city, which he claims as his birthplace, will play his original part in *The Babes in Toyland* when that extravaganza comes to the American Theatre.

## Eagles Will Have Theatre in Tucson

The Aerie of Eagles of Tucson are contemplating the erection of a handsome home and theatre on North Stone avenue next to the site occupied by the postoffice. The building will probably occupy a plot of ground 100 by 175 feet and will be so constructed as to seat 1,500 people. This will be one of the most beautiful playhouses in the whole Southwest, and the upper floors will be used for lodge purposes and club rooms for the members, while offices will probably be built on the second floor. The building is to cost approximately \$75,000, and the greater part of this amount is said to be already subscribed or promised. While the exact details are not yet made public, the Eagles are known to have an option on the plot of ground in question and for some time the plan of erecting a playhouse as well as a club has been urged by prominent members of the order in this city, and it is believed that there will be little if any opposition to this plan.

GEORGE BROADHURST is in Los Angeles and will probably remain in and around that city until spring. He intends to do some writing there. His new play, *The Dollar-Mark*, will be produced by the Belasco Company within a month.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Saturday Afternoon and Evening—Last times of Harry Beresford in  
**WHO'S YOUR FRIEND?**  
Commencing Sunday Afternoon, Feb. 21,  
Special Matinee Monday, Washington's Birthday  
Liebler & Co. Present

## Mrs. Wiggs of the Cabbage Patch

The Success of Three Continents  
Superb Cast. Artistic and Perfect Production

Prices for this attraction—Orchestra, first ten rows, \$1.50; balance of orchestra, \$1.00. 75c and 50c; balcony, 75c and 50c; gallery, 25c. Matinees, 25c, 50c and 75c.

Next—**BABES IN TOYLAND**

## Gayety Theatre

THE HOUSE OF MIRTH  
Corner Steiner and O'Farrell Streets  
GEO. CLAYTON, Manager

Next Week

## Allen Curtis Musical Comedy Co.

## The Jolly Widow

And Four Big Vaudeville acts  
Matinees daily at 2:45; Evenings at 7:45 and 9:30. Reserved seats can be secured a week in advance.

**AMATEUR NIGHT**  
A Golden Opportunity to Enter the Profession—A portion of all future Friday nights will be devoted to the Amateurs. Stage aspirants will be supplied with lucrative engagements. Boisterous or unseemly conduct will not be permitted by the auditors. Place your application with the management.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, February 22d,  
Starts the Second Week of

## The Rose of the Rancho

By David Belasco and Richard Walton Tully

PRICES: Nights, 25c to \$1; Matinees, Saturday and Sunday, 25c to 50c.

Extra Matinee Washington's Birthday

## ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

FRANK NELSON & CO., Presenting Sewell Collins' Character Study, **THIRTY DOLLARS**; JUAN TSCHERNOPF'S UNIQUE **CIRCUS TROUPE**; First Vaudeville Appearance **KNICKERBOCKER QUARTETTE**; **GOLDSMITH & HOPE**, in Their Musical Comedy Act; **IMMO FOX**; **TONY WILSON AND MILE. HELOISE**; **AMOREO SISTERS**; **NEW ORPHEUM MOTION PICTURES**. Last Week of **AT THE SOUND OF THE GONG**, a Dramatic Episode of the Prize Ring, with Tom (Soldier) Wilson & Co.

EVENING PRICES—10c, 25c, 50c, 75c; Box Seats, \$1.

MATINEE PRICES (Except Sundays and Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Last Two Nights of  
**"LONESOME TOWN"**  
Beginning Holiday Matinee Next Monday  
Last Week

## KOLB & DILL

(By Special Request)

## Playing the Ponies

Monday, March 1st—Opening of the Musical Comedy Season—May Boley, Frank Moulton, Helen Darling, Zoe Barnett, Ethel Du Fre Houston, Fred Mace, James F. Stevens, etc.

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (except Sundays and Holidays), 25c, 50c, 75c.

## GO-OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

Sunday Afternoon and Evening, Last Times of **THE COUNTY CHAIRMAN**

Commencing Monday Matinee, Feb. 22,  
Washington's Birthday  
Elaborate Production of

## Secret Service

William Gillette's Great War Play  
Cast to the Full Strength of the Valencia Stock Company

Regular Matinees, Wednesday, Saturday and Sunday, 25c to 50c

Evenings, 25c, 50c and 75c. Box Seats \$1.  
Seats for sale for all performances at the Emporium.

Monday, March 1—**THE FATAL CARD**

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST. Phone MARKET 1865

## THE FRANCIS- VALENTINE CO. (Nache & Nache)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

## Show Printers

PHONE—MARKET 2114



## Van Ness Theatre

The second and last week of *A Stubborn Cinderella* will be concluded with tonight's performance. This show is pleasing and admirable in costuming and settings. A clever cast of principals is presenting the piece and the chorus is admirably trained. Following, next week, will come *The Red Mill*, another musical piece of fun and frolic.

## Valencia Theatre

Having succeeded so admirably with George Ade's *The College Widow*, the stock company is now offering another Ade play, *The County Chairman*. A very good performance, too, is being presented, and the quaint characterizations that came from the pen of the Hoosier playwright and humorist are well taken care of. But where *The College Widow* was so full of youthful enthusiasm and a delightful love interest, *The County Chairman* is rather shy on these two theatrical essentials. Robert Homans is entrusted with the part of Jim Hacker, the country politician. He gives the part a careful, actor-like presentation, emphasizing the chief characteristics of this shrewd and dominating character. Mace Greenleaf gets all that is possible out of the role of Tilford Wheeler. The part offers no chance for a leading man. Charles Dow Clarke is very funny as Sassafrass, the negro sponger—but he is not the nigger, he is simply Charley Clarke, taking every advantage of the playwright's lines. Splendid characterizations of small parts are furnished by Thomas McLarnie, William Wolbert, George Baldwin and Reginald Travers. Gerald Harcourt, as the irrepressible windmill salesman, is good, and Beatrice Nichols, who plays the village milliner, with an extensive acquaintance with "traveling gentlemen," does a most commendable piece of acting. Blanche Stoddard lent beauty and grace to Lucy Rigby and Lillian Andrews furnished the necessary spirit as the boardinghouse keeper. Peggy Monroe gave one of the most pleasing portrayals of the performance as Chick, the orphan. Her laugh and winsomeness were particularly rememberable. Herman Heller's orchestra music continues to be a feature of the theatre. Next week—*Secret Service*.

## American Theatre

After an absence of six years, Harry Beresford, one of the most gifted of our comedians, has returned to the scene of a great former triumph. Keen anticipations were aroused over the coming of this artist, whose work and whose personality are tremendously enjoyable. Mr. Beresford is both a harbinger of smiles and a provoker of that feeling of sympathy that causes the flexible lump to rise in the throat. He is a comedian of the rare and best kind—the one who compels the laugh that is near to tears. As in the past, Mr. Beresford's triumph is purely a personal one, for he rises above the drawbacks of a play that just misses fire and a company but indifferently selected. Three-quarters of the first act is without a spark of interest and then, as quick as a wink, and about as unexpectedly, the interest begins and the comedian's efforts keep it up to a high point through the balance of the play. Jane Ferrell,

who plays Fay, a drummer of the most advanced type, is a handsome, attractive young woman, and a good actress. Margaret Lee, the character woman, too, is well up in her line of work. H. H. Sleight gives a strong portrayal of a conventional, old skin-flint. The theme of the play is certainly a novel one and the company furnishes an enjoyable evening, but the ability of the star is so obvious that one in reviewing any vehicle in which he appears is apt to be rather exacting. There is no comedian on our stage today with quite the charm of personality possessed by Mr. Beresford, and his ability makes us rather eager to see him in a play commensurate with that ability.

## Princess Theatre

The popularity of the Princess offering shows no abatement, and crowded houses continue to rule. Notwithstanding the many times *Lonesome Town* has been played here, it seems to possess all the interest and charm of a new bill. The gorgeous settings of the piece are certainly a feature and the work of Kolb and Dill, Sydney de Gray, Carlton Chase, Percy Bronson, George Wright and Adele Rafter is marked by a high degree of ability and genuine comedy talent. The piece is a succession of novel ideas, well developed, and the comedy is spontaneous. Next week will see the last of *Lonesome Town* and then Kolb and Dill will close their engagement with a week of *Playing the Ponies*.

## Alcazar Theatre

A wise forethought prompted the revival of *The Rose of the Rancho*, for this beautiful play of early California life is duplicating in every way the tremendous success that attended its first presentation in this city last season. The same cast that made the performance notable is still in evidence and there is nothing to qualify the delightful performance given by Bessie Barriscale in the character of Juanita, the daughter of a Spanish mother and a Gringo father. She embodies the lightness, the unsophistication of the Spanish maiden with the strain of stubbornness and strong feeling inherited from her white father. Altogether she was daintily attractive and a real, living vivid picture of the part she portrayed. Bertram Lytell, as Kearny, the United States land agent, was a manly lover. Bert Wesner, as the Padre; Will Walling, as Kincaid, the land jumper; Herbert Farjeon, as the crazy muleteer; Ernest Glendenning, as the militia lieutenant; Howard Hickman, as Don Luis, who was principally interested in "tomorrow," repeated in full measure their former successes in these parts. The scenic equipment was more gorgeous, if possible, than before, and Edward Lada had his orchestra well in hand and the incidental music tended greatly to give tone to the performance. An event of the Monday night performance was the presence of the author, David Belasco in a box, and this acknowledged greatest stage director on the American stage and the best judge of actors we have, was enthusiastic and generous in his approval.

EMIL KRUSCHKE, who was a Berkeley College playwright and fun maker, is showing decided talent with the Ferris Hartman Company in Los Angeles.

## David Belasco Here for a Two Weeks' Visit to Relatives

The chief item of theatrical importance the past week has been the return home of David Belasco after a twelve years' absence and the theatrical conquest of New York. The chief interest in his visit here is the desire to visit his father, who is 71 years old and consequently frail from the weight of years. Old friends and new admirers have made it very evident their desire to show honor to their brilliant townsman, but Mr. Belasco has resisted all efforts to drag him into the whirl of social intercourse. He is indulging in a good rest—the first in twelve years. Mr. Belasco in the many interviews that he has been subjected to, has treated on many subjects and he brings forth with great vividness a clever new thought or a worthy old one with every sentence. Speaking of his efforts of production in New York, he cited the case of *The Rose of the Rancho*:

"When I produced *The Rose of the Rancho*, there wasn't a scenic artist in New York who had ever looked at a California poppy. Think of a California landscape without a poppy in it—and I could not find a picture of one anywhere in the world, so I shut my eyes—and remembered. There was a little green velvet hill down at San Mateo, where I went to school for awhile, and in the spring, when the rains had gone, all at once that hill—yes—I saw them—the poppies. And I made the painter see them, too—and the eucalyptus, like ragged beggars dancing a fantastic dance on the sides of the hills; and the laurel trees, with the little glistening leaves, and the liveoaks and the California roses, yellow, with crimson hearts—I could see them all when I shut my eyes, even in a New York theatre, with Broadway roaring all around me. They are always asking me everywhere what it is that makes Californians such successes in the theatrical world. It's simple enough. It's the air, the sky, the water, the fruit, the flowers, the temperament—it's California. Who could be born here and not get some of the inheritance? They are setting us to music, you know. Puccini is now writing the music for *The Girl of the Golden West*; he's going to bring it out at the Grand Opera House in Milan. A beautiful thing, a poem in music; the motive of the last act, the good-bye to California; you should hear it. You can smell the mimosa on the Sausalito hills and see the green velvet valley of San Mateo when you hear it. New York is the place to succeed. California is the place to live. The whole of California is just one big 'production.' " Mr. Belasco's newest ambition is for a series of Belasco Shakespearean productions, with David Warfield playing the Merchant of Venice and Blanche Bates in *As You Like It*. Simplicity and the ancient atmosphere is to be his guiding principle, and not much money spent on the staging, but rather on the cast. Regarding the recent condemnatory utterances of the new Eugene Walter play, *The Easiest Way*, Mr. Belasco stoutly maintains that the piece is not im-

moral—but a mighty factor in the lesson of morality. The stage as a medium of pointing a moral is so far superior to many pulpits that it is only natural to expect opposition from a class of impotent and unsuccessful preachers.

## Personals

EDMOND ROSTAND, the playwright, has selected M. Lebargey of the Comedie Francaise, Paris, to replace Benoit Constant Coquelin, who died last month, in the leading role of Rostand's new play, *Chanticleer*, at a salary of \$30,000 a year.

OWING to an attack of threatened nervous prostration, Blanche Stoddard was forced to give up her study of Edith Varney in *Secret Service*, underlined for next week, and Justina Wayne was called upon to take the part, in which she will open Monday.

ARTHUR CUNNINGHAM, the star of the Shaun Rhue company, which is now in Oregon, had an unpleasant experience at Chico. It appears that Cunningham registered at one hotel and the rest of the company at another. Through some misunderstanding Cunningham failed to awaken in time to catch the northbound train, and was left in Chico while the other members of the company were speeding over the rails for Ashland, Ore. Owing to the prevailing railroad conditions it was impossible for Cunningham to leave Chico and be able to arrive at Ashland for the evening performance. The company missed both the Ashland and Eugene dates.

THE will of the late Charles L. Ackerman was filed for probate with the County Clerk last week, together with a petition for its probate by his son, Irving C. Ackerman, one of the executors. The entire estate is declared to be community property and the bulk of it is left to Mrs. Carrie Ackerman, the widow. A life insurance policy is bequeathed to Sarah Greenbaum, a sister; the library, jewelry and wearing apparel to the son, Irving, for whom the testator says he has already made ample provision, and a Concordia bond to Henry Ackerman, a brother. The will is holographic and is dated October 19, 1907. Ackerman died January 25th at the age of 58. The value of the estate is unknown, but it consists largely of Western Union and other securities, and is stated in the petition to exceed \$10,000. It will approach one million dollars in value.

IN recognition of his efforts to bring into serious favor the classic drama within the means of the ordinary citizen, the Bohemian Club is going to give a banquet to Richard M. Hotaling, who is at present engaged in giving performances in Ye Liberty Theatre, Oakland. The attitude of the club is expressed by Dr. J. Wilson Shiels, president of that organization, who in an interview declared that Hotaling had done more than any member fully to carry out the aims and ideals of the Bohemian Club. Dr. Shiels said that Hotaling's efforts were worthy of all commendation, and that he was carrying out in practice the spirit of the constitution of the club. The exact date of the banquet has not been settled, but will be arranged for a night immediately succeeding the close of Hotaling's performances in Oakland.



## Vaudeville

J. F. BOGARDUS, Vaudeville Editor

### The Orpheum

In a good, strong bill this week, the dramatic episode, At the Sound of the Gong, comes perilously near to winning first honors. This little playlet is full of vim and ginger. The interest starts with the first line and never lags. The story is entirely new and novel to the stage and holds the audience breathless until Kid Kennedy is knocked out by the hero, Walter Jameson—then the expected happy ending occurs. Tom Wilson, as the hero; Arthur Sullivan, as the trainer; and Elsie Berrold, as the hero's sweetheart, are to be highly commended for exceptionally clever work. The Zangwill play, held over from last week—The Never, Never Land—is wierd and dramatic and is so excellently acted that it has gained great favor. The Amoros Sisters, in a Parisian act, do very good work in a combination of juggling, trapeze and Arabian tumbling feats. Imro Fox in his acts of magic is very clever. He combines with his comedy a magic creation entirely his own. Tony Wilson and Mlle. Heloise do a clever turn in the horizontal bars and bounding mat. It is new and novel and pleases greatly. Frank and Adele Artoise, two clever juveniles, sing and dance entertainingly. This is the last week of the Farrell-Taylor company and Rogee, the human orchestra. New moving pictures conclude a long and very fine program.

### The National

The bill at the National is exceptionally good and has been playing to big houses throughout the week. The Baker troupe, consisting of six trick bicyclists, are hard to beat, and the Chas. Oro company probably carry off the greatest laurels. Oro and his company present the Chinese Novelty Four, showing a Chinese opium den and a lightning transformation scene when raided by the police. The two Theodors do some clever feats of strength and acrobatic work. Dave Morris and his monologue has been well received. Henry and Alice Carver do some wonderful sharpshooting and equilibrist work. Cotter and Boulder, billed as the big Eastern hits, make good with some catchy songs and clever dancing. Watson and Little present a laughable sketch, called Matrimonial Bargains. Joe Valley, the king of the accordion, and motion pictures complete the bill.

### The Wigwam

Out in the Mission district, Manager Harris has been giving the patrons of the Wigwam a highly interesting and amusing bill. Buster Brown and his famous dog, Tige, with Master George Phelps in the title role, are the headliners. The Carson Bros. do some wonderful feats of strength. Emily Benner, with her rich baritone receives a generous share of applause. The Petching Bros. present a Musical Flower Garden, and succeed in getting music out of everything imaginable, including a pear tree. Burton and Brooks present a breezy comedy novelty entitled The Limit. Phil Staats entertains at the piano, including

pieces of his own composition. The Florenz troupe offer a good acrobatic turn. Moving pictures complete the program. Next week will be the first of Kresko and Fox, billed the Prattling Pals; Halliday and Curley in a travesty of a war drama called the Battle of Too Soon; Rentfrow and Jansen will produce a comedy act; O. W. Williams, the ventriloquist; Margaret Severance company, presenting the sketch, Nowadays; Earl Girdeller and company, with the new Eastern dog act; Caron and Herbert, acrobats; and Connelly, Wenrich and Connelly in a melange of mirth and melody.

### The Gayety

The Allen Curtis Company, presenting the musical farce, Jakey, Mikey and Ikey, is the main attraction at this house this week. The play is on the Kolb and Dill style. Two German comedians with their Hebrew companion get into all kinds of scrapes at a summer resort. Allen Curtis, who is one of the best Hebrew dialect comedians on the stage, as Ikey Rosinski, and Arthur Clamage and Lou Dunbar, as the two Germans, furnish the best part of the fun. Jean Hathaway, assisted by a chorus of a dozen pretty and well drilled maidens, scores a hit with a number of songs. The remainder of the programme is made of the regular vaudeville show. The Roma Quartette, billed as the sweetest singers in vaudeville, easily win applause with their operatic selections. Henry L. Auerbach, assisted by Ethlydene Roberts and Francis Martin, present a laughable playlet entitled The Lost Bracelet. Albert Leonard does some clever dancing. Moving pictures complete the bill. Next week the Allen Curtis Company will be seen in The Jolly Widow.

### Pantages-Empire

Barnold's Dog and Monkey Actors, presenting their one-act comedy pantomime, A Hot Time in Dogville, merit their popularity. The Juggling Thorns do some high-class juggling; Knox Brothers and Helene, billed minglers of mirth and melody, are clever; Irving Jones, the well-known song and dance comedian, is entertaining; motion pictures complete a good show.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole Booking Agent, for week of Feb. 21, 1909:

GRAND, Sacramento—Kirsten Marietta Troupe; Lukens Lions; Deaves Manikins; Art Adair; Joe Edmonds. NATIONAL, San Francisco—Lukens Ponies; Van Diemans; Lewis McCord and company; Carlyle Moore and company; Marjory Barrett. BELL, Oakland—Two Les Theodors; Watson and Little; Hi and Alice Carver; Cotter and Boulder; Musical Brandons; Baker Troupe. WIGWAM, San Francisco—Margaret Severance and company; Earl Girdeller; Caron and Herbert; Chas. W. Williams; Connelly, Weinrich and Connelly; Hailday and Curley. NOVELTY, Stockton—Carson Bros.; Petching Bros.; Phil Staats; Emily Benner. NOVELTY, Vallejo—Newhoff and Phelps; Joe Valle; The Chinese Novelty Four. WASHINGTON SQUARE, San Francisco—Jarvis and Martin; The Bernsteins; Flood and Hayes; Kittie Kelly. LOS ANGELES, Los Angeles—Lamar

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 15c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf., \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts. SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

COR. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

### Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in A Girl of the West,  
by H. D. Cottrell

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices; also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

and Gabriel; Steph. Gratton and company; Brown and Hodges; Gus Bruno; Creo. WALKER, Los Angeles—Kikuda; Musical La Moines; Will Tomkins. QUEEN, San Diego—John Birch; Three Mizunos; Holmes and Hollister; Rosa Roma.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of February 21, 1909:

PANTAGES-EMPIRE, San Francisco—Four Piccolo Midgets; Verdi Musical Four, solo instrumentalists; Walter H. Bedell and company, rural dramatic sketch, Uncle David; Earl and Bartlett, O'Brien from Galway; Manning and Ford, up-to-date singers and dancers; Ada Williams, illustrated songs. WIGWAM, San Francisco—McCune and Grant, comedy bar act; Rentfrow and Jansen, The Second Mr. Fiddle; Kresko and Fox, prattling pals; James and Kitty Brady, talking comedians. PANTAGES, Sacramento—Barnold's trained dogs and monkeys; Knox Brothers and Helene; Juggling Thorns; Irving Jones; John W. Heffron and company. NOVELTY, Oakland—Booth-Gordon Trio; Three Caseys. THEATRE JOSE, San Jose—Kohler Grand Opera Trio; Trixeda and Robinson; Ross and Adams; Thaler's dogs and ponies; Kingsbury and Munson. FORREST, Stockton—Three Brothers De Kock; Clara Dagneau and dancing boys; Lee Beggs and company; Hodges and Launchmere. GRAND, Reno, Nev.—Demarestio Brothers; Wayne, the Wizard; O'Brien and Darragh; Ada Bowman; J. Bernard Dyllin. THALIA MUSIC HALL, San Francisco—Stubble-

field Trio, aerial gymnasts; Leonard Kane, Dancer in the Golden Frame; Kelly and Davis, comedians, singers and dancers. EMPIRE, Los Angeles—Thomas and Payne; Grace Sisters. GRAND, San Diego—Orrietta; Bessie Evans. COLORADO—Walthour Trio; Morse and Brown; Henry and Young; Francisco Muracci. EMPIRE, San Jose—Don Fulano; Mildred and Alfred. GEM, Chico—Rose Stevens. PEOPLE'S, San Francisco—McGuire and company; Otto Rabe. NOVELTY, Visalia—De Laine and Valois.

A. O. Newton and wife of Los Angeles formerly of Seattle have purchased the La Petite Theatre in Ventura and will take charge of the little playhouse at once. The new proprietors are old time show people and have had valuable experience in this particular line. They propose many improvements in the La Petite, among them a new moving picture machine and a new and attractive front.

W. W. Wilson, of a traveling vaudeville company, was married in Monrovia, in Southern California, last Sunday, to Miss Ethel Jones of Los Angeles.



## Vaudeville Notes

Dave Morris, the principal comedian with Hearts and Flowers, which disbanded recently in Seattle, is playing dates on the Coast and doing very well. He has been at the National this week and is booked for Oakland next.

Charlie Oro and his company, presenting an amusing Chinese sketch, will play in Vallejo next week. His company is also booked for Sacramento and later at the Wigwam. Oro is well known in vaudeville on the Coast, and makes a hit as the proprietor of an opium den. Oro played the same sketch before the fire, but lost all his scenery and has just recently returned to the Chinese sketch.

Owing to a hitch between Mrs. Holden Allen Evans, former wife of Naval Constructor Evans, and the management of the Sullivan-Considine booking circuit, it is likely that the appearance of the erstwhile London actress at the National Theatre will be postponed for a short time. Mrs. Evans was scheduled to appear for the first time behind the footlights in this city last Monday, but though an expectant crowd attended to see her she made no appearance.

Helen Goff, whom Mmes. Gadski and Langendorff have approved vocally, has just obtained an engagement with the Orpheum circuit. She is a Los Angeles girl.

## In the Days of Old, the Days of Gold, the Days of '49

The old timers of California who yet remain will recall Charley Rhodes, the pioneer and popular minstrel, and his famous song, The Days of Old, the Days of Gold, and the Days of '49. Charles Bensei was his real name, and he was a native of New York, but drifted to California with the Argonauts of 1849. Like many another taking production, the catchy lines and air of that then popular song have survived in tradition, while the minstrel is forgotten save but by a few, and he lies in an unnoticed grave in the Sacramento City cemetery. He was the pioneer minstrel of California, and was as erratic as were the times and surroundings in which he lived. But he deserves more than passing recognition of his peculiar abilities. Some of the old timers speak of his song of the Auburn jail, and it comes down to us that he composed it while an inmate of that foothill bastille—not, however, for any serious infraction of the laws or one that would tend to his disgrace. His beginning as a minstrel was in the old theatre in Sacramento and his fame rested mainly on the song, The Days of '49. Its melody infected the cities and the mining camps; its sentiment compassed the continent and in the East, even in this late day, the air is associated with a something that was, in the mining era, the State song of California. Bensei died at Santa Clara, June 5, 1877, at the age of 44, and the Sacramento Union of the 9th contained this brief mention of him:

We have for some time endeavored to accurately reproduce the words of The Days of '49. So far as we know they were not originally published. From the memories of a

number of the old timers whom we have interviewed and a careful comparison of their version, we find the following to be conceded as the correct lines, and we are satisfied that they are, as nearly as they can be reproduced at this late day:

Here you see: old Tom More, a relic of former days;  
A bummer, too, they call me now, but what care I for praise,  
For my heart is filled with the days of old, and oft do I repine  
For the days of old, and the days of gold, and the days of '49.

I had comrades then who loved me well, a jovial, saucy crew;  
There were some hard cases, I must confess, but still they were tried and true;  
They would never flinch whatever the pinch, would ne'er fret nor whine,  
But like good old bricks would stand the kicks, in the days of '49.

There was Kentuck Bill, I knew him well, a fellow so full of tricks;  
At a poker game he was always there, and heavy, too, as bricks;  
He would play your draw, would ante a slug, or go a hateful blind;  
But in a game of death, Bill lost his breath, in the days of '49.

There was Racensac Ike, he could outroar a Buffalo Bill, you bet;  
He could roar all day, and roar all night; I believe he's roaring yet.  
One night he fell into a prospect hole, it was a roaring bad design,  
For in that hole he roared out his soul, in the days of '49.

There was a New York Jake, a butcher boy, so fond of getting tight,  
And whenever Jake was on a spree he was spoiling for a fight.  
One night he ran agin a knife in the hands of old Bob Kline,  
And over Jake we held a wake, in the days of '49.

There was Monte Pete, I'll never forget, for the luck he always had;  
He'd play you both night and day, as long as you had a scad.  
One night a pistol shot laid him out, 'twas his last lay out, in fine;  
It caught Pete sure, right in the door, in the days of '49.

There was old lame Jess, that mean old cuss, who never would repent;  
He never missed a single meal and never paid a cent;  
But poor old Jess, like all the rest, to death did at last resign;  
For in his bloom he went up the flume, in the days of '49.

Of all the comrades I had then, not one remains to toast;  
They've left me here in my misery, like some poor wandering ghost;  
And as I go from place to place, folks call me a traveling sign,  
Saying, "There's old Tom More, a bummer sure, from the days of '49."

## Sanger On the Prairie, Called After Sanger On the Jordan, Play Agents in New York

Feb. 16, 1909—En Tour My Dear Farrell: Allow me to exclaim hurroo! Sunshine at last. I thought sunshine had gone forever, but like the cat it came back. Again hurroo!!! We are in a country principally occupied by dagoes and mangoes, and a few white Americans who are principally policemen, grafters or lookers-on. Irishmen are as scarce here as silver tombstones in Death Valley or a Jew hodecarrier driving a plow. Yet still they come to see our grand old Irish plays represented by a company pronounced by the entire press and public as the very best that have ever toured through these almost unmapped townlets. And they come, the people, come and pay and go away rejoicing, crying, "Come again." Hence hurroo! I say. Today we are nestling in a valley with the sun pouring down his smiles on the well-washed features of the earth. What a contrast to what we've seen for weeks. In my time I've seen cloudbursts, main-water-pipe bursts, I've remotely noted several whisky-bursts, but just at present there is a glorious sunburst and the earth is intoxicated with joy. Everything is sprouting around here. This morning I saw some rats sprouting round the foundations of a butcher shop—and this is the time of the year that cows give the lie to race suicide. Calves are sprouting around everywhere. 'Tis good to see something young frolicking about, for even kids are getting scarce in America I hear, though it's surely not the billy goat's fault. But the sun is bringing out things that for many weeks were swamped by his august majesty, Jupiter Pluvius. Business is sprouting also all along the line, and the poor nomad companies who were playing to flapjacks and coffee get now meals of a rectangular shape—yelept "square." Also there are few of them that have weathered the storms. It was a case of the survival of the quickest, or fittest. Ergo, we survive! Hemi! Many companies have folded their tents and quietly stolen away, while the fur-faced landlord mourned the departure of his whilom guests without the usual "paid with thanks" on their bills. But we, the chosen, are still on deck and sailing with a fair wind and a smiling crew, who crow over the fact that business now is O. K. all along the line. Two new members have joined our circle of fame to prevent the horror of doubling in the cast. One is Ivan Christie—and the other isn't. His name is O'Hone—an Esquimaux foundling from the Rock of Cashel, nigh Tip-

## W. J. Holmes & Ivia Holliston

ONE OF THE BIGGEST LAUGHING HITS OF THE SEASON

Bell, Oakland, Jan. 13; Wigwam, San Francisco, Feb. 7.

## Mizunos

The MARVELOUS FOOT JUGGLER and His WONDERFUL ACROBATIC BOYS

At the National this week. Address, 1714 Post Street, San Francisco.

## M'le Summerville

and "COLUMBUS"

World's Greatest Dancing Horse. Owned and Managed by C. F. Hafley, S. & C. Circuit Time.

perary. We are all enjoying the freedom so necessary to pleasant bohemianism. We are unburdened by the long rehearsals extant in San Francisco. We have a roving commission and disposition to go when and where we will—and we are the delight of the people who surround and patronize us. So why sigh for the field of the cloth of gold, when we can diurnally obtain a glimpse of the place where the field of the cloak of golden grain will shortly undulate on the throbbing bosom of our universal mater? I again invite you to come where the sunbeams linger, come on the slow S. P. Come, come, come, come, where all nature seems out on a spree. Being in a poetical vein this sunblessed morning, allow me to bring forth the following end gag done into doggerel—it goes to the tune of the grave-digger—yelept The Old Sexton:  
Nigh to an egg that was newly laid  
Stood a rooster old, and thus he said,  
"Which came first in my pedigree,  
The hen or the egg or the chicken or me?"  
Just then along came a coon with a grin,  
Saying, "I cum fust, an' I'll gather you in;  
Gather, gather, gather, rather!"  
And that big black coon he gathered him in.  
Yours in sunshine,  
CHAS. E. VERNER

## CORRESPONDENCE—Continued from page 7.

of the extremely cold and wet weather, but with the advent of fine weather the amusement season will again be on. F. Lawrence Walker, manager for Charles B. Hanford, was here this week. This was Mr. Walker's third visit to Astoria and he is always welcome, for it is a guarantee that something first class is to follow. This year a double bill will be the offering, viz., The Taming of the Shrew and The Old Guard as a curtain raiser. Last year Mr. Hanford gave us Antony and Cleopatra and the year before Julius Caesar, both real theatrical events. The date of this year's engagement is Wednesday, February 17. Following in rapid succession are the following attractions: Feb. 21, Arthur Cunningham in Kerry Gow; March 1, Uncle Tom's Cabin (the old standby); March 5, The Burgomaster; March 7, Paul Gilmore in Boys of Company B; March 11, Harry Beresford in Who's Your Friend? March 14; Daniel Sully in The Peacemaker, and later on Norman Hackett, Lillian Russell and John Drew. How is this for a bunch of good attractions? SELIG.

Tacoma, Wash., Feb. 13.—Tacoma enjoyed a brief season of grand opera when the Lombardi Italian opera company appeared here the 4th inst. The bills rendered were Lucia, Il Trovatore, Cavalleria Rusticana, I Pagliacci and La Boheme, the last two coming in for the most praise. Ester Ferrabini appeared as Mimi in La Boheme and more than sustained the good impression she made when here with Leoncavallo two seasons ago. Grazioni was also a favorite in this opera. Antola won all the honors in I Pagliacci and Cavalleria. Great disappointment was felt because Dolores Frau was unable to appear in Il Trovatore on account of illness. Elvira Compoli, Scolarini and Pimazzoni pleased greatly in this opera, and in Lucia, Zayaski and Battani appeared in the principal roles. Manceri, who appeared in several of the operas, displayed a fine bass voice. The orchestra, under the direction of Leaders Jacchia and Lebagatta, received much favorable comment. Feb. 7-8, Brewster's Millions repeated its success of last season. Robert Ober, John Alden and June Mathis still remain with the company and the cast is up to the standard. The comedy was capitally played and is one that is always enjoyable. Feb. 11-13, Ben Hur played to record business for four performances. A grand play and one that appeals to all classes. The play is given an elaborate mounting and the scenic effects a triumph of realism. Anthony Andre as Simonides carries off the honors as far as acting and delivery are concerned. Conway Tearle is excellent as Ben Hur and Mitchell Harris a dashing Messala. Alice Haynes, Loyola O'Connor and the Misses Appleton and Stover are satisfactory in every way. Feb. 14, Corinne in Lola from Berlin; Feb. 20, Daniel Sully, in The Matchmaker; 21-22, The Wolf. The Life of an Actress was the last offering at the Savoy Theatre by the stock company, and the house closed the 6th inst. Manager Harry McRae of the Star Theatre having taken over the lease. He has not as yet announced his plans concerning the future of this pretty but hooded house, and it will be closed for the present. Mistress Nell was the bill at the Star Theatre the

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

first week in February, the title role being taken by Miss Oswald in a manner altogether charming. She wore some gorgeous gowns, besides made a fetching Irish lad in her masquerade. Her little dance was a surprise and a delight. The part of the King, though small, was played by Mr. Holluber with the same conscientious care that marks all his work. Robert Lawrence as the old fiddler was in one of the best character parts he has given us. John McCabe as the actor-manager, J. Brigham Percival as the Duke of Buckingham, Ed Lawrence as the King's constable and Miss Van Tassel as the Duchess of Portsmouth were the best among the large cast used in the play. The stage settings were triumphs of realism and beauty. The farce-comedy, Because She Loved Him So, was a hit with the patrons of the Star this week. Miss Oswald was out of the bill, taking a much-needed rest, and the role of the exacting and suspicious wife was taken by Virginia Thornton in a satisfactory manner. Mr. Holluber as the artist husband was natural and clever. Robert Lawrence and Marie Van Tassel as the peaceful, loving old couple were all that could be desired, and Laura Winston, who has just joined the company, made a captivating Spanish senora. Miss Robeson in one of her best characterizations, that of a faithful Irish maid, much like her role in The Three of Us, was comical in the extreme and likable all the time. Denton Vane, John McCabe, Brigham Percival and Ed Lawrence and Bertha Cordray, the two servants who started the trouble going, were all excellent in their parts. The bill beginning Feb. 14 will be Leah Kleschna, to be followed by The Girl I Left Behind Me, and which will be given for the benefit of the Red Men, which is a strong secret order here. Last week the Pantages offered another interesting bill, chief of which was the Piccolo Midgets, four clever little entertainers on the Tom Thumb order. The Verdi Musical Trio offered a high-class musical act, and the Irish comedians, Earl and Bartlett, were laugh-producers. Uncle David, a rural play given by Walter H. Bedell and company, was well acted. Some good dancing by Manning and Ford and the illustrated song by Bert Vincent were well received. This week the Golden Gate Quintet of colored people are playing a return engagement; they are great favorites in Tacoma. Although singing in French, the Three Diamonds were thoroughly comprehended in their excellent musical offerings, the violinist perhaps being the most pleasing. Thomas J. Keough and company in The Ward Heeler were much applauded in their little political comedy, and Goff Phillips, monologist, sang some amusing parodies. Feb. 15, Melbourne McDowell and Virginia Drew Trescott; Alsace and Oraines, and the Rich One, in musical acts; Benton Trio, Roman ring artists; Clarence Olive, monologist; the Two Johnsons, colored comedians and singers. Nothing in the trained animal line has been more interesting than Lukens Seven Lions at the Grand. The Kirsten-Marietta Troupe of equilibrists are among the best ever seen here. Deaves Manikins, which have always been entertaining, are amusing this season in a laughable Uncle Tom's Cabin burlesque. This week Ralph Johnston is the big drawing card in vaudeville. His bicycle jumping exceeds anything ever seen here. The Country Choli sang some popular music in an excellent manner. Chevalo and Capretta please with their exhibition of magic. Leffingwell and Bruce offered a sprightly little farce and Franklyn Odell and company deserve a better vehicle than their present sketch. Gladys Van cancelled her engagement here on account of illness. Beginning Feb. 15, Howard Truesdell and company; Carroll and Cook; Callano and Smith, dancers; Frank Mayne and company; George F. Keane in illustrated songs. A. H.



## Personals

JAMES MADONNY, playing Old Nick with Harry Beresford at the American Theatre, was succeeded in the part on Wednesday night by George Kenneth, who is a very good and reliable actor. Mr. Kenneth was with Mr. Beresford several years ago, and had not seen him since until called upon to meet an emergency.

SAM C. HOLLER, a well-known showman, long identified with circuses and spectacular affairs, is in town ahead of Fighting the Flames, the big fire spectacle that has been the sensation of New York for the past three seasons. The show will be given at Market, Van Ness and Eleventh streets. Jimmy De Wolff will follow shortly as business manager, and Jim Holton will come also to do the press work.

RAYMOND HITCHCOCK Friday of last week filed a voluntary petition in bankruptcy in the United States District Court of New York. He gives his liabilities as \$28,294, and assets \$16 in bank. Hitchcock owes the Johnson Service Company of Milwaukee, Wis., \$4,000 as a judgment on a note given for an automobile, which was returned as unsatisfactory; Herman Fromme of Cranford, N. J., \$6,600 on notes given for legal services; Thomas Mott Osborne of Auburn, N. Y., \$10,900, money loaned; Dr. Max Lautermann, Montreal, Canada, \$1,500 for attendance at the trial of the People vs. Hitchcock; Carl Fischer-Hansen, \$8,000 on a note given for legal services; Flora Zabelle Hitchcock, 241 West Forty-second street, \$2,000 for money loaned, and the Johnson Service Company of Milwaukee, \$294 for automobile parts and storage.

A BOSTON TERRIER, acting as a fire alarm, saved the lives of Mr. and Mrs. John H. Blackwood of Ocean View avenue on the night of Feb. 16. Mr. Blackwood has a terrier, named Amelia Gardner, after the former leading woman of the Belasco Theatre in Los Angeles. The household went to bed, leaving an oil stove burning in the upper hall. About 3 o'clock in the morning Mr. Blackwood was aroused by the barking of Amelia Gardner. He threw a shoe at her and finally arose, determined to cast Amelia out into the cold world. But he found the oil stove had exploded and had set fire to some window hangings, and the household were in danger of cremation. To the rhythm of Amelia's barks, Mr. Blackwood picked up a \$1,000 Oriental rug and beat out the flames and then took Amelia into the dining room and gave her a supper of caviar sandwiches and chicken salad.

## Valencia Theatre

The last performances of George Ade's intensely amusing and interesting rural drama, The County Chairman, will be given this Sunday afternoon and evening, and at the special Washington's Birthday matinee Monday William Gillette's best of all war plays, Secret Service, will be produced on an elaborate scale. The members of the Valencia Stock Company should give excellent accounts of themselves in Secret Service, as a majority of them have made individual hits in the play. Mace Greenleaf counts Captain Thorne as one of his best characters, and Blanche Stoddard has played

Edith Varney, his Southern sweetheart, with great success. Robert Homans will have the heavy part of Benton Arrelsford, and Gerald Harcourt, who is becoming a well-deserved favorite, will have a congenial role in Wilfred Varney. Charles Dow Clark will play a colored man. Thomas MacLarnie will display his versatility as Henry Dumont and Reginald Travers. George B. Baldwin, Jr., Thomas Lowell, William Wolbert, John Carson, Arling Alcine and Lee Millar will portray the remaining male characters. Grace Travers, Mrs. General Varney, and Lillian Andrews, Beatrice Nichols and Anna McNaughton will complete the cast. The Fatal Card, the powerful melodrama by G. Haddon Chambers and B. C. Stevens, will follow Secret Service at the Valencia.

## Alcazar Theatre

There is no diversity of opinion as to the merits of The Rose of the Rancho, which is announced for a second week, commencing Monday, at the Alcazar. The drama itself, the pictorial embellishments, the music, the dances and the wonderfully clever acting of the people in the cast—all contribute to its remarkable success. Not since the David Warfield engagement has the Alcazar box-office been so steadily besieged by ticket buyers as during the last two weeks, and it would not be unreasonable to predict a continuance of the demand for seats until everyone who has not witnessed The Rose shall have experienced that pleasure. What was said by David Belasco of the Alcazar's production of The Rose has been chronicled by the daily press. No author ever paid higher tribute to the people entrusted with interpretation of his work.

## The Orpheum

The program for the week beginning this Sunday matinee is in every respect calculated to please. Frank Nelson, one of the most distinguished character actors in this country, will make his first vaudeville appearance here and present a one-act play by Sewell Collins, entitled Thirty Dollars. Mr. Nelson will portray Philip, a wayward young man and a race track habitue, in which he scored a great hit in New York and won golden opinions from the Gotham press. He will be excellently supported by Dorothy de Schelle, a talented and attractive young actress, and John C. King, a sterling actor. Juan Tschernoff's unique circus troupe, which includes a number of beautiful ponies and prize dogs and a flock of pigeons, will be an attractive feature. The Knickerbocker Quartet of San Francisco will make its first vaudeville appearance and contribute a program of songs. Goldsmith and Hoppe, who excel as singers, dancers and monologists, will show of what mettle they are made. Next week will close the engagements of Imro Fox, the clever and amusing conjurer; Tony Wilson and Mlle. Heloise; the Amors Sisters; and of that thrilling episode of the prize ring, At the Sound of the Gong, in which Tom (Soldier) Wilson has scored a great hit. A new series of Orpheum motion pictures will close the performance.

## American Theatre

That odd comedian, Harry Beresford, will present Who's Your Friend? for the last times this Saturday afternoon and evening, and at the Sunday matinee, with a special performance Monday afternoon, Washington's Birthday, Liebler and Company will present Mrs. Wiggs of the Cabbage Patch, with the same company that has just returned from a triumphant tour of Australia. Mrs. Wiggs of the Cabbage Patch has proved to be one of the best liked and most liberally patronized attractions in the history of the American stage. At every performance audiences laugh themselves into sideaches, applaud the quaint philosophy of the heroine of the Cabbage Patch, or silently express their appreciation of the pathetic touches. Mrs. Flexner's dramatization of Mrs. Rive's charming stories makes Mrs. Wiggs a human being even if people of Mrs. Wiggs' optimism are not plentiful. To her, life's trivialities are nothing, misfortune could always be worse. Her doctrine is that of cheerfulness; her philosophy is of the sort that all might do well to absorb. Altogether, the Mrs. Wiggs readers learned to love in the book is made a most lovable character

on the stage. Throughout the play one sees a procession of the well authenticated characters of the book pass and repass and one hears the bright and optimistic utterances of Mrs. Wiggs, the plaintive pessimism of Miss Hazy, the rambling remarks of the liquor-loving Mr. Stubbins and the pathos of Lovey Mary. You behold the Cabbage Patch true to its Louisville prototype, and you leave the theatre feeling as though you had caught a true picture of life there.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13½¢ M; roll tickets, 12½¢ M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrilus Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

PACIFIC COAST FILM EXCHANGE  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.

Absolutely Fire-proof

The Theatrical Hotel of Los Angeles



King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

J. B. REIGHLEY

Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

Chairs

Full Line  
See Samples at  
141 to 145  
Grove Street  
SAN FRANCISCO

The  
Whitaker & Ray Co.

No Pirating

OF

Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers

Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.

## The Diamond Theatre

BLACK DIAMOND. Population, 3,000.

Managers—Licata and Cipolla

First-Class Show Town

First-Class House

ELECTRIC LIGHTED. SEATING CAPACITY, 560. RENT OR SHARE.  
ADAPTED FOR MOVING PICTURE SHOWS



Andrews  
Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture

Purchase direct from  
manufacturer

THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

WILL OPEN ABOUT APRIL 1st

Hart's

New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between  
San Francisco and San Jose.

Capacity, 600. Write for Open Time

CHAS. E. HART, Manager

SCENERY

The Chas. F. Rosa

Scenic Studio

Undersell any studio or individual in  
America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Do you contemplate going to HONOLULU? If so, communicate with

J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Mrs. Wiggs of the Cabbage Patch Is a Splendid Oakland Attraction

This is the third week of the Hotelling engagement at Ye Liberty, and Mr. Hotelling receded from his heavy work of the previous productions and essayed the lighter rôle of Eugene Courvesier in *The First Violin*. His work in this line seemed to strike a popular chord with the audience, and through the entire performance his work met with hearty approval. As his friend Helfen, Geo. Friend is greeted with his customary applause. Margo Mirriam is back again with the company, and in the rôle of May Wedderburn was the essence of charm and grace. F. L. Bennison, Henry Shumer, Robt. Harrison and Geo. Webster had prominent rôles and sustained them well. Of the feminine department, Isabelle Fletcher, Lillian Elliott and Estelle Warfield were the best. The stage settings were appropriate and very much in keeping with the play. The attendance has been quite large and the applause was profuse at all times. A *Midsummer Night's Dream* will be the attraction for next week. Mrs. Wiggs of the Cabbage Patch, made famous for its splendid array of true to nature characters, is doing a fine business at the Macdonough and is giving the very best of satisfaction. The cast, which contains most of the members of the original company, is composed of an aggregation of artists and every rôle is well taken care of. Jas. J. Jeffries

is booked 20-23. At the Orpheum, Paul Seldoms' statues are making an immense hit. They are unquestionably the finest in their line that we have ever witnessed. The balance of the bill is also good, and taken all in all this week's programme is the best that we have had for some time. Dick Crolins & Co., in the sketch *Shorty*, have a winner. The other numbers are: Johnny McVeigh and College Girls, Byron and Langdon, "Wireless" Paul La Croix. At the Novelty Mgr. Lubeski has another one of his attractive specialties in the way of James Post and his Buty-Korus, who present *The Wise Mr. Murphy*, a musical comedy abounding with wit, songs and dancing. He also shows some fine new pictures on the vitograph. At the Bell the customary houses are in vogue at every performance, and this week's programme is fully up to the Bell standard. It is reported that James Pilling, formerly manager for Idora Park, has taken a lease on the Columbia Theatre and intends running the place as a popular priced moving picture house. The great Philippine Constabulary Band of eighty-five pieces gave a concert at Ye Liberty the 17th and afforded a musical treat to all who were fortunate to attend. The house was well filled and everyone pleased. February 23 is the date set for the Mme. Langendorff concert at Ye Liberty.

LOUIS SCHEELINE.

## Arthur Cunningham Pleases Portland Theatre-goers With Good Company and Good Play

PORTLAND, Oregon, February 15.—HEILIG THEATRE (Cal Heilig, mgr.; William Pangle, res. mgr.)—The engagement of E. H. Sothern at this theatre was extended two nights, 8th and 9th, because he was unable to fill his previous dates on account of the washouts along the lines of the S. P. On those two nights he played *Dundreary* and *Richelieu*. Of course, the critics were loud in their praise of his *Dundreary*, but adverse comment was made of his *Richelieu*. The engagement was a success from a financial standpoint. Corinne, in *Lola From Berlin*, followed and did only fair. She was as entertaining as ever, and Mark Sullivan was always in evidence. As for the piece, it was not any too satisfactory. Last night *The Wolf* was the bill. It was welcomed by a very small house, and undeservedly so, as it is a very interesting melodrama. Andrew Robson is the star of the piece, and gave a highly creditable performance. The company supporting, although small, was adequate in all respects. Charles Hanford Company come 18th, 19th and 20th.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The piece that served to introduce Izetta Jewel to Portland playgoers was *In the Bishop's Carriage*, and the hit that young lady made in her debut in this city in that play stamped her future as to success in this city. That piece is again the bill at this house, and again this young lady scores as Nan the Nipper. Tom

Dorgan is impersonated by Earl Dwire, and he gave a good performance of the part. Donald Bowles, who was cast for the part, was incapacitated to play the same on account of sickness. The rest of the company are all well assigned, and all do well, especially Mrs. Nina Gleason, Howard Russell and James Gleason, and, oh, yes, I nearly forgot William Dills, who has one of those comedy rôles in which he is so strong. Next week—*My Friend From India*.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—Arthur Cunningham and his company opened at this house Sunday matinee in *Kerry Gow* to a good house. Cunningham played the leading rôle in tip-top style, and of course his songs were heartily encored. Cunningham appears to be the logical successor to Murphy in this class of plays, and his many friends wish him the best of luck. His support is good in all respects. Alice Condon was good in the leading female rôle, and the entire company, in fact, are entitled to praise for their conscientious work. Next week—Paul Gilmore.

ORPHEUM THEATRE (J. E. Erricson, mgr.)—Business continues good at this house and the vaudeville offerings are kept up to the usual high standard that bears the label of Orpheum. This week the bill includes Edwin Holt & Co. as a headliner; Bowers, Walters and Crooker; Foy and Clark; Agnes Mahr; Mr. and Mrs. Franklin Coby; Connelly and Webb; and Anna Lichter.

LYRIC THEATRE (Keating & Flood, mgrs.)—The Eagle's Nest is the bill for this week at this popular playhouse, and the stock company is doing itself justice in the play. It was offered some time ago in this city and made good, and no doubt will duplicate its former success. Ralph Belmont is found playing the lead this week and is to be congratulated for his fine work in a character rôle. He surprised all his admirers. Mrs. Lillian Griffiths had a comedy rôle that fit her like the proverbial glove, and of course she was in her element. The balance of the company gave good support. The management dressed the play in first-class style.

GRAND THEATRE (J. E. Erricson, mgr.)—Ralph Johnston is the headliner for this week, and the balance of the bill includes Chefano and Cappretta; *The Great Daly*; *Leffingwell*; Bruce & Co.; *Daly's Country Choir*; and Harry MacDuffee.

PANTAGES has the Golden Gate Quintette for their feature act for this week.

A. W. W.

## Curtain Up at 1:30 P.M.

There are actors and actors of drawing quality, the latter being extended to Charles B. Hanford, who was touring the Pacific Coast in a repertoire of Shakespearean plays. Mr. Hanford was due to play Ashland, Oregon, on February 12th. The company arrived in due time, but the baggage car was brought on later and did not arrive at Ashland until 10:20 that evening. At 8:30 that night a standing-room house was there to greet Mr. Hanford and his company to present *Much Ado About Nothing*. At the final conclusion there was nothing to do but to have Mr. Hanford step before the curtain and explain to the audience all about it, so in very few words Mr. Hanford remarked that it was his object to always fulfill his contract to the best of his extent, but as he could not control the schedule time of the trains on the Southern Pacific, he was therefore obliged to tell them with all regret that it would be impossible for the curtain to go up much before 10:30, and that if the audience could put up with the entertainment he would give them until the scenery and baggage would arrive he would do to the best of his ability to entertain them. In the meantime Jos. B. Glick, manager of the company, was arranging a vaudeville programme, and it went on as follows: Charles B. Hanford in a talk, *The Life of Abraham Lincoln*; Andrew Tombs, comedian of the company, told a few stories and also recited Tommy Atkins and Gunga Din. Eugene Ordway recited *The Golden Rule*. Misses Shrock, Brooks, Stevens and Gross gave the dances from *The Winter's Tale*. Miss Carmolia Brown sang selections from Tannhauser and *Il Trovatore*. John M. Kline was seen in a recitation. The entire company sang the opening chorus of *The Winter's Tale*, and the programme was finished up by Mr. Hanford reciting *The Star Spangled Banner*. Last, but not least, Mr. Glick was called upon from the front of the house to make a few remarks. He responded to the call, got up on the stage, and this is what he said: "Inasmuch as I am no speaker or entertainer, and I know that should I say anything it would only spoil the talent that came

**GOLDSTEIN & CO.**  
for all Pacific Coast Theatres.  
**COSTUMERS** Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

on before me; nevertheless I trust that you have fully enjoyed this entertainment thus far, and only hope that you will doubly enjoy *Much Ado About Nothing*. Should anybody in the audience decide that they are not able to stand the strain any longer I will be more than willing to give them their money back." The audience took it very well all the way through, and there was no one who left until the final drop of the curtain. At the conclusion of the performance Mr. Hanford made the remark that it was his first experience in vaudeville. It was a very entertaining entertainment all the way through, and everybody seemed well pleased. It will be remembered for years to come in the minds of Ashland theatre goers.

Sunday, the delightful play by Thomas Racewood and in which Ethel Barrymore scored such a success here just before the fire, is announced at the Valencia Theatre to follow *The Fatal Card*. Blanche Stoddard is hard at work on the titular rôle and promises to give her most ardent admirers a pleasant surprise by her interpretation of the character of the girl from the West who goes to England to live.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Majestic Theatre ...Chico...

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

## Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## Paris Playwright and Author Dead

M. Catulle Mendes, the French poet, was found dead in the railway tunnel at St. Germain near Paris, Feb. 8. It is believed that the death was accidental. He boarded a train at Paris at midnight bound for his home at St. Germain. He had dined the previous evening at the home of a friend, Baron Oppenheim. The authorities are of the opinion that he fell asleep in the carriage and that by mistake he opened the door of his compartment while the train was still in the tunnel and fell beneath the wheels. M. Mendes spent part of the day before his death writing a play on Napoleon, which he was preparing for the Rejane Theatre. The official verdict is that the death of M. Mendes was accidental and due to imprudence. There is no suspicion of foul play. The tragic death of M. Mendes brought forth expressions of sorrow from all sides. Baron Oppenheim accompanied M. Mendes to the railroad station and said the author was in the best of spirits and talked happily. Catulle Mendes, poet, novelist and playwright, was born at Bordeaux, May 22, 1841. His first publication was in 1864, although he founded the Revue Fantaisiste in Paris, when he was only 18 years old. Among his books of poetry are Contes Epiques, Hesperus, and La Colere d'un Franc Tireur. Among his novels may be mentioned Le Roi Vierge, Monstres Parisiens, Jeunes Filles, Jupe Courte, Les Hes d'Amour, and Mephistophela. Of his plays the most popular were Le Capitaine Frassasse, Le Chatiment, and Fiamette.

## A Knight Errant

A Knight Errant in Broadway is the story of a certain Englishman's perfidy when he took root in Wall Street. This is only incidental, however, to the central characters, a bonny English girl of mettle and a young American who has red blood enough to rise above his early environments, which threaten to suck him down. The story is full of action in present-day affairs and quite characteristic of Mr. Holland's best style. It is the feature story of *Lippincott's Magazine* of March.

The Black Patti Troubadours, Voelckel and Nolan, proprietors, play Denver, Col., Feb. 21-27.

### GEORGE KENNETH

On Tour with Harry Beresford

At Liberty

#### A LIVE ONE

Charles Armand, Advance Agent. No Brush. 452 Oak Street, San Francisco.

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of **Dramatic Review**

### FRED S. CUTLER

At Liberty

Agent or Manager—Just closed with Richard Jose, after a season of 40 weeks  
Care of **Dramatic Review**

### MINA CROLIUS GLEASON

Baker Stock, Portland.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and the Cowboy  
Care of **Dramatic Review**

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care **DRAMATIC REVIEW**

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

At Liberty

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

Care **Dramatic Review**

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



## Mona E. Anson

Engaged

Central Comedy Co.

## Millar Bacon

Singing Light Comedian

At Liberty, Care of **Dramatic Review**

## Bud Ross

Comedian

Princess Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Darrell Standing

Stage Director

Valencia Stock, San Francisco

## Beatrice Nichols

Ingenue and Soubrette

Valencia Stock, San Francisco

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### ALFRED J. LAPWORTH

Scenic Artist

At Liberty

Care **Dramatic Review**

### MARJORY DALTON

Second Business and Singing Specialties  
James Keane Company

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty

Care **Dramatic Review**

### GEORGE SAUNDERS

**Dramatic Review**

### MINOR REED

Scenic Artist

At Liberty

Address **Dramatic Review**

### Howard Foster

With Jessie Shirley, Auditorium  
Theatre, Spokane, Wash.

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit

Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



## EDDIE Mitchell

Juveniles

Post Company

Jose Theatre, San Jose

### EARLE GARDNER

Arthur Cunningham Co., on Tour

Care **Dramatic Review**

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MILDRED FITZGERALD

(Formerly "Little Mildred," with

T. D. Frawley)

Soubrette and Ingenue Novelty, Fresno

### MAXWELL ALEXANDER

Scenic Artist

Care **Dramatic Review**

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

### ARTHUR SHEPPARD

Scenic Artist

Care **Dramatic Review**

### DAN KELLY

Comedian

Care **Dramatic Review**

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow***Robert Leonard**Arthur Cunningham Company  
On tour, Care ReviewHarrington  
**Wheeler**Metta  
**Chamberlain**Just closed an eight months' successful season with our own company. At  
liberty—stock or production. **LEADING BUSINESS**  
Address, Dramatic Review.**Neva West**

Care Dramatic Review

**Arthur Cunningham**

Starring Kerry Gow and Shaun Rhue.

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**Thurlow White**Leading Man and Director  
Girton Stock Company, Eureka**Harry J. Kennedy**

Engaged

Central Comedy Co.

**Orville Bunnell - Camille Kearns**Business Manager *Orville Bunnell* Soubrette  
At Liberty Care of DRAMATIC REVIEW**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz****LEADING WOMAN**  
Richard Jose Company Care DRAMATIC REVIEW**Al Hallett**

Myrtle Vane Co.

Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Pickwick Theatre, San Diego

**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**Leading Man and Director  
Leading Woman  
At Liberty  
Care DRAMATIC REVIEW**Charles E. Gunn**Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW**Walter H. Newman**Featured 1909-10  
Management S. Terry McKean**J. Lionel Swift Daisy A. Swaybel**Comedian  
Soubrette  
At Liberty Care DRAMATIC REVIEW**Harry C. Bradley-Lurelle Waters**Light Comedy and Characters  
Heavies and Characters  
At Liberty Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**Leads  
Mrs. Temple's Telegram





*Will's and McNeill as The Italian Troubadours, in The Red Mill, at the Van Ness Theatre*

## The Red Mill

The Red Mill, with its records at the Knickerbocker Theatre, New York City, where it held forth for an entire year, with engagements of three months each in Chicago and Boston, will be presented here at the Van Ness Theatre, opening with a special matinee Washington's Birthday, Monday, February 22, when it begins a two weeks' engagement. The musical comedy, the joint work of Henry Blossom and Victor Herbert, and presented by Charles Dillingham's admirable company, proved the fourth consecutive success in which these clever comic opera builders have collaborated. The field of action of The Red Mill is laid in Holland. The first scene, an exterior, shows the red mill of the story at the edge of the little village in Holland. The second scene, an interior, gives us a look at the home of a well-to-do Burgomaster. All of the people of the story are Hollanders, with the exception of two heroes, who are New Yorkers and are stranded in the lowlands. The

story is simple: Con Kidder and Kid Connor are two Americans stranded at a small Dutch inn. They have come to the end of their financial resources and are in debt for a week's board. They are about to make their escape by means of a blanket from an upstairs window when they are detected by the Burgomaster and only saved from imprisonment when they offer to work out their indebtedness. Kidder, who professes to being somewhat of a linguist, is made interpreter at the inn, and Connor becomes a waiter. Kidder has but a scant knowledge of French, and when he is confronted by an irate French Countess who does not understand English his attempts at conversation are laughable. Gretchen, the Burgomaster's daughter, is betrothed to the Governor of Zeeland, an old fop and roue, and to escape this marriage she plans an elopement with Doris Van Dam, a young sea captain. The Americans promise to aid the elopers in return for a passage to America. However, the plans are discovered by the Burgomaster and the prospective bride is

locked in the red mill until the arrival of the Governor. Connor and Kidder rescue Gretchen by bringing her down on the sails of the windmill. The Governor has arrived, and his bride is missing. The father offers a large reward for the return of the girl, and

on the advice of the Sheriff sends to The Hague for Sherlock Holmes and Dr. Watson. Connor and Kidder intercept the wire and present themselves as the detective and his friend, and in a clever burlesque scene they take off the Gillette play. At the opportune moment Gretchen is returned as the bride of Doris, and the reward enables the Americans to return home. The cast here will include Walter Wills as Con Kidder; Neil McNeill as Kid Connor; W. H. Brown, Fred W. Huntly, Milton Dawson, Frederick McGee, Maurice Lavigne, Eugene Arnold, and the Misses Anna McNabb, Marguerite Fry, Sadie Kirby, Edmace de Dreux and a chorus of fifty, including the Dutch Kiddies and orchestra of twenty-five.

## Spotlights

As the only actor now before the American public playing an exclusively Shakespearean repertoire, Charles B. Hanford is occupying a position almost without precedent in stage annals. Mr. Hanford, however, is no monopolist, and has under his guidance or in his own company several gifted players, from whom he expects great things as independent interpreters of the classics in the course of time.

Julia Marlowe's New York engagement in The Goddess of Reason began at Daly's Theatre Monday night, February 15th, and will be limited strictly to four weeks.

The James Neill company closed its season in Winnipeg on February 13. Mr. and Mrs. Neill will go into vaudeville, opening immediately and closing June 6. Mr. Neill will open his summer stock season year in St. Paul on June 6, when he will be seen at the Metropolitan for twelve weeks.

Mace Greenleaf will play the Gillette role in Secret Service, which will start a week's run at the Valencia Theatre on the afternoon of Washington's birthday, and as he has played the part often he should render a good account of himself.

W. H. Crane and Robert Edson are headed this way.

The Lois Theatre of Seattle, within a few weeks will stage Lover's Lane, Tess of the D'Urbervilles, The College Widow and Merely Mary Ann.

Dr. M. A. Roberts has opened a \$15,000 picture house in Santa Ana, which he has named The Temple Theatre. It is a concrete building.

## FOR RENT

By the Day, Week or Month

**VICTORY THEATRE - - - - SAN FRANCISCO**

For Terms, etc., Inquire at Pantages' Empire Theatre, Sutter St., San Francisco



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, February 27, 1909

No. 1—Vol. XX—New Series



Lee Millar





## Hart's New Theatre, San Mateo, California

One of the coziest and best equipped theatres devoted to vaudeville and combination will open on April 1, 1909, in San Mateo, Cal., which is half way between San Francisco and San Jose, making a very desirable one-night stand between the two cities. The theatre occupies the entire lower floor of the Elk's beautiful new club-house, with

a seating capacity of 600. Mr. Chas. E. Hart, for the past ten years connected as musical director with comic opera productions, opened a moving picture and vaudeville house last June in San Mateo. Through increasing business he found it necessary to find a larger place which developed in the new enterprise. Mrs. Chas. E. Hart, better known in the profession as Ethel Tillson, who, by the way, is a native daughter of California, will continue to delight the audience with her sweet singing.

## The Wolf Was Regarded As a Great Play and Splendidly Acted in Portland

PORTLAND, ORE., Feb. 24.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Pangle, resident mgr.)—The engagement of The Wolf came to a close at this theatre on the 17th, and it is too bad that the play and company were not better patronized, as without a doubt it is one of the best plays we have had for quite a while, and the company, although small, were all well cast. Following the engagement of this play, Charles B. Hanford opened his annual engagement at this house. Hanford comes here regularly every season, and has a clientele who look forward to his coming. On his present trip he offers A Winter's Tale, Much Ado About Nothing, Othello and Merchant of Venice. He closes here tonight. He plays his parts well and good support is given him by Marie Drofna. Commencing tomorrow the local lodge of Elks offers Tommy Getz's A Night in Bohemia at this house. There are to be three performances. A Stubborn Cinderella follows.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, business mgr.)—Once more the stock company takes a dip into comedy, and as usual they are making good. It seems as if they are stronger in this class of plays than others. The bill this week is My Friend from India. Of course, it is packing the house. The play is put on up to the usual high standard of the management, and

nothing is left wanting from any view you may take of the performance. Sydney Ayers and Miss Jewel in the leads gave satisfactory performances, and the comedy work of William Dills was first class, in fact, Dills always does give a faithful portrayal of any part assigned to him. Mrs. Mina Gleason is also well cast, as are all the company. Next week the management announces The College Widow.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—The engagement of Arthur Cunningham was extended at this theatre for this week, and he opened today in Shaun Rhue and was welcomed by all present. Cunningham is to be commended for his faithful presentations of the Irish roles, and his future success is well assured. Of course, his singing is a hit at every performance. His support is first class in all respects, and the productions could not be improved upon. No doubt he will again duplicate his big business of last week the coming one. Among the cast are H. D. Byers and Alice Condon. The next attraction at this house is Paul Gilmore in The Boys of Company B.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—At this popular vaudeville house for the past week Manager Ericson has featured George Ade's playlet, The Mayor and the Manicure, which served to introduce Edwin Holt in the leading role. It is without doubt one of the best of its

DOWN TOWN FOR ME ABOUT MARCH 15th AT  
**No. 57 Powell Street**  
Opposite Flood Building

## Removal Sale

now on—COR. VAN NESS AND EDDY  
Everything Reduced but the Quality  
**CHAS. S. ROSENER**  
Clothier to the Profession

be complimented for his fine acting. Kind we have had, and Mr. Holt is to Following close on the stellar act comes Bowers, Walters and Crocker. The Three Rubes, who were always well received. Coming this week: The Modern Pocahontas; Kitabanzi Troupe; Six Little Girls and the Teddy Bear; the playlet, The Feud; Nonette; Hibbert and Warren, and G. H. Mitchell.

LYRIC THEATRE (Keating & Flood, mgrs.)—The stock company did itself proud in last week's bill, The Eagle's Nest, and the entire cast came in for praise for their fine presentation of the piece. Today they presented Dora Thorne, and did it so well that many a tear was shed by the ladies present. Ralph Belmont is to be commended for his intelligent reading of his lines, also Mrs. Lillian Griffiths for her acting of the part of the Lord's mother. The play is well set from the stage standpoint.

GRAND THEATRE (J. E. Eric-

son, mgr.)—Howard Truesdell and company are headliners. The others appearing on this week's bill are Carroll and Cooke; Kitty Allen; Frank Mayne and company; W. C. Goodall and company, and Harry McDuffee.  
A. W. W.

The production of Salome at Oscar Hammerstein's Philadelphia opera-house last Thursday night with Mary Garden in the title role, aroused the opposition of the clergy of Philadelphia. Several of the ministerial bodies adopted resolutions of protest. The house was sold out five hours after the ticket office opened.

In a fortnight, Edwin Milton Royle's musical play, Marrying Mary, will be presented at the American Theatre. Florence Gear will appear in the leading role of Mary Montgomery, and will introduce several songs written especially for her by Silvio Hein.

## Van Ness Theatre 2 Weeks, commencing Monday, Feb. 22

Boston—First Time Here—Philadelphia  
**NEW YORK'S BIGGEST AND BEST MUSICAL SUCCESS CHICAGO'S**

As presented ONE ENTIRE YEAR at the Knickerbocker Theatre, New York City, THREE MONTHS at the Grand Opera House, Chicago, also same in Boston and Philadelphia.  
CHARLES DILLINGHAM'S COMPLETE PRODUCTION

## THE RED MILL

By Henry Blossom and Victor Herbert, Authors of Mile. Modiste  
Headed by

WALTER S. WILL'S, as "Con Kidder" NEIL McNEILL, as "Kid Conner"  
TOGETHER WITH SUPPORTING COMPANY OF 60, AUGMENTED ORCHESTRA, AND THE FAMOUS SEXTETTE OF

## DUTCH KIDDIES

WHICH NEW YORK RAVED OVER

**SEE GIRLS**  
The Escape from the Mill, Sherlock Holmes and Dr. Watson, The Waiter and Interpreter, Two Innocents Abroad, The Boxing Dance, The Italian Troubadours, The Whistling Trio, Fifth Avenue Chappies, Knights of the Rialto.  
Fifth Avenue Belles, Bowery Belles, Broadway Soubrettes, Motor Beauties, The Dutch Girls, The Sabot Girls, The English Girls, The New York Girls

## HEAR

THE WHOLE FORMING THE MOST PRETENTIOUS PRESENTATION OF MUSICAL COMEDIES PRESENTED IN SEASONS  
PRICES — 50c, 75c, \$1.00, \$1.50 AND \$2.00; BOX SEATS, \$3.00

PACIFIC COAST TOUR OF

## THE RED MILL

March 8-9, Sacramento; 11-12-13, Portland; 14, and week, Seattle; 21, Everett; 22, Bellingham; 23-24, Vancouver; 25, Victoria; 26-27, Tacoma; 29, Yakima; 30, Walla Walla; 31-April 1, Spokane; 2, Missoula; 3, Anaconda; 4-5, Butte; 6, Helena; 7, Bozeman; 8, Billings; 10, Fargo; 12-13-14, Winnipeg.



## Ellen Terry's Life and Reminiscences

Miss Terry's book, just issued, is full of interesting incident. She was born at Coventry in 1848 of actor parents and felt that the stage was her natural inheritance. The first part of which she has any recollection was Mamilus in "A Winter's Tale" under Mr. and Mrs. Charles Kean. This was April 28, 1856, and she played Mamilus for 102 nights. She spent the next three years at the theatre with the Keans and enjoyed every minute of it and in 1862 and 1863 had what she calls the "experience of my life with a stock company." Then she had a year's experience on the road and in 1864, in the middle of the run of The American Cousin, she left the stage and married George Frederick Watts. She says: "At the time of my first marriage, when I met such great men as Gladstone, Disraeli, and Tennyson, I had never had the advantage—I assume that it is an advantage!—of a single day's schooling in a real school. What I have learned outside my own profession I have learned from my environment. Perhaps it is this which makes me think environment more valuable than a set education, and a stronger agent in forming character even than heredity—I should have written the externals of character—for primal, inner feelings are, I suppose, inherited. When it suddenly came to an end I was thunderstruck, and refused at first to consent to the separation, which was arranged for me in much the same way as my marriage had been." Two years more of the stage follow, when Miss Terry had unusually interesting experiences. Tom Taylor, who was a leading playwright as well as dramatic critic of the Times and editor of Punch, had a great influence upon her—Charles Reade, Rossetti, Charles Wyndham, Lionel Brough and finally Henry Irving. At this time she saw Irving and acted with him, but he made no great impression upon her. She tells further that neither was he much impressed with her. Then follows one of the most startling statements in the book. \* \* \* "Soon afterward I left the stage for six years, without the slightest idea of ever going back. I left it without regret. And I was very happy, leading a quiet domestic life in the heart of the country. When my two children were born I thought of the stage less than ever. They absorbed all my time, all my interest, all my love." The following chapter in the book describes the six-year vacation and it tells of her home, her children, her duties, but never once are the words husband or father used, and the paradise in which she lives might be Adamless for all the mention that is made of him. One supposes that some sort of trouble came later, for she is very hard up and one day out walking meets Charles Reade, who makes her a flattering offer to come back to the stage. She accepts and plays in Reade's Wandering Heir and tells that he came every night and watched the performance most critically. Miss Terry's picture of Charles Reade is one of the most graphic in the book: "Dear, kind, unjust, generous, cautious, impulsive, passionate,

gentle Charles Reade. Never have I known any one who combined so many qualities, far asunder as the poles, in one single disposition. He was placid and turbulent, yet always majestic. He was inexplicable and entirely lovable—a stupid old dear, and as wise as Solomon." Of when Taylor died she writes: "New things come into one's life—new loves, new joys, new interests, new friends—but they cannot replace the old. When Tom Taylor died I lost a friend the like of whom I never had again." The year with the Bancrofts follows and it was toward the end of that period she went with Charles Coghlan to see Irving act King Philip and she says he never did anything better to the day of his death. Toward the end of the year with the Bancrofts Miss Terry met Charles Wardell, whose stage name was Keely, and married him in 1876. Soon after she left the Court theatre for the Lyceum and the rest of the book is as much Henry Irving as Ellen Terry. She says at one place: "I of all people can perhaps appreciate Henry Irving least justly, although I was his associate on the stage for a quarter of a century and was on the terms of the closest friendship with him for almost as long a time." One curious trait of character found in Ellen Terry is her irresponsibility. She is as inconsequential and idle as a child and seems rather unmoral than immoral. Speaking of the actor William Terriss, she says: "Terriss had a beautiful mouth. That predisposed me in his favor at once! I have always been 'cracked' on pretty mouths!" Miss Terry gives many interesting details of the Lyceum productions. She also tells of the American tours, but all she has to tell of her theatrical life is of Irving and Terry; one is mentioned of course as much as the other. After Irving's death in October, 1895, Miss Terry made one more tour to America. She says: "In 1907—only the other day—I toured in America for the first time on my own account, playing modern plays for the first time. I made new friends and found my old ones still faithful. But this tour was chiefly momentous to me because at Pittsburg I was married for the third time and married an American. \* \* \* " Perhaps some one who knows will write a story of Ellen Terry's life after she is gone and tell all the interesting things she has omitted. She has been a remarkable figure on the English stage and a fascinating woman. The book does interest, though it has little literary merit, the many reproductions of photographs adding much to its value.

## New Play For Maclyn Arbuckle

Klaw & Erlanger and Joseph Brooks will feature Maclyn Arbuckle next season in a play called The Circus Man, by Eugene W. Presbrey. The first production will be made at McVicker's Theatre, Chicago, August 28. Maclyn Arbuckle is playing the role of the fat sheriff, "Slim" Hoover, in The Round Up. It is a source of satisfaction to herald the success of this clean American play of the Arizona desert. Here is a story told by his closest friend. Mr. Arbuckle al-

# The Elleford Company


For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
 And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**WILLIS BASS**, Business Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

The Judge and the Jury      The Halfbreed  
 The Empress and the Soldier  
 In South Car'liney

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
*"The Best in the West"*  
 The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Co. 300,000.00  
 Oliver Morosco, Lessee & Mgr  
 For time address JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.  
 MOROSCO & WYATT,  
 Lessees and Mgrs.

ways has an eye to the future, and he well appreciated that with a show like The Circus Man it would be greatly to his advantage to have his picture taken with some lions as a background. Mr. Arbuckle remembered Cy Du Vry of Lincoln Park, Chicago, about this time and called upon that gentleman. Mr. Du Vry was able to accommodate him with two lions who were manicured and marcelled years ago and recently have been using their old teeth as playthings. Mr. Du Vry feeds them on cold boiled mush. All this looked nice for Mr. Arbuckle, and he said, "Me for the lions." The pictures were taken. The gate was left open as Mr. Arbuckle stepped inside the cage and two keepers with pikes stood handy, but the lions were as docile as blind kittens. All went well until the flashlight powder went off. That frightened the poor lions, who thought Arbuckle was trying to do away with them. They beat it for the gate. Arbuckle thought the lions were after him and he beat it for the gate. The squeeze of the gate occurred and Arbuckle lost some of his clothing at important anatomical points, while the lions got off scared nearly to death.

CHARLES FROHMAN left New York Feb. 17 for London. He will be gone six months to look after his theatrical interests abroad.

## THEATRE For Sale

A well-established, good paying Theatre in the best city on the Coast; capacity, 800; rent, \$400 per month; long lease; suitable for motion picture or vaudeville. Reason for selling: Owner building larger house in another part of city. Price, \$5,000. Address,  
 A. THEATRE, DRAMATIC REVIEW.

**GONZALES OPERA HOUSE**  
 GONZALES, CAL.  
 New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
 M. C. CLARK, Mgr.

**NEW CONCORD THEATRE**  
 Just completed and ready for traveling troupes. For information inquire of **P. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

**WOODLAND Opera House**  
 WOODLAND, CAL.  
 Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

**NEW DIAMOND THEATRE**  
 BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

**Hill Opera House**  
 PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
 287 Thirteenth St., S. F.

**BARCROFT Opera House, Merced**  
 Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

**Santa Cruz OPERA HOUSE**  
 Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
 Rental or will play first-class companies on percentage

H. Lewin      H. Oppenheim  
**GORDAN TAILORING CO.**  
 (Formerly 1124 Market St.)  
 1539 Fillmore St. Bet. O'Farrell and Geary  
 San Francisco, Cal.

**Slightly Worn Wardrobe FOR STAGE PURPOSES**  
 Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

## Grand Opera House

## Black Diamond

## California

The only legitimate house in this district.  
 2500 population; an extra good show town.  
 Seating capacity, 650.  
 Rent or Share.  
**M. SIRE**  
 Manager of Opera House

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Personals

STANLEY JOHNS is now a cafe manager in Bellingham.

HARRY GIBSON has signed to do the advance for the Brackett-Siebert company.

JAMES G. MORTON is recovering from a serious operation in a Tacoma hospital.

JOHN HARTMAN and his company, when they get through in Los Angeles, will play up the coast to Portland and Seattle, where they have much time reserved for them.

GEO. R. MATISON, who has been playing the lead with The Lieutenant and the Cowboy, and getting all kinds of good notices, retired from the company in San Diego Saturday night.

SANDY DINGWALL, the well known theatrical manager who in his advance man days came here more than a decade ago with The War of Wealth, is about to marry Adrienne Augrade.

EDDIE WEIL, formerly John Cort's New York representative, and well remembered out here for fine advance work the first time King Dodo played the West, is now out ahead of Henrietta Crosman.

MAUDE ODELLE and Adolph Hagemann, a wealthy citizen of this city, were married on February 11. Miss Odelle was formerly a member of Walter Sanford's company at the Mission Theatre.

HARRY SLOAN, who was here last summer with May Robson, married Nancy Mayo, one of the Mayo twins, in Rochester recently. The marriage took place three days after the couple met for the first time.

JAMES DECKIN is playing in stock at the Winnipeg Theatre, Winnipeg. Maud Fealey has been engaged as leading woman at this theatre and will probably make her appearance on Feb. 22 in Sweet Kitty Bellairs.

NORMAN HACKETT comes to the American Theatre shortly in Classmates, in which Robert Edson scored such a success, and he will be followed by that sterling character comedian, Dan Sully, in The Matchmaker.

JOSEPH GOTTLÖB left Monday for a six months' trip to Europe, where he will take a course of treatment at the most celebrated of the spas there. On the way he will join his brother, J. J. Gottlob, and spend a month in New York.

THOMAS MACLARNIE, who has demonstrated his sterling worth as an actor in the many and varied characters he has played during his engagement at the Valencia Theatre, has just signed another contract with the management for forty weeks more.

THE engagement of Blanche Stoddard as leading woman of the Valencia stock company is drawing to a close, and she will make her farewell appearance here on Sunday, March 7. Her successor will be another great San Francisco favorite, whose name will be announced soon.

BRIGHT and pretty Beatrice Nichols, who scored such successes as Puckers in The Prince Chap, Lorena Watkins in The County Chairman and Caroline Mitford in Secret Service, has renewed her contract for one year at the Valencia Theatre. She is young, talented and a hard student, and already has many admirers in San Francisco.

PETER RICE, who has been piloting Harry Beresford around the country for several years, was in town last week with his star. Mr. Rice is re-

garded as one of the most likable of all traveling managers and is everybody's friend. He proved that last season by staying with a Jules Murry attraction a whole season and finding it as pleasant as any he ever signed for. Evidently the "little man" appreciated the "big fellow's" abilities at their proper proportions.

ACTON DAVIES, an eminent New York critic, accompanied David Belasco from New York. Mr. Davies is enjoying his visit here immensely. Before leaving he arranged his New York work most cleverly. His criticisms of the new productions are appearing regularly day by day, and none of his friends know that he has stolen away. "I looked up the plays that were to be in New York on my way out," he said. "One I found in Washington and another I saw in Boston. So I have written my articles and left them to be run on the proper days, just as if I were there."

FANNIE WARD in the Jerome K. Jerome comedy, The New Lady Bantock, now running at Wallack's Theatre, New York City, has made as big a hit in Manhattan as she did in London, Chicago and Boston. The play was praised for its cleanliness and humor. Audiences and critics alike speak in the highest terms of Miss Ward's naturalness and spontaneity. Miss Ward is rapidly assuming the leadership of the younger stars of the American stage. London has seen her in The Marriage of William Ashe, The Three of Us, In the Bishop's Carriage and The Flag Station. This variety of parts has given London audiences a more comprehensive appreciation of her ability and charm, a treat in store for New York. While she is playing at Wallack's a benefit will be given for Mrs. Lester Wallack. At this entertainment Miss Ward will be seen in Eugene Walter's The Flag Station. Several playwrights have asked permission to submit plays for Miss Ward for next season. It is likely that Miss Ward will use The New Lady Bantock for a brief road tour next fall, and come into New York City early with a new play.

AFTER a service of fifteen years as leading man in various Charles Frohman companies, Bruce McRae is to be promoted to the principal part in The Flag Lieutenant, the next comedy that Charles Frohman will produce in America. It was fifteen years ago that Mr. McRae, who is a nephew of Sir Charles Wyndham and as an actor greatly resembles his uncle, obtained his first part in America in Charles Frohman's production of Aristocracy at Wallack's Theatre. His promotion to the chief part in The Flag Lieutenant, which was played in London by Cyril Maude, is especially grateful news to Ethel Barrymore, whom Mr. McRae has loyally supported, in season and out, for several years. The Flag Lieutenant is a naval comedy by Major W. P. Drury and Leo Trevor. As acted at The Play House in London, it was regarded as the greatest success Cyril Maude has ever had in the British capital. It is a sea romance, with its principal act taking place on H. M. S. Royal Edward. It is partly

spirited melodrama and partly capital comedy. London greeted The Flag Lieutenant as the best of its kind that it had seen, either artistically or technically, since Captain Marshall's The Second in Command, the play of army life that brought his first great fame to Cyril Maude.

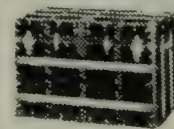
## Committee Makes Strict Rules for Nickelodeons

The draft of a proposed ordinance regulating the construction of buildings to be used by nickelodeons and other places of amusement of that character has been submitted to the Building Committee of the Board of Supervisors by an advisory committee, with a recommendation that it be made effective at the earliest possible date. Much opposition to an iron-clad ordinance has been aroused among the promoters of these enterprises, on the ground that it is impossible to conduct them at a profit in buildings where the rents are high. In spite, however, of these protests, the new ordinance requires that such places, having a seating capacity of less than 300, shall be operated only in class A, class B or class C buildings, if they are situated within the fire limits. In buildings other than class A or B, it is required that the walls shall be covered with metal. Regulations are also made for the placing of seats, the distance between aisles, the number of exits, and the precautions that must be taken to make the operating-room fireproof. It is expected that when the bill comes up for enactment before the board, a strong pressure will be brought to modify some of its more drastic provisions.

## A Play Contest Now On, Open to Everybody

The great American play is yet to be written. Who will write it? The answer to that question has been suggested by Robert Edson, who is touring in The Call of the North, under the management of Henry B. Harris, and the idea of the actor will be carried out by the Chicago Sunday Tribune in co-operation with Henry B. Harris and Harry J. Powers, of Powers' Theatre, Chicago. A competition opened January 25th, and the promoters of it hope that its result will be the production of a drama essentially American and worthy of the stage which has given to the world a Booth and a Jefferson. From the contest begun by the Chicago Sunday Tribune no one is barred. Primarily it is not to be a contest for prizes for sums of money, but for an opportunity. Harry J. Powers has agreed to produce at Powers' Theatre, Chicago, the play that wins the first award in the Chicago Sunday Tribune's unique contest. Mr. Edson's idea was to offer encouragement in some substantial form to the men and women who believe they can write plays. In the hands of Mr. Powers and Mr. Harris the idea grew. At first the award of

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

prizes was the only reward considered. Out of this original plan grew the larger idea of producing the winning play and thus giving to the author who succeeds in the Chicago Sunday Tribune's contest, that thing which many celebrated playwrights have struggled twenty years to gain—a public hearing. The prizes offered are \$200 in the aggregate. The first prize will be \$100, the second \$75, and the third \$25. The winning plays will be produced by Harris and Powers, Chicago, at the earliest possible date after the conclusion of the competition. If the play succeeds at the trial performance the author will receive for subsequent productions royalties on a basis of 4 per cent of the first \$4000, 5 per cent of the next \$3000, and 7½ per cent of all over \$7000 on weekly gross receipts. If the author of the scenario which wins first place in the Chicago Sunday Tribune's competition is unable to expand the skeleton into a play Mr. Harris has agreed to procure the services of a well known playwright to work it into shape. In this event some equitable division of the royalties will be made between the author of the scenario and the man who is called upon to complete the task of preparing the Chicago Sunday Tribune's play for production. All copyright and royalty rights of the author will be fully protected by Powers and Harris. All scenarios submitted should be sent to the Sunday Editor, Chicago Tribune, carefully marked "American Play Competition." All scenarios must be received by the Sunday Editor before midnight March 15. At that time the contest will close and no manuscripts received after that day will be maintained. Three judges will be appointed by the editor of the Chicago Sunday Tribune to pass upon the plays submitted. The names of these judges will be published in the Chicago Sunday Tribune before the contest closes. They will consist probably of a well-known dramatic critic, a prominent author, and a Chicago theatrical manager.

The Crown City Theatre Company, capitalized for \$15,000, by I. Margolis, Harry Havill, R. F. Simoneau, E. R. Visner, S. Winestock, B. Zager, J. Rubenstein, R. C. Visner and G. D. Porter, is a new theatrical venture in Los Angeles.

The Fatal Card, the intensely interesting comedy-melodrama by G. Haddon Chambers and B. C. Stevens, which will follow Secret Service at the Valencia Theatre, has not been seen in this city for several years.



## Oliver Morosco is Getting Ready for a Big Production of Peter Pan in Los Angeles

LOS ANGELES, Feb. 25.—Elaborate preparations are making for the presentation at the Burbank next week of *Peter Pan*. The offering will be the first in the country at the hands of a stock company, and locally is of double importance, since it will serve to reinstate Blanche Hall, "the most popular stock leading woman in America," according to my good friend, Sidle Lawrence, O. Morosco's publicity purveyor, as leading woman with the Burbank company. Miss Hall, who returns after an absence of several months, has been devoting much study to the title role of the Barrie play, for more months than is usual even for a star creating a role, and should shine in the former Adams part. Her sister, Jessie Mae Hall, is also to appear in the production, having been specially engaged for the part of Wendy. A big auxiliary company has been in training for many weeks, and an elaborate revival seems imminent. Mr. Morosco has secured many of the original scenic effects from New York, as well as the famous "animal" props which so pleased the children when the road production was on tour. Although the royalty of the play is \$1,750, said to be a record breaking figure, and the expense of the production is exceedingly large aside from that, Mr. Morosco expects a big run of the play, the advance sale indicating over a fortnight and probably over a month. Florence Oakley is to be replaced at the Belasco within a month, her original contract being nearly expired. Mr. Blackwood has had notice for some time that the lady would not renew her contract, and consequently when he found himself able to secure a successor for her at the expiration of March who would not be available at the end of April when Miss Oakley's contract would terminate, the young woman offered to accommodate by leaving the three weeks or so earlier. The name of Miss Oakley's successor is not announced. Burke Clarke, also of the Belasco company, has resigned, and will leave for the East over Charlie Pike's Salt Lake route in about three weeks. Richard Vivian has got the "benzine buggy" hunch, and spends his spare moments looking over brands. Star Stone has evidently been "educating" the members of his "flock" in the delights of "moting." Dick Ferris has been standing sponsor for one of the best "magic" entertainers that Los Angeles has seen in many a long day. Stiff is the gentleman's name, and by profession he's a commercial traveler. But his real mission in life is to entertain his friends with feats of sleight of hand and ledgerdom and the way Dick has been touting him 'round and inducing a display of his talents before the Ferris friends (who are legion), has been highly enjoyable. Will H. Brill, who used to be a dramatic editor and war correspondent, has "back-slid," and is now out three weeks in advance of *The Right of Way*. His experience as news gatherer and diplomat is standing him in good stead now, and they say as a general "jollier" he is "IT."

AUDITORIUM—Ali Baba and the Forty Thieves continues to be a favorite with matinee audiences at the

Auditorium. The chorus grows from week to week, and now numbers something over sixty. The young women for the most part amateurs when the season opened, are rapidly improving in their work under the tutelage of Florence Leslie, and the ensemble numbers are given with a commendable vim and dash. Maude Beatty, Olga Stech, Billy Onslow, Walter Reed, Ben Sellars and the rest of the principals are provided with suitable musical numbers, and the piece is being satisfactorily received.

BELASCO—A Texas Steer, with Lewis S. Stone as Maverick Brander, and Florence Oakley as his daughter, is demonstrating the superiority of the Hoyt brand of comedy at the Blackwood stock house this week. James K. Applebee has a character part in which he makes much in the role of Fishback, the colored politician. His monology on the evils of office holding proves hilariously funny. Howard Scott's "parasite," who exists upon the guilelessness of Western politicians in Washington is a clever piece of work. Good support is contributed by Charles Ruggles, Beatrice Noyes, Ida Lewis and De Witt Jennings. A sumptuous scenic equipment has been provided by Scenic Artist Robert Brunton, and as typical of Washingtonian atmosphere during Congress, the play is quite "it."

BURBANK—A Temperance Town, also by Charles Hoyt, is receiving a most satisfying revival at the hands of Morosco's Burbankers. The play was given by the same company something like a year ago, and the present revival suffers but little in comparison with the presentation at that time. Two things impressed me particularly—first and foremost the cracking good work of Charles Giblyn, comfortably at home in the character part of the village druggist whose principal objection of saloons is that they interfere with a most lucrative portion of his drugstore revenues, and the other, the exceedingly gorgeous gowns displayed by Alice Lovell Taylor, who plays the clergyman's daughter. Miss Taylor's gowns are creations, at least two of 'em are. Now in the country towns I've visited, clergymen's daughters never seemed able to wear that kind of gowns while they lived at home and on papa. Maybe Miss Taylor's papa was a wealthy clergyman who merely concealed his wealth from his parishioners. I can't account for the gowns on any other hypothesis. The lady's acting is highly commendable, her voicing being a marked improvement over that displayed on previous occasions. William Desmond, Willis Marks, Henry Stockbridge, John Burton, A. Byron Beasley and the rest of the cast are all contributing their share to a satisfying performance.

GRAND OPERA HOUSE—A Chinese Honeymoon as warbled by the Ferris Hartman company is quite a piece. It's got a lot of good music, as many good musicians and singers as are required, and more actors and actresses with a prime eye to comedy possibilities than I have suspected, heretofore, were concealed on the Hartman payroll. Everybody is a comedian—even the leading chorus

girls, and they all "comede" with a whole hearted savoir faire that is cheering to witness. First and foremost, even before the star of patronymic honors, comes little Muggins Davis, who plays the lady slavey pinning for a husband. The little Davis does herself and her trainers credit—rare credit—by her understanding interpretation of the comedienne role. While still a novice at the game, this young woman is rapidly developing capabilities and talents which should carry her a long ways upward on the professional road she has chosen. There is still room for improvement, particularly in her vocal work, but then the public doesn't expect a Vaw voice from a soubrette, and Miss Davis, if she exercise care and work hard, will be heard from. Mr. Hartman as Pineapple, grimaces and acts his way through the meagre comedy of the lines, adding much unctuous fun of his own which makes the part well worth while. Walter De Leon, James Fogerty and Josie Hart are "there with the bells," in the fun-making, while Christine Nielsen's "Soo Soo" is a vocal delight, as well as an acting achievement.

MAJESTIC—Marrying Mary with Florence Gear in the old Cahill part at the new Morosco house this week is proving a revelation in many ways. In the first place, the role of the much married young woman, anxious to "take another chance," seems to fit Miss Gear almost as well as do her gowns, and that's going a bit let me state. In the second place, Miss Gear fits the role just as capably, which is going some more. Frankly, the young woman has a most engaging personality and is an actress and singer of ability. Her handling of the young woman with a predilection for the wedding bells is to my way of thinking, superior to that accorded the part by its former interpreter. Starland, one of Miss Gear's new songs, is a catchy effect, and is sung under novel scenic conditions. Enveloped in a black cape which covers her up to her throat, the singer presents the catchy thing on a dark stage, the spot light revealing only her head, which appears to float in space hither and thither. The cast throughout is highly capable, and were it not for the fact that Richard Karl follows Eugene Cowles in the part of Col. Culpepper, there would be no room for unfavorable comparison with the star cast seen here in support of Miss Cahill. As it is Mr. Karl does excellently with the part, acting it right up to mark, but he hasn't a Cowles voice.

MASON OPERA HOUSE—Girls, a Clyde Fitch comedy, satirically deriding the men haters among the fair sex, is pleasing comfortable audiences at the Wyatt play-shop. The play deals with an anti-matrimonial club whose five members are individually and severally pledged to lives of single blessedness, but who eventually chose the "double cussedness" in spite of all their commendable declarations and intentions on the proposition of celibacy. The interpreting company is quite good, but there are two of the women in the title-giving roles, who excel the rest, Caroline Locke and Bessie Toner. These young women contribute stellar excellence and as comedienettes of a semi-serious nature, they are "there with the bells," if I may use a little slang in referring to so "sacred" an affair as a Fitch comedy. Ethel Terry, Suzette Jackson, Hevlyt

Benson and H. S. Northrup are the best of the supporting cast, and while the play is simple as to plot, development and motif, its witty lines and capable handling make it easily enjoyable, if not distinctly memory creating.

THE ORPHEUM—The Orpheum company present a good act in *Wireless* at the Orpheum this week. Although the sketch is melodramatic, it is well played and the best feature of the present bill. The bill begins with an athletic feat by a man who can stand on his head and walk on his hands, and a woman who can stand on her head and walk on her hands. The act is a good one, and the company is well known.

THE SWEETHEARTS—The Sweethearts company present a good act in *Wireless* at the Orpheum this week. Although the sketch is melodramatic, it is well played and the best feature of the present bill. The bill begins with an athletic feat by a man who can stand on his head and walk on his hands, and a woman who can stand on her head and walk on her hands. The act is a good one, and the company is well known.

THE SWEETHEARTS—The Sweethearts company present a good act in *Wireless* at the Orpheum this week. Although the sketch is melodramatic, it is well played and the best feature of the present bill. The bill begins with an athletic feat by a man who can stand on his head and walk on his hands, and a woman who can stand on her head and walk on her hands. The act is a good one, and the company is well known.

THE SWEETHEARTS—The Sweethearts company present a good act in *Wireless* at the Orpheum this week. Although the sketch is melodramatic, it is well played and the best feature of the present bill. The bill begins with an athletic feat by a man who can stand on his head and walk on his hands, and a woman who can stand on her head and walk on her hands. The act is a good one, and the company is well known.

THE SWEETHEARTS—The Sweethearts company present a good act in *Wireless* at the Orpheum this week. Although the sketch is melodramatic, it is well played and the best feature of the present bill. The bill begins with an athletic feat by a man who can stand on his head and walk on his hands, and a woman who can stand on her head and walk on her hands. The act is a good one, and the company is well known.

THE SWEETHEARTS—The Sweethearts company present a good act in *Wireless* at the Orpheum this week. Although the sketch is melodramatic, it is well played and the best feature of the present bill. The bill begins with an athletic feat by a man who can stand on his head and walk on his hands, and a woman who can stand on her head and walk on her hands. The act is a good one, and the company is well known.

C. M. EMERY.

Elleford Co. (W. J. Elleford)—San Bernardino, March 19, and week.  
Central Comedy Co. (Brackett & Siebert)—Suisun, Feb. 26-28; Vacaville, March 1-3; Woodland, 4-6.

The Burgomaster (Wm. P. Cullen, mgr.)—Vancouver, B. C., March 1; Bellingham, Wash., 2; South Bend, 3; Centralia, 4; Salem, Ore., 5; Corvallis, 6; Eugene, 8; Grants Pass, 9; Medford, 10; Ashland, 11; Sacramento, Cal., 13; San Jose, 14; Santa Barbara, 16; San Diego, 19; Los Angeles, 21-27.

Sim Allen Writes: The Rosabele Leslie company opens a second summer engagement in Tucson the first week in April, and I want to get into touch with some good people.

Leslie King Writes: I signed with E. H. Sothorn the last night he was in Frisco. I play the actor and Fortinbrol in *Hamlet*, opening last Saturday in Seattle. Am to have a part in *Richard III* and *Richard Love-lace*, which Mr. Sothorn will revive in Chicago. We left Spokane for Salt Lake and then week stands East. In the spring we play New York, Baltimore, Washington, Philadelphia and Boston. This is a fine engagement and good money.







## A Midsummer Night's Dream Packs Ye Liberty in Oakland

Shakespeare's A Midsummer Night's Dream was chosen for the fourth and final week of the Hoteling engagement, and from the box-office standpoint it was the most successful of all the productions. The house has been packed at every performance, and the attendance seems to increase as the week progresses. The most striking feature of the production is the magnificent stage settings, which were complete in every detail. A prominent feature also was the fairy dances given by a bevy of children, under the special direction of Miss Helen Buttler. Taken all in all, the production is on a magnificent scale and much better than is usually seen at popular prices. Of the cast, Mr. Hoteling was probably the best, although the principal members of Bishop's company all showed up well. Robert Harrison was to have enacted the role of Demetrius, but was suddenly taken ill. With hardly any preparation whatever, Reed Clarke took up the part and gave a very satisfactory performance. E. L. Bennison, George Webster, George Friend and Isabelle Fletcher gave masterly interpretations. Milton Stallard, who is mainly responsible for the direction of the play, is deserving of the greatest of praise. The Prince of Liars is to follow. Jas. J. Jeffries

gave three performances at the Macdonough, 22-24, and played to very light business. The Babes in Toyland opened 25, and played to a packed house. The opera is one of Victor Herbert's late successes, and contains new and novel features. The staging is grand, the wit and comedy new and bright, and the chorus young and pretty. Capacity houses still continue at the Orpheum and this week's bill seems to strike the fancy of all. Seldom's statues still hold over and share the honors with the Royal Italian Quartette. The other numbers which seemed to please immensely are: Mr. Dick Crolous & Co., Leon T. Rogee, Farrel Taylor Company, Miss Helen Grantly, Mr. Johnny McVeigh, Byron & Langdon. The vaudeville houses seem to be holding their own and large audiences prevail; this is especially true of the Bell and the Novelty. Manager Bishop of Ye Liberty announces the engagement of Helen Lackaye, sister to Wilton Lackaye. Miss Lackaye, who has recently achieved much favorable comment as the Widow in The Heir to The Hoorah, will undoubtedly be a welcome acquisition to our stock company. Josef Lhevinne, the celebrated pianist, will give a concert at the Liberty March 12. David Bispham, the well known singer, is booked March 19.

LOUIS SCHEELINE

## Erroneous Report of Kendall Fellows' Death

Writing from San Antonio, Texas, Mrs. Georgina Kendall Fellows says she is glad to say the recent report published of the death of her son Kendall is erroneous. She writes: "I am only too glad to say that Kendall is improving all the while, and although not perfectly well, the doctors tell me his ultimate recovery is certain. Just now he is in the hands of an oculist and throat specialist who is considered the best here. He looks very well and hopes before long to be back on his beloved boards and facing the footlights so alluring to him."

## John R. Stirling Goes Into Hotel Business

John R. Stirling, past exalted ruler of the Detroit lodge of Elks, former secretary of the park commission and afterwards of the Citizens' railway, becomes proprietor of the Hotel Ste Claire, of Detroit, on May 1. The matter has been under consideration for some time and the deal was closed last Saturday, so Mr. Stirling

writes to the DRAMATIC REVIEW. Mr. Stirling succeeds William P. Beyer and Edgar O. Sutton. Mr. Beyer has managed the hotel since it opened 16 years ago and for the last seven years Mr. Sutton has been his associate in the business. The hotel has been a success under the Beyer & Sutton regime and enjoys a splendid reputation among the traveling public. Mr. Stirling has lived in Detroit all his life and is one of the most popular men in the city. He retired from the street railway company when it was sold to Tom L. Johnson and R. T. Wilson. For many years Mr. Stirling has been prominently identified with the theatrical business as manager and part proprietor of the Star, Teck and Academy theatres in Buffalo and with several road attractions, the principal of which is Rose Melville in Sis Hopkins, which still receives his personal attention. Mr. Stirling contemplates no changes in the policy of the hotel, which has been so generally satisfactory.

## New Theatre For Ocean Park

Ninety days is the time allotted for

the completion of the theatre building that is to be erected on Marine street and Ocean front, Ocean Park, near Los Angeles, by B. A. Wheelock. The contract has been awarded to J. W. Jacobs & Sons of Los Angeles. The structure, which is to be of two stories 84x50 feet, will cost \$13,000. The first floor will accommodate a theatre with cafe in the basement and office rooms in the second story.

## Central Comedy Company

Tedd Brackett and De Moine Seibert, owners of the Central Comedy Company, wish to correct the statement that has been circulated by one, George H. Edwards, to the effect that the Central Comedy Company had stranded and owed salaries. This

they positively wish to deny, as this company is one of the few that has weathered the storm and paid salaries, printing bill and all other expenses, and still has some money left. The Central Comedy Company is still out and is going to stay out, they write, and will on March 4 commence to play our return dates. The company is booked solid until next September.

Mrs. JAMES BROWN POTTER, according to a story just published, has definitely given up the stage and is now living with her daughter, Mrs. James Stillman, Jr., at the latter's residence in New York. According to the same story, Mrs. James Stillman, Sr., is now on most cordial terms with the former actress, and is preparing to pave for her a re-entry into New York society. Mrs. Potter's recent vaudeville venture under the direction of William Morris was a frost.



JEAN HATHAWAY  
Prima Donna



LEW DUNBAR  
German Comedian

## Allen Curtis Comedy Company

WM. GRAYSON STELLMAN  
(Grayson Foreigner)  
Musical Director



WINIFRED GREEN  
The Dainty Little Soubrette



ARTHUR CLAMAGE  
Comedian



CHAS. A. FIGG  
Light Comedian

## Gayety Theatre, San Francisco

## Wanted to Hear From EXPERIENCED STOCK PEOPLE for ROSABELE LESLIE COMPANY

For Permanent Stock at Tucson, Ariz., opening our second season there, April 3d. Can offer A-1 Sister Team, who can change frequently and play small parts, several weeks. Also place man for Juveniles and Gen. Bus., with strong specialties; Scenic Artist, who can play parts. Send photos and tell all first letter. Always pleased to hear from capable people.

VAUDEVILLE ACTS EN ROUTE EAST.—WRITE

SIM ALLEN, Manager

Feb. 22-24, Waurika, Okl.; 25-27, Seymour, Tex.; Mar. 1-3, Abilene, Tex.; 4-6, Merkel, Tex.

OR. CARE CITIZEN'S TRANSFER, TUCSON, ARIZ.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



THE SAN FRANCISCO  
**Dramatic Review**  
Music and Drama  
CHAS. H. FARRELL, Publisher  
Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van  
Ness, 1142  
Van Ness  
Avenue  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

**Lee Millar**

Among the very capable young actors that are playing at the Valencia Theatre is Lee Millar, who is appearing for the first time in his home town. Since his first essay at acting, some four years ago, Mr. Millar has been very successful in the East, where for one season he was featured with the Robert Downing company. Last season Mr. Millar was leading juvenile in The Kerry Gow company and made a decidedly good impression wherever the company played. For a while he played the leading juvenile in the Quincy Adams Sawyer company and left that engagement to return home on a visit to his folks. Since his engagement opened with the Valencia stock, he has demonstrated that he is possessed of unusual cleverness and has a forceful quality in his work that is under excellent control. Possessed of a tall, handsome appearance and a splendid voice he is unusually well equipped for leading juvenile parts. He has an excellent future and it will not be long before he will be heard of in leading business.

**Hammerstein May Bring  
His High-Priced Warblers Here**

The Valencia Theatre management has been in communication with Oscar Hammerstein for several weeks, and, in the event of that impresario bringing his grand opera company to the Coast in April, the organization will be heard in that commodious playhouse. During the operatic season the Valencia stock company would be sent on a brief tour in the repertoire of the best plays which they have been giving this season.

**Personals**

HAROLD PERCY HILL is once more on the Coast ahead of The Burgomaster.

FRANK C. EGAN of Seattle, who runs a school of acting there, was a recent visitor to Los Angeles with the idea of opening a school of acting in that city.

JIMMY HORNE is an affable addition to Manager Harry Bishop's box-office staff in Oakland. Jimmy is one of the cleverest ticket sellers the Coast has developed.

DR. L. MORTIMER SLOCUM, veteran humorist and actor-manager, who went to Washington in the territorial days of 1879 with Westman's Equestrian and Eastman's Equine Paradox, a tent show owned by Jim Hughes, a pioneer stage driver and temperance lecturer of California, is an invalid at the Paxton Hotel in Seattle, because of injuries sustained in falling in a trolley car.

**Eugene Spofford Offers  
Some Good Suggestions  
in Routeing a Show**

SAN FRANCISCO, Feb. 10.

EDITOR SAN FRANCISCO DRAMATIC REVIEW—Dear Sir: Having only recently played the territory from San Francisco to Arizona, New Mexico, Colorado, Utah and Idaho, twice this past season with some success, it has occurred to me that either route of the two submitted would be of some benefit to the readers of your valuable paper, especially to managers and agents of the smaller companies. Such being the case, I submit the routes for your approval. I wish to state while some of the jumps seem large, especially through Arizona, I found every town I played a winner. Business was good in every town played in Arizona and New Mexico. Shows are very scarce all through that part of the country and the people are out to welcome you. The local railroad rate through Arizona and New Mexico is 4 cents per mile; still, it pays to play it with a small company of eight or ten people. In Utah, there are round-trip rates whereby a company can play the branch lines at a rate of less than 2 cents per mile. In Idaho and Utah the railroads make a party rate of 2 cents; in Nevada, 2½ cents per mile. The only rate in New Mexico outside of the regular 4-cent rate is given by the El Paso and Southeastern Railroad (2 cents) going from French, N. M., to Dawson, N. M. While on the subject, allow me to say, Dawson, N. M., is what is called a one-man town; in fact, it is controlled by one man. It is a coal mining town, with the largest coke output in the West. The town has a population of 8,000, with an opera house that cost \$60,000, opened last December, and managed as are the other vast enterprises in this astonishing place. The pay-roll is \$250,000 a month. There is only one store and one hotel in town, and, I must say, the finest lot of people I have run across in many a day. Trusting this will be of some interest to your many readers, I am, respectfully yours,

EUGENE SPOFFORD.

Towns marked (S) play Sundays.  
All have electric lights except those marked X.

	Capacity
Janestown, Cal. (S).....	500
Angels, Cal. (S), rent.....	500
Tuolumne, Cal. (S), rent.....	600
Sonora, Cal. (S).....	500
Oakdale, Cal., rent.....	400
Tracy, Cal., rent.....	500
Newman, Cal.....	400
Los Banos, Cal.....	400
Dos Palos, Cal.....	400
Selma, Cal.....	700
Lemoore, Cal. (S).....	450
Coalinga, Cal.....	600
Visalia, Cal.....	600
Exeter, Cal. (S).....	500
Porterville, Cal.....	400
Bakersfield, Cal.....	400
Temehup, Cal. (S), rent X.....	400
Barstow, Cal. (S), X.....	350
Needles, Cal. (S).....	700
Kingman, Ariz., X.....	500
Williams, Ariz.....	100
Winslow, Ariz.....	700
Gallup, N. M. (S).....	650
Gibson, N. M. (S).....	400
Albuquerque, N. M.....	1,400
Santa Fe, N. M., new.....	600
Las Vegas, N. M.....	600
Dawson, N. M. (S), new.....	900
Raton, N. M., new.....	900
Trinidad, Colo. (S), new.....	1,800
Walsenburg, Colo.....	500
Alamosa, Colo., X.....	350
Sabla, Colo.....	650
Leadville, Colo. (S).....	900
Glenwood Springs, Colo.....	450
Aspen, Colo.....	700
Grand Junction, Colo. (S).....	900
Green River, Utah.....	600
Castle Gate, Utah.....	400
Mt. Pleasant, Utah.....	1,000
Ephraim, Utah.....	500
Gunnison, Utah, X.....	450
Richfield, Utah.....	700
Mante, Utah.....	700
Morani, Utah, X.....	450
Fountain Green, Utah, X.....	400
Nephi, Utah.....	600
Scott's City, Utah.....	600
Hammoth, Utah (S).....	1,000
Eureka, Utah.....	1,000

Grantsville, Utah.....	1,000
Tropic, Utah.....	700
Almo, Utah (S).....	700
Lodi, Utah.....	600
Pleasant Grove, Utah.....	600
American Fork, Utah.....	600
Payson, Utah.....	750
Spanish Fork, Utah, X.....	400
Springville, Utah.....	400
Provo, Utah.....	900
Heber, Utah.....	600
Park City, Utah.....	900
Bingham Canyon, Utah (S).....	900
Bountiful, Utah.....	700
Kaysville, Utah.....	550
Ogden, Utah (S).....	1,800
Preston, Idaho.....	900
Richmond, Utah.....	500
Smithfield, Utah.....	500
Logan, Utah.....	800
Malad City, Idaho.....	900
Brigham, Utah.....	800
Wells, Nev. (S), X.....	400
Elko, Nev. (S).....	1,000
Winnemucca, Nev. (S).....	1,000
Lovelock, Nev. (S), X.....	450
Fallon, Nev. (S), X.....	500
Rawhide, Nev. (S), X.....	1,000
Mina, Nev., rent, X.....	450
Bishop, Nev., X.....	650
Goldfield, Nev.....	1,200
Tonopah, Nev.....	1,000
Reno, Nev.....	800
Carson City, Nev.....	750
Virginia City, Nev.....	650
Truckee, Cal.....	450
Grass Valley, Cal.....	800
Nevada City, Cal.....	750
Yuba City, Cal.....	800
Roseville, Cal.....	600

A good side trip can be taken from Brigham, Utah, as follows:

	Capacity
Brigham, Utah.....	800
McAmmon, Idaho, X.....	450
Twin Falls, Idaho.....	700
American Falls, Idaho, X.....	550
Blackfoot, Idaho.....	800
Idaho Falls, Idaho.....	600
St. Anthony, Idaho.....	700
Sugar City, Idaho.....	650
Rexburg, Idaho, X.....	600
Rigby, Idaho, X.....	500
Pocatello, Idaho.....	1,000
Soda Springs, Idaho, X.....	500
Montpelier, Idaho.....	600
Kemmerer, Wyo. (S).....	600
Diamondville, Wyo., X.....	500
Rock Springs, Wyo. (S).....	900
Green River, Wyo.....	400
Evanston, Wyo.....	700
Morgan, Utah.....	600
Ogden, Utah (S).....	1,800

**AMERICAN THEATRE**

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT  
One Week, Commencing Sunday Matinee,  
Feb. 28, the Gorgeous Musical  
EXTRA-VA-GANZA

**Babes In Toyland**

Music by Victor Herbert. Book and Lyrics  
by Glen MacDonough.  
Staged by Julian Mitchell

Prices—Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

Next **MARRYING MARY**

**Gayety Theatre**

THE HOUSE OF MIRTH  
Corner Steiner and O'Farrell Streets  
GEO. CLAYTON, Manager

Next Week

**Allen Curtis  
Musical Comedy Co.**

**The Follies of 1909**

And Four Big Vaudeville acts  
Matinees daily at 2:45. Evenings at 7:45  
and 9:30. Reserved seats can be secured  
a week in advance.

**AMATEUR NIGHT**

A Golden Opportunity to Enter the Profession. A portion of all future Friday nights will be devoted to the Amateurs. Stage aspirants will be supplied with lucrative engagements. Boisterous or unseemly conduct will not be permitted by the auditors. Place your application with the management.

**New Alcazar Theatre**  
Tel. West 6036

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, March 1st, Starts the Third  
Week of

**The  
Rose of the Rancho**

By David Belasco and Richard Walton Tully

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

**ORPHEUM**

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

**ARTISTIC VAUDEVILLE**

FOY AND CLARK, in The Spring of Youth;  
BOWERS, WALTER AND CROOKER, The  
Three Rubes; AGNES MAHE, the American  
Tommy Atkins; CONNELLY AND WEBB;  
DICK CROLIUS AND COMPANY; LLOYD  
SCOTT'S ILLUSTRATED TRAVEL TALK  
ON EGYPT; FRANK NELSON AND COM-  
PANY; GOLDSMITH AND HOPPE. Last  
Week JWAN TSCHERNOFF'S UNIQUE  
CIRCUS TROUPE.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.  
MATINEE PRICES—25c, 50c, 75c, 1.00  
(Sundays and  
Holidays), 10c, 25c, 50c  
Phone West 6000

**Princess Theatre**

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Positively Last Week  
**KOLB & DILL**  
By General Request  
**PLAYING THE PONIES**

Beginning Next Monday Night  
Opening of the Musical Comedy Season  
The New York Casino Success

**The Rounders**

With May Boley, Frank Moulan, Helen Dar-  
ling, Zoe Barnett, Ethel Du Pre Houston,  
Fred Moore, Jas. F. Stevens, Budd Ross,  
Bert Phoenix. SEATS NOW ON SALE.

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

**GO-OF COURSE YOU'LL GO TO THE  
Valencia Theatre**

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City  
Sunday Afternoon and Evening, Last  
Times of  
**SECRET SERVICE**

Commencing Monday Evening, March 1,  
Elaborate Production of

**The Fatal Card**

A Comedy-Melodrama by Haddon Chambers  
and E. C. Stephenson  
Cast to the Full Strength of the Valencia  
Stock Company

Regular Matinees, Wednesday, Saturday  
and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.  
Seats for sale for all performances at  
the Emporium.  
Underline 1— **UNDER THE RED ROBE**

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET  
1885

**THE  
FRANCIS-  
VALENTINE  
CO. (Reche & Mosher)**

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

**PHONE-MARKET 2114**

**Show  
Printers**



## Van Ness Theatre

The Red Mill, with a record of a splendid metropolitan run and a clever and entertaining book as an added excellence, comes to us this week with another to follow. The idea seized upon by the authors is splendidly worked out and there is plenty of comedy. The music is in Victor Herbert's best vein and is a tremendously strong feature of the show. The company is large and well directed and enthusiastic audiences have witnessed it during the week. Walter S. Wills and Neill McNeil played the parts of the two Americans stranded in Holland and they dance and cavort around and invest the characters with plenty of humor. Milton Dawson, with a good German accent, plays the innkeeper and is one of the best members of the company. His daughter is played by Anne McNabb and she is a sprightly, pretty and clever young soubrette. Marguerite Fry, one of Seattle's fair and loyal daughters, is cast for Gretchen, the Burgomaster's daughter, whom she makes attractive. She displays the singing voice of the company. Sadie Kirby was vivaciously effective as the Burgomaster's sister. The Burgomaster himself was played by W. H. Brown, who was big enough for the most impressive Burgomaster. He had a big, rolling bass voice that went very well with the part. Otherwise he didn't try to characterize the part. The Dutch Kiddies made a hit with their specialties and the several parodies and topical songs were well executed. The Red Mill is a novelty and is picturesque in the extreme.

## Princess Theatre

Crowded houses every night is the rule at the Princess this week. Playing the Ponies, which is one of Kolb and Dill's best shows, is responsible for part of the house, while the remainder of the big audience come to see the comedians for the last time—for a little while anyhow. At popular request, Playing the Ponies was reproduced for the farewell week, and, notwithstanding that the show had a long run not long ago, it is received with enthusiasm by the audience. Of course, it is unnecessary to state that Kolb and Dill as Pickus and Pluckus are the same as ever and keep the audience in convulsions of laughter for the greater part of the show. Albert Duncan, as Bud, the jockey, comes in for a good share of applause, as does Adela Rafter and Percy Bronson. The remainder of the cast contains Charles Swickard, Sidney de Grey, George Wright, Harris McGuire, Tom Clarke, Hazel Boyne and Blossom Seelye. Next week the Princess will present The Rounders, an Eastern production, with May Boley, Bud Ross, Frank Moulán, Fred Mace and what is practically an all-star cast in a play that is expected to make a sensational hit.

## American Theatre

Mrs. Wiggs of the Cabbage Patch is one of the best of theatrical attractions—both from the standpoint of the audience and the manager. How do we know? By the business it attracts. The American has been doing a tremendous business all week, and considering this is the third visit of the play, the result is something that proves the unusual value of the play.

A new Mrs. Wiggs is seen this time. She is Blanche Chapman, who scores seemingly as strongly as did her predecessor. Lottie Alter is seen again as Lovey Mary and Helen Lowell repeats her former triumph as Miss Hazy. Florence Busby is a very pretty and charming Lucy. Helen Raymond is just right as Mrs. Eichorn and Katherine Belknap is about the biggest ever as Mrs. Schultz. Georgie Hayes is very pleasing as Asia and Argyll Campbell leaves a fine impression by his sympathetic and natural portrayal of Billy. John Webber is Mr. Stubbins, and he gives him very entertaining characteristics. J. W. Smiley is Mr. Wiggs and Harry L. Fraser is a manly and handsome young Mr. Bobbs. Eugene Shakespeare is Chris Hazy and stumps around with pleasing effect. Harry Bradley changes his clothes from the matrimonial agent in the first act to the deputy sheriff in a later part of the play. He is distinctively good in the two very opposite characters. These are the chief members of the cast and they preserve the quaint philosophy, the kindly humor and the natural charm of the play with great success and with an ease that comes from long contact, for this is the company that has just returned from a visit and a most successful one, to Australia.

## Valencia Theatre

Secret Service is one of the standards of American plays. In constructive quality, in acting possibilities and in story it is really surpassed by none and equalled by very, very few. It is one of the triumphs of William Gillette's skill and will long be a popular offering. Through the illness of Blanche Stoddard, the management are given the opportunity to introduce Justina Wayne in the leading female part of Edith Varney. Miss Wayne, fresh from the triumphs of an Australian trip in The Prince Chap, has been seen but infrequently in her home city since she acquired a name and position in the East. Although playing a part that required no great tax on her abilities, Miss Wayne showed a beautiful, attractive personality and a splendid method, with a hint of power should the occasion demand it. Beatrice Nichols was a dimpled, piquant personality as Caroline Mitford and if ever a more charming young woman ever played the part in San Francisco we do not recall her. Grace Travers was pleasing as Mrs. Varney. A hit of impressive proportions was made by Lillian Andrews in the guise of the old colored mammy. In make-up, in voice and intonation and in the illusion created, Miss Andrews came near presenting a perfect portraiture. Mace Greenleaf had the exacting part of Captain Thorne of the Secret Service. This is one of the most effective parts ever written and must be played with the greatest intensity and repression, and it takes an artistry as well as a personality to achieve this. Mr. Greenleaf was handsome and manly, and never overdid the part—but there was lacking something of the intense and expectant atmosphere demanded by the character. Reginald Travers made up the part of Gen. Randolph very well, and, aside from a little too explosiveness, was good in his depiction of the character. Gerald Harcourt was excellently cast as Wilfred Varney and brought out with fine effect the dis-

play of youthful fire and heroism with which the part is so plentifully endowed. Charles Dow Clarke deserves all kinds of complimentary notices for his beautiful portrayal of the old Southern darkey. Robert Homans played Benton Arrlesford, of the Southern War Department. Mr. Homans gave a powerful impersonation, but he was too studied in his deliberateness. Thomas McLarnie as Henry Dumont; Thomas Lowell, as the second operator; Wm. Wolbert, George Baldwin and Lee Millar gave also good support in small parts. The scenery was in most excellent taste, and the details of the performance were perhaps brought out with more natural and intelligent effect than ever before in a local stock production. The orchestra music was made notable this week by the introduction of a piano solo, extremely well rendered. Director Heller has a wonderful faculty in getting together unusually fine musical programmes.

## Alcazar Theatre

The Rose of the Rancho still continues as a magnet of tremendous power and there seems to be no diminution of interest in this surpassingly beautiful production. Bessie Barriscale, Bertram Lytell, Herbert Farjeon, Bert Wesner and Will Walling continue their highly artistic portrayals and the exquisite music of the play is brought out with particular charm under the direction of Edward Lada, who has one of the most flexible and responsive groups of musicians ever organized. When the run of the play is over, The Darling of the Gods will be offered for an indefinite period.

## Malan, Magrath and Wood Lease 16th St. Theatre

Malan and Magrath, the comedians and producers, and Harry Wood, a wealthy mining man, have leased the Sixteenth Street Theatre and will open it on Monday, March 8th, with a stock company, playing dramas, comedies and vaudeville, in conjunction with moving pictures, giving a Saturday and Sunday matinee and two shows each night. With their reputations as producers and their conceded ability, Malan and Magrath ought to make a winner out of this handsome, cozy little theatre.

THE once brilliant, vivacious, magnetic but erratic Victory Bateman is almost down and out. She is singing songs in a New York five-cent picture house.

## Correspondence

**Laramie, Wyo., Feb. 22.**—Nothing doing at opera house the past week. Nothing in sight for near future. Another picture show opens tonight, making three here.

**San Diego.**—Garrick (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—Feb. 20-21, The Master Power pleased two fair-sized audiences; 28, Florence Gear in Marrying Mary; March 1-2, Girls; 5-6, The Gingerbread Man. W. B. Gross (King Edward) of Shore Acres fame, and now assistant manager of the Garrick, has entered politics in this city. He is a candidate for a member of the City Board of Education, and it is a pretty assured fact that he will be elected, as Mr. Gross has a large following of friends here. Pickwick (Scott A. Palmer, mgr.)—Week Feb. 22, the Armstrong Musical Comedy Company in A Scotch Highball. The piece is a bunch of nonsense intermingled with

good musical numbers and has little or no plot, but seems to be just about what the public likes, as the house has practically been sold out at every performance. The comedy is handled by Edward Armstrong and Barney Williams, and they do very well. The rest of the company is composed of Arthur Don, Aubrey Carr, Ethel Davis, Libby Blondell and Inez Bayard, and nine pretty chorus girls. Next week, the same company in The Merry Widow's Return. Queen (Swarts & Urban, mgrs.)—Week Feb. 22, Sullivan & Considine vaudeville. Holmes and Holliston in merry little skit, Looking for Betsy; The Mizunos, Japanese acrobats; John J. Birch, the man with the hats; Rosa Roma, violin virtuoso; The Wests, in German dialect songs and dances; Lillian Gardner, soubrette. Latest moving pictures conclude a very good show. Capacity business. Empire (W. W. Bosley, mgr.)—Vaudeville, moving pictures and illustrated songs; good business. Bijou—The Camera-phone; good business. Grand, Gaiety and Union offer moving pictures and illustrated songs to good business.

**C. E. LUNDQUIST.**  
**San Bernardino, Feb. 22.**—At the Opera House, 17, The Red Mill was presented to a full house; the music is tuneful and the cast good. 18, The Master Power, spoken of as the most powerful drama ever written, to a fair house; the cast is excellent, notably Hazel Buckham as Grace Claire, the Southern maid; Clara Williams, as Dole, the octoroon, and Monroe Saulsbury, as Saul Carleton, the negro State representative. Prosy argument and theorizing, attempting to be counterbalanced by inconsequential byplay, are too much in evidence in the first part of the production; the sudden death of an invalid mother, the outrage of a daughter by a colored fiend, the lynching of the culprit, and the suicide of his victim immediately before the drop of the curtain, are intensely dramatic, realistic and harrowing; these nerve-racking incidents are literally fired at the audience with cannon-ball directness, leaving them in a state bordering on nervous prostration. It is seriously doubtful whether the play in its present shape will be acceptable to the public, but with judicious pruning and changes presents the possibility of a powerful drama. 19, Clyde Fitch's delightful comedy, Girls, was witnessed by a fair house; 20, Florence Gear in Marrying Mary showed to a poor house, due to the rain, but those present enjoyed a rare treat. March 1, The Gingerbread Man; 6, Shore Acres; 15, week, Ellefrod company; 19, The Right of Way; 29, Lillian Russell; April 21, Mme. Nazimova.

**J. E. RICH.**  
**San Jose, Feb. 22.**—The show business in our combination house is looking up. The Red Mill played last week to about \$1,100, and pleased very much. This week we are to have Babes in Toyland on the 24th. At the Jose, Manager Beroyovich has: Thaler's Dog and Pony Circus; Mason, Wilbur and Jordan, comedy acrobats; Trixedia and Robinson, character singers; Kingsbery and Munson, dramatic sketch; Ross and Adams, German Comedians, and Fred Lancaster, in illustrated songs.

**Chico, Cal., Feb. 24.**—A fair-sized audience filled with the typical college spirit greeted the University of California Glee Club when it appeared at the Majestic, Saturday night, Feb. 20. The programme was well rendered and seemed to more than fill expectations. The musical comedy, A Stubborn Cinderella, appearing Tuesday night, 23, proved an attraction far above the ordinary, and time and again the players were forced to tarry with their lines until the big audience had relieved itself of a prolonged applause. Mr. Mason, in the comedy role, dished out a line of his own which was novel and refreshing, and his reputation was fully sustained. In points of costume and comeliness, the chorus was superior, the best possible singing having apparently been sacrificed to this end. Grace Edmund as prima donna gave an excellent accounting, however. At the Gem, Miss Rose Stevens, vocalist, is the special attraction this week, and box office receipts prove that her performance is very creditable.

**C. H. CHACE.**  
**Marysville, Feb. 24.**—On February 19th, Mrs. Wiggs of the Cabbage Patch played to a capacity house and one of the most appreciative audiences of this season. Every member of the cast was a real artist in his lines. On February 23d, the Native Daughters of the Golden West gave a minstrel show under the direction of Katherine Page. The house was packed to the utmost and was quite a treat to the audience, as, instead of expecting to see a real amateur show, most of the numbers on the programme seemed more like professionals. We think Marysville Parlor, No. 162, N. D. G. W., should repeat this performance in the near future, when they can be assured of an overflowing house.

**Eureka, Feb. 20.**—Margarita Theatre (Girton & Shaw, mgrs.)—The Girton stock has presented The Rose of the Rancho under the name of The Song of the Tuberose, the first four nights this week. It was put on in very satisfactory manner. The latter part of the week the farce-comedy, It Was All a Mistake. This is our old-time friend, The Strange Adventures of Miss Brown. Tomorrow afternoon the exciting melodrama, The Slide for Life. Empire Theatre (Van Sant, mgr.)—Moving pictures and vaudeville to good business. Manager Van Sant is in trouble with the United States courts over infringement of the copyright law, and is being sued by Arthur Aiston for \$350 damages for producing a copyrighted play at his theatre here without permission and paying the necessary royalty. This is the play known as Tennessee's Partner, which is owned by Aiston, but was produced here at the Empire Theatre during the engagement of the Max Steinel company, when Manager Van Sant switched over from moving pictures to the drama at his house. The papers from the District Court were sent here the early part of this month and were served on him by Deputy United States Marshal Prentice, Ingomar Theatre—On March 5-6 the Elks' Minstrel Carnival, benefit for the new Elks' Hall.



## Vaudeville

### John P. Bogardus Is Dead

This will be sad news to thousands of professionals who knew this veteran of the show world in this city for the last fifty years. His death removes from our midst a most picturesque personality who had many friends and no enemies. He was a gentleman always—kindly and charitably disposed toward all and for over sixty years he had been an influential and respected citizen of this State. For over fifty years of that time he had been actively associated with the theatrical business as the editor of *The Figaro*. After the fire Mr. Bogardus became vaudeville editor of *THE DRAMATIC REVIEW*. He was particularly suited for this work as his acquaintance in the vaudeville field was extensive and his judgment ripe and discriminating. We feel the loss of this old comrade keenly as a personal one. We knew of his illness for the past three weeks, but hoping that warmth and sunshine would restore him to his usual persistent activity, we were unprepared for his death last Wednesday. Mr. Bogardus leaves a widow and two daughters, Louise Bogardus and Mrs. C. B. Brier of Sacramento. The immediate cause of his death was enlargement of the liver, but this was aggravated by weakness, the result of old age. He was 82 years old at the time of his death. The funeral took place Friday under the auspices of the Society of California Pioneers.

### The Orpheum

An intensely interesting bill is attracting the customary large Orpheum business this week. Opening the program is the act of the Amoras Sisters held over from last week. The sisters are clever tumblers. Imro Fox, whom we recall from our boyhood days, is still one of the most entertaining of magicians. His talk is not the least interesting part of his work. A strong local flavor is added to the show by the appearance of the Knickerbocker Quartet, an organization held in high repute here. Of course they met with a great reception and their singing seemed to be just what was wanted. Frank Nelson and company presented the playlet, *Thirty Dollars*, one of the many sketches that has for its chief interest the doings of touts and the winnings of large sums of money and the resultant happiness, etc. None of the plays of this character have approached in interest or value that sketch of Wm. Courtleigh's called *Peaches*, which has evidently been the inspiration of most of them. Tony Wilson and Mlle. Heloise have a splendid bounding net act. Miss Heloise is particularly good as a tumbler and her comedy antics are enjoyable. Soldier Tom Wilson and his company repeat their success of last week with *The Sound of the*

Gong. The act shows a very realistic prize fight. Goldsmith & Hoppe have a good comedy musical act. The one who does the Hebrew has a good dialect and a real sense of comedy. The star feature of the bill is Tschernoff's dog and pony circus, not to forget the pigeons. Herr Tschernoff has trained his little animals to a high degree of efficiency and the beauty of his actors and the intelligence exhibited in their work gives an unusual value to the act. The little black pony, in particular, did his work with a colossal understanding. The usual moving picture selection, which concluded the show, was entertaining.

### Pantages-Empire

A first-class show has been playing to crowded houses all week at the Empire. The Piccolo Midgets with their clever acrobatic feats and comedy work receive a generous share of applause. Walter H. Bedell and his company present a rural dramatic sketch, entitled *Uncle David*, and make good. Manning and Ford, up-to-date singers and dancers, do some first-class work. The comedy skit, *O'Brien from Galway*, by Earl and Bartlett, is full of new jokes. The Verdi Musical Four entertain with some difficult musical numbers. The *Salome Dance*, as an added feature, wins applause. A fine assortment of moving pictures is an enjoyable part of the program. Next week the bill will contain *The Three Dumonds*, Italian street singers; *Golden Gate Quintet*, singers and dancers; *Thos. J. Keough and company* in a comedy playlet, entitled *The Ward Heeler*; *Goff Phillips*, the real funny minstrel fellow; *Prof. Brown and his troupe* of trained dogs; the *Raymond Duo*, slackwire artists, and a change of motion pictures will complete the bill.

### The Wigwam

A varied program is on tap at the Wigwam in the Mission this week, and good crowds have been enjoying it at every performance. Halliday and Curley present the military travesty, *The Battle of Too Soon*. Although this sketch has been seen in this city a number of times it never fails to draw a big bundle of laughs from the audience. The acrobatic end of the program is taken care of by Caron and Herbert, and their turn is first-class. Rentfrow and Jansen present a comedy sketch, *The Second Mr. Fiddle*, in which a dummy plays an important part. Chas. Williams, a ventriloquist, does not present anything new or novel, but his work is high class. James and Kitty Brady, the singing and talking comedians, merit their popularity. Earl Girdeller and company present a new Eastern dog act which is novel and entertaining. Connolly, Wenrich and Connolly, billed in a melange of mirth and melody, create a good deal of fun. Kresko and Fox, the prattling pals, and motion pictures complete the excellent bill. The bill next week will include the *Two Les Theodores*; *Watson and Little*; *Harry and Alice Carver*; *Cotter and Boulden*; *The Musical Brandons*; *The Baker Troupe*; *Thalero's dog and pony circus*; and *Ross and Adams*.

ORRAL HUMPHREY is spending a few days in Fresno, en route to Los Angeles.

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 15c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

COR. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in *A Girl of the West*, by H. D. Cottrell

## The National

Manager Grauman of the National has a bill this week that pleases all classes of patrons at the popular Steiner street house. The three Van Diemens, aerial gymnasts, are one of the shining lights on the program. They execute movements of various dancers while hanging by the teeth to a wheel in mid air. Lewis McCord and his company present the ever popular sketch, *Her Last Rehearsal*. Although this playlet has been seen in this city twice before over the Orpheum circuit, it never fails to make a hit. Carlyle Moore and company present *The Man's the Thing*. The sketch gives a glimpse of life in England during the sixteenth century with a realistic duel scene. Luken's ponies in their wonderful animal act delight the children as well as the grown-ups. The Florenz Family of acrobats do a number of difficult feats. Zenith Keith, the dainty soubrette, is well received with her dancing and songs. James Polk certainly makes the banjo talk during his turn on the stage. Sylvester Strong, a coon shouter, and Marjory Barrett, a soubrette, complete the bill. The following will appear next week: *Kirsten Marietta troupe*; *Luken's lions*; *Deaves' manikins*; *Newhoff and Phelps*; *Art Adair*; and *Joe Edmonds*.

## Vaudeville Notes

The Central has reopened after a close of a couple of weeks, and a first-class bill is offered. Harry Bernard and his Musical Merry Makers

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7110. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

present *The New Judge* and are the feature of the programme. The company includes Jas. McGrath, Billy Jones, H. L. Rattenberry and Mrs. Harry Bernard, together with a Beauty Chorus and Pony Ballet. Others on the programme this week are Betty Schultz, the violinist; *The O'Malleys* in a clever dancing and singing act; *Richter and Test*, the odd comedians, and *Rose Hill*, a vocalist. Next week the following will be presented:

The Washington Square Theatre is the latest to fall into line and play moving pictures instead of vaudeville. The change, which takes place next Monday, tells its own story. The vaudeville bill this week consists of *Jarvis and Martin*; *The Bernsteins*; *Flood and Hayes*, and *Kittie Kelly*.

Clarence I. Norris, late of *Norris & Rowe's Circus*, takes out a dog and pony show in about six weeks. This will be a two-act show.

Will H. Armstrong, who, with his wife, Magdalene Holly, are so popular and successful as leading features at the Unique Theatre in Los Angeles, are not connected with any other team of a similar name. They have connection with the Armstrong Musical Comedy Co.



## Vaudeville Notes

F. M. Clark of Cincinnati has secured a lease on Byde-a-Wyle Theatre, Long Beach, and will open it March 1 as a vaudeville house, using the Sullivan-Considine attractions.

News comes from San Jose that Emma Schell, who, with her husband, has exhibited two trained lions all over the world, has filed in Judge Richard's department of the Superior Court a suit for divorce, alleging that her husband has habitually practiced against her extreme cruelty and that last Tuesday night he drove her from their home on Moorpark avenue, locked her from the house, and forced her to stand for hours in the cold and rain in her scanty night clothing. The Court granted a temporary restraining order prohibiting the husband from disposing of the Moorpark avenue property, which they acquired a few months ago, while here on a trip exhibiting their lions. Mrs. Schell also demands all the property be given to her; that she be granted \$250 per month alimony, and that \$500 attorney's fees.

Humane Officer Reynolds on Feb. 22 ordered the discontinuance of the juvenile act given at the Orpheum Theatre, Los Angeles, by Freddie and Adele Astaire, the children being under the legal age in California. "The boy and girl," said Mrs. Astaire, "have been permitted to play in every other city, even in Oakland, where the same law is in operation. They are being educated for the stage and have their regular schooling in the ordinary English branches besides. Freddie is 13 and Adele is 11. But there seems to be no appeal, and the act had to close." Manager Clarence Drown secured Helen Goff to take the place of the children's act.

## Jack Sutton's Van Die-mans

\*This week at the National Theatre is the original Revolving Teeth act, and was seen at the Chutes in 1902, under the Orpheum management, booked by Archie Levy. Since that time several similar acts have sprung up, all claiming originality. Mr. Sutton is an old-timer in San Francisco. He was stage manager at the Orpheum back in 1888, and was also introduced in the Wild West show at Woodward Garden and Central Park. Since that time, he has visited Australia and many parts of the world—and says Howdy to all old-timers whom he may not meet while here.

## Marian Murray Captures Millionaire's Son

Marian Murray, who impersonates the Gibson Girl in the sister act of the Murray Sisters, now playing the Orpheum time, has announced her engagement to Joseph Ghirardelli, son of the millionaire chocolate manufacturer of San Francisco. It is said that she had set March 10 as the date for their wedding, but in Los Angeles this week Miss Murray declared that she had not set a date for the ceremony. Miss Murray explained that as she is under contract for two years with a theatrical company she did not expect to wed soon. Mrs. J. L. Ghirardelli, mother of the pros-

pective bridegroom, who is in Los Angeles on a visit, said Monday night: "I am sure there must be some mistake. It has been our understanding that the wedding is not to take place for perhaps a year. Miss Murray intends to go to her home in Chicago as soon as she finishes her engagement in Los Angeles, and it will be June at least before she returns to California. The wedding is not to take place until some time after her arrival here. There has been on opposition of any character to the proposed marriage. I am quite satisfied with my son's choice of a wife."

## Bookings

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of February 28, 1909:

PANTAGES-EMPIRE, San Francisco—Three Dumonds, Italian Street Singers; Golden Gate Quintette, Singers and Dancers; Thos. J. Keogh and company, comedy playlet, The Ward Heeler; Goff Phillips, The Real Funny Minstrel Fellow; Prof. Brown and his Troupe of Trained Dogs; The Raymond Duo; Slack Wire Artists. WIGWAM, San Francisco—Thalero's Dog and Pony Circus; Roos and Adams. PANTAGES, Sacramento—Piccolo Midgets; Verdi Musical Four; Walter H. Bedell and company; Manning and Ford; Earl and Bartlett. THEATRE JOSE, San Jose—Barnold's Dog and Monkey Circus; Clara Dagneau and Dancing Boys; Fay Caranza; John W. Hefferson and company; Irving Jones. NOVELTY, Oakland—Flood and Hayes; J. Bernard Dyllin; Juggling Thorns. FOREST, Stockton—Kohler Grand Opera Trio; Stubblefield Trio; Knox Bros. and Helene; Trixeda and Robinson. EMPIRE, Los Angeles—Leonard Kane; Kelly and Davis; Betty Scholtz. GRAND, San Diego—Thomas and Payne; Grace Sisters. THALIA MUSIC HALL—King, Stone and Feeley; The Bellefontes; Prof. Fait and company. GRAND, Reno—Three Sisters Bichele; Chas. J. LaMoin and company; Maybelle Williams; Ada Bowman; Booth-Gordon Trio. COLORADO—Burton and Brooks; Brandin and Wilson; Johnson Students; Mabel Pierce.

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole Booking Agent, for week of Feb. 28, 1909:

GRAND, Sacto.—Callan & Smith; Country Choir; Bettina Bruce and company; Ralph Johnstone and Assistant; Alice Lewis. NATIONAL, San Francisco—Kirsten Marietta Troupe; Luken's Lions; Deaves Manikins; Newhoff and Phelps; Art Adair; Joe Edmonds. BELL, Oakland—Luken's Bears; Van Deimans; Lewis McCord and company; Carlyle Moore and company; Marjory Barrett. WIGWAM, San Francisco—Two Les Theodors; Watson and Little; Hy and Alice Carver; Cotter and Boulden; Musical Brandons; Baker Troupe. NOVELTY, Stockton—Holiday and Curley; Rose Stevens; Chas. W. Williams; Connelly, Wenrich and Connelly. NOVELTY, Vallejo—Chefalo and Capretta; Carson Bros.; Engobory. QUEEN, San Diego—Steph. Gratton and company; Brown and Hodges; Gus Bruno; Weston and Trau. LOS ANGELES, Los Angeles—Florenz Troupe; Petching Bros.; Tannehill and Radcliffe; Phil Staats and Emily Benner; Jarvis and Mar-

tun. WALKER, Los Angeles—Roma, Henry Auerback and company; Raymond Merritt; Onda.

## Jim Post, the Mascot and Theatrical Doctor

"Well, Jim, you've gone and done it again. I guess we'll have to call you the Theatrical Doctor for all house ailments that don't seem to be cured by the regular doses." And as we said this to the most popular Irish comedian in the West, as he sat "making up" in his dressing room at the Novelty Theatre in Oakland, he smiled and said, "Yes, it looks that way. I took the Jose Theatre in San Jose and made a live one out of it after all others had failed. Then I moved over to the Unique in the same city and packed them to the doors for five weeks. Then came the worst elephant of all, the Novelty in San Francisco. You all said, 'Here is where he dies.' But did he? Well, I guess not! Simply packed and jammed them in and you all know it. Now here I'm over at this house which you thought was good for one week more. Ha, ha! Have you heard about it? Of course you have. We are packing them to the doors and no mistake. Just tell the managers when they want a good, first-class attraction and one that will bring the change to the box office that they shouldn't forget that the old reliable is the only sure winner. In the future I will only do business with good, reliable, first-class managers, as I have no time to bother around the front of the house. Business is so good here at the Novelty in Oakland that here is a tribute I received from Tony Lubelski today: 'I stuck to this ship when everybody thought she was sinking, and she pretty nearly went under, but the life boat came along just in time, and you stay here a year.' I'm willing. Yes, I still have the Buty Korus and some pretty good first-class actors to support me. Here they are—clever members of a real show: James Post, J. Edw. Mathews, Joe Hayden, R. Clinton Montgomery, Guy Oakes, George Harris, May Ashley, Myrtle Alzora, Pearl Clow, Fritzze Guy, Juliet Mahr, Frances Wrenn, Nellie Harding, Grace Oaks, Lotus Moore, Jessica Orr." And then Jim was called to go to work and I heard a tremendous burst of applause at his entrance, there was no room to doubt (even if I had wished to) that here was an actor with a real following. It reminded me of the days of Charlie Reed, when that

## W. J. Holmes & Ivia Holliston

ONE OF THE BIGGEST LAUGHING HITS OF THE SEASON

Bell, Oakland, Jan. 13; Wigwam, San Francisco, Feb. 7.

## Mizunos

The MARVELOUS FOOT JUGGLER and His WONDERFUL ACROBATIC BOYS

At the National this week. Address, 1714 Post Street, San Francisco.

## M'lle Summerville

and "COLUMBUS"

World's Greatest Dancing Horse. Owned and Managed by C. F. Hafley, S. & C. Circuit Time.

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for MADISON'S BIG BUDGET No. 11, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. A GRAND OFFER. For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

## ...WANTED... TOP MOUNTER

115 lbs., for woman act. Write all particulars JACK SUTTON, care ARCHIE LEVY, American Theatre Building, San Francisco, Cal.

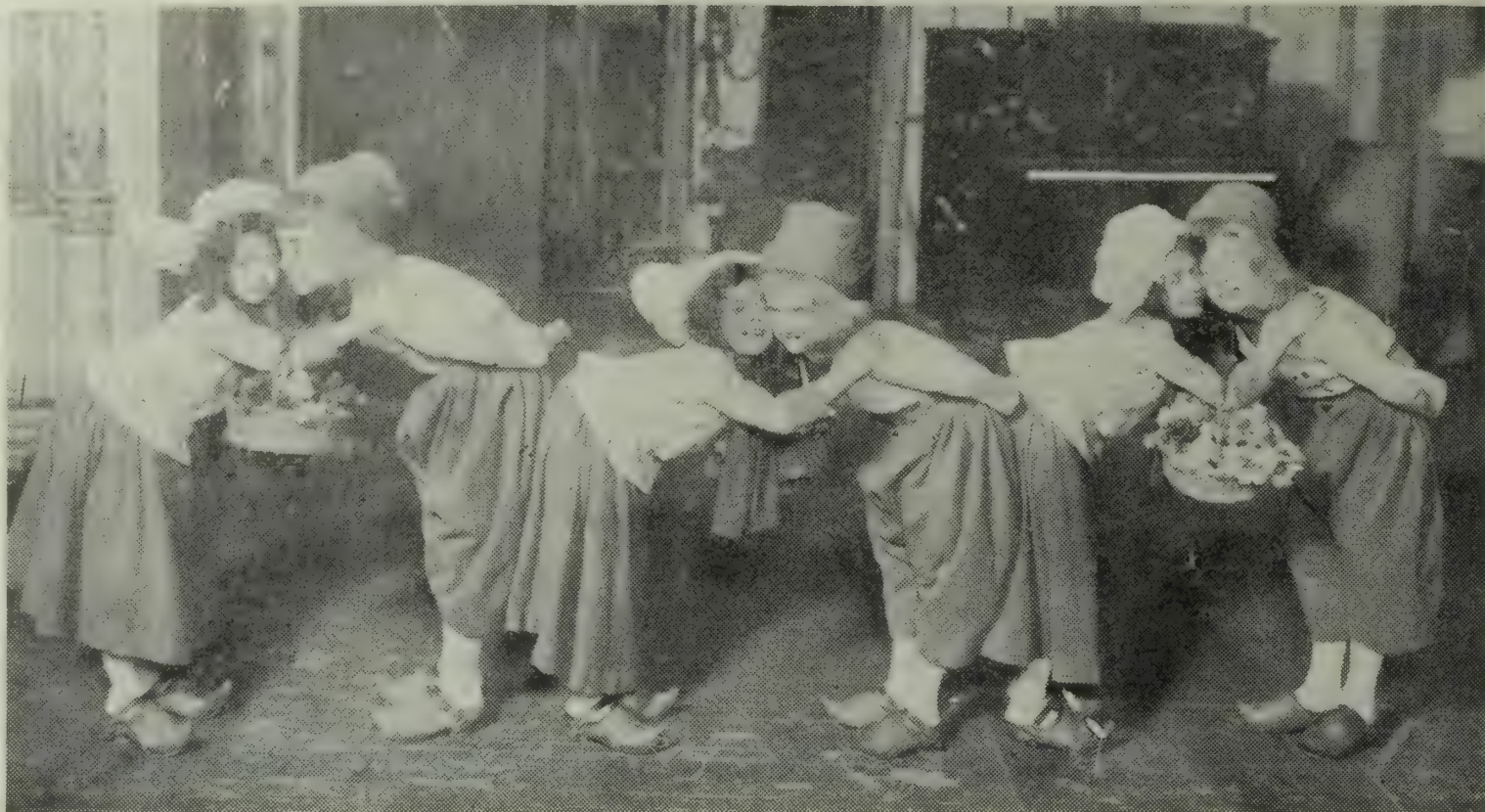
## Will H. Armstrong

Principal Comedian  
UNIQUE THEATRE  
Los Angeles  
Engaged Indefinitely

comedian had only to project his face into sight and the audience would start laughing. And Jim Post is doing the same thing.

On the 26th the Frank Cooley company began a popular priced engagement at the Clunie in Sacramento, opening with The Unwritten Law, and following with Saturday matinee, Tom Sawyer; Saturday night, The Risk of His Life; Sunday, Utah; Monday, A Daughter of Dixie; Tuesday, A Run-away Match; Wednesday, The Light That Failed; Thursday, The Great Jewel Mystery.





*The Famous Dutch Kiddies in The Red Mill at The Van Ness Theatre*

Absolutely Fire-proof

The Theatrical Hotel of Los Angeles



**King Edward Hotel**

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

**MISS E. MATTINGLY**

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.

## Vaudeville Notes

Griffith Way writes The Dramatic Review from Seattle that his wife, Laura Hudson, who is being featured in The Feud, over the Orpheum time, is ill in a Seattle hospital with pneu-

monia, and consequently they have had to cancel their time.

Bessie Hunter has retired from the cast of The Man's the Thing, a stirring playlet being featured over the S. & C. time, with Carlyle Moore as the star. Miss Hunter has been playing the part of the barmaid during the time Miss Moore (Ethelynn Palmer) retired from the stage to present her lord and master with a bouncing boy.

Lewis McCord and company who present Her Last Rehearsal at the National this week, have a record which is hard to beat. Mr. McCord has played the part of the stage manager over five thousand times during the nine years he has used the skit. The McCord company have been seen in San Francisco twice before, both times over the Orpheum circuit. McCord goes to the Bell in Oakland next week and then plays at the Wigwam.

The Van Dieman troupe of aerial artists, now at the National, introduced the first revolving aerial wheel in this country. Jack Sutton, who is well known in the show business, brought the act from Australia in 1902. They played at the Chutes for the Orpheum company and have since toured the country a number of times. Their act of hanging by the teeth from a rapidly revolving wheel in mid air has been copied by many imitators.

The Lewis & Lake Musical Comedy Company are to play at Wheelman's Theatre, Reno, for an indefinite period, opening next week.

## 16th Street (CLASS) Family Theatre

MALAN-MAGRATH & WOOD, Proprietors  
STARTING MONDAY EVENING, MARCH 8th  
Under New Management Positive Appearance of the

## Malan-Magrath Metropolitan Stock Co.

Presenting the Powerful Comedy Melodrama in Four Acts Entitled

**THE CONVICT**

A Pretty Story of Love, Pathos, Laughter and Hate. No Waits between Acts—  
Polite Vaudeville, Moving Pictures and Illustrated Songs. Four Big Shows in  
One—Drama, Vaudeville, Comedy, Moving Pictures—A Show of Quality  
Two Complete Shows Every Night. **ADMISSION, 10c and 15c**

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for **The Great Northern Film Co.** All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13½c M; roll tickets, 12½c M; electric carbons, \$3.75 per C; Arco carbons, \$8.75 per C; Fabrius Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds.

**PACIFIC COAST FILM EXCHANGE**  
724 Fillmore Street. Phone West 9037.  
Los Angeles Branch, 547 So. Broadway.



**Andrews  
Opera Chairs**

General Seating  
School—Church—Bank  
Office and Steel Rail  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between  
San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time  
**CHAS. E. HART, Manager**

SCENERY

**The Chas. F. Rosa**

**Scenic Studio**

Undersell any studio or individual in  
America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

**J. B. REIGHLEY**

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
141 to 145  
Grove Street  
SAN FRANCISCO  
The  
Whitaker & Ray Co.

## No Pirating

OF

## Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

## The Diamond Theatre

BLACK DIAMOND. Population, 3,000.  
Managers—Licata and Cipolla  
First-Class Show Town  
First-Class House

ELECTRIC LIGHTED. SEATING CA-  
PACITY, 560. RENT OR SHARE.  
ADAPTED FOR MOVING PICTURE  
SHOWS

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Hono-  
lulu, H. T. Both houses thoroughly equipped and stage capable of handling any  
show.



## Mme. Eames Says Farewell In Metropolitan Opera House

### Notable Scene At Singer's Last Appearance in La Tosca, Perhaps for All Time

Mme. Emma Eames said good-by last Monday in the Metropolitan Opera House, where one of the largest and most fashionable audiences of the season gathered to applaud the popular American singer as Tosca, one of her very best roles. And applaud it did, bringing Mme. Eames before the curtain half a dozen times after the first act and loading her down with flowers. This, however, was but a beginning. After the second act, which is La Tosca's greatest opportunity, and in which, by the way, Mme. Eames never sang more beautifully or acted with more dramatic sincerity, came the real demonstration of the evening. First with Mr. Scotti and then a dozen times alone Mme. Eames came before the curtain, while four ushers lined the footlights with cartloads of flowers. Pieces six feet high, under which two men staggered, made a barricade behind which the singer bowed and smiled and laughed and kissed her hands to the audience. When, finally, she was hemmed in on all sides by flowers so that there was no escape, Mme. Eames signalled for silence and said: "Before I go I want to thank you for all you have been to me. You have exacted of me always my best and have followed each step with appreciation and encouragement for eighteen years. If today I am an artist I must also thank you for having helped to make me one. Thank you also for the love you have given me. Now I go." An incident of the evening that won a special round of applause for Mme. Eames occurred in the second act when the singer extinguished a slight fire on Scarpia's supper table. Mr. Caruso was still indisposed, and placards in the lobby announced that his place as Cavaradossi would be taken by Mr. Martin. So an American soprano's admirable Tosca had an American tenor's Cavaradossi as counterpart, and a fine one, too. Mr. Martin's impassioned singing of the aria in the last act was one of the best things he has done this season. Mr. Scotti was again a Scarpia of sinister power, and Mr. Paterna was the old sacristan. Mr. Spetrino conducted. Mme. Eames will not return to the Metropolitan next season, in fact, she may never sing in opera again.

## Spotlights

Manager Tom Considine's son, John Considine, of Seattle has passed the necessary examinations and will enter West Point on March 1.

One of the best plays put on by any local house this season is being offered to playgoers at the Novelty this week. It is called, "The New Magdalen," but it is the same production in which Florence Roberts scored a big triumph at the Barton, under the caption of "Zira." All the members of the Novelty company are doing splendid work in this piece. — Louis Thompson has estab-

lished himself as a great favorite with the public, and his interpretation of the character of the Rev. Julian Gray is a really fine piece of work. Max Steinle as Horace Holmefcroft is excellent. Neva West is scoring a remarkable performance in her character of Mercy Merrick, the woman who was so sinned against, but who rose to such intellectual and moral heights that she won her place in the hearts of those around her. Louise Melrose takes the part of Lady Janet Roy with her usual pleasing effect, and Georgie Woodthorpe makes a most acceptable Grace Roseberry. — Fresno Republican.

James Neill surprised even his greatest admirers last night by giving a highly finished and artistic character study of the part of David Harum in the dramatization of Westcott's novel of that name. If Mr. Neill were well advised he would stick to such roles for in none is he seen to such advantage, as he has proved by his Myles O'Hara in The Jilt and much more emphatically last night as David Harum. It was a carefully thought-out part and yet played with refreshing spontaneity and complete naturalness. His chuckling laugh, when, conscious of his own rectitude, he is unjustly accused, especially by the little spitfire Mary Blake, was absolutely contagious, and one smiled with him in sympathy and almost became fellow-conspirators in his beneficent plots for the well-being of all and sundry, showing his humanness only in his love of getting the best in a horse deal. His make-up was as artistic as his portrayal, while his facial play was genuine comedy. Mr. Neill showed a vein of pathos which was none the less effective because concealed behind a certain gruffness of manner. It probably gained by that. Mr. Neill was at his best when telling of the death of his boy and in the scene in which he hands over the paid-off mortgage to the widow of the man who had taken him when a small lad to the circus—the first kind action he had experienced in all his young life. It was a most affecting piece of acting and at the conclusion won for him a hearty outburst of applause. Mr. Neill has been happy in his selection of a play in which to say good-bye to his many friends in Winnipeg. They will not soon forget his undoubtedly fine work as David Harum. Charles Arthur as John Lennox, and Elsie Esmond as Mary Blake make a delightful pair of young lovers, while Aunt Polly is given a life-like representation by Engel Sumner. — Winnipeg Free Press, Feb. 9.

So great has been the success of Klaw & Erlanger's great Biblical production, Ben-Hur, on the Pacific Coast, that negotiations have been opened for the play to run for a long season at the Moore Theatre, Seattle, during the Alaska-Yukon Exposition next year. This is the third trip of the play to the Coast. If anything, Ben-Hur is a bigger play today than it was on the night of its first production. This season the surprise and gratification of the management lies in the interest taken in the play by the school children of America. Klaw & Erlanger are not only filling their houses at present, but are educating the children of the United States to expect nothing but the best and big-

gest productions under the firm's name.

Lillian Russell in Wildfire, the Hobart and Broadhurst comedy, in which she clinched her right to the title of Princess of Comediennes, rejecting that of Queen of Comic Opera, will start next week on her Pacific Coast tour, traveling in her private car until June 14. Miss Russell will be seen in every city of importance on the Pacific Coast from San Diego to Vancouver. Wildfire is running this year like its name. The Widow's Might, by Edmund Day, author of the Round Up, is the play which Klaw & Erlanger and Joseph Brooks have in preparation for her for next season.

During his two weeks' engagement at the Van Ness, starting March 29, Richard Carle will begin active rehearsals for his new musical comedy, The Hurdy Gurdy Girl, in which he will begin a summer run at the Colonial Theatre in Chicago on May 30. When this piece begins, Mr. Carle will have two musical comedies on the Chicago boards, as The Boy and the Girl, another of his pieces, begins a ten weeks' stay at the Whitney Theatre on March 14. Mr. Carle and his partner, Charles Marks, have already engaged most of the company for the latter play, among the principals being Edward Garvie, Toby Lyons, Harriett Standing and Jeanne Towler. The author-comedian will be seen in only one of his musical comedies in San Francisco—Mary's Lamb. He had been asked to revive The Tenderfoot, but he will be too busy on his new plays, and, besides, the expense of providing extra scenery will be too great. Cecilia Rhoda, who is with Mr. Carle in Mary's Lamb, will also have a part in The Hurdy Gurdy Girl.

Easter Monday, April 12, has been determined upon as the date for producing Peter Pan at the Valencia Theatre. Barrie's delightful fantasy will be staged upon the sumptuous scale for which the Valencia is noted, and the cast will be made up of the best artists obtainable.

No more catchy and tuneful music has been written for an American song play than that furnished by Silvio Hein for Edwin Milton Royle's play, Marrying Mary, which will follow Babes in Toyland at the American Theatre, with Florence Gear and a large singing company. From the opening waltz, a waltz, by the way, as popular and full of rhythm as the famous Merry Widow waltz, to the final measures, when Marrying Mary Montgomery is whirled into the arms of her true love, the songs, duos, sextets and choruses are written for the purpose of entertainment. Full of simple gallantry, they may well be likened to the graceful and charming melodic romances of the best of the modern school. They are sprightly, graceful and gay.

With the Fargo opera house packed to the doors Feb. 12, a majority of the audience school children and women, George A. Hadley, engineer at the theatre, dashed from the stage through the audience, calling for Chief Sutherland of the fire department. In an instant the crowd was a veritable mob, with every one cramming for the exit. Cries of "Fire!" were all that could be heard. Cooler heads prevailed until a pianist was rushed to the instrument on the stage and America was played. A chorus of voices on the stage took up the air and in a moment the aud-

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

ience joined and order was restored again. No one was seriously injured.

Without legitimate excuse, the Sandusky-Lawrence Company has canceled the time held for it at the Seattle Theatre in order to play some California time which presented itself. Managers Russell & Drew have therefore engaged a stock company which will be in every way stronger than the Del Lawrence organization, and which will open, following the Pollards, to hold the dressing rooms at the Seattle until, eight weeks later, Selma Herman and the permanent stock company arrives from New York. Heading the company which will open at the Seattle week after next are Noel Travers and Virginia Thornton, both of whom are well known here. Travers appeared here very recently at the Lois, playing the title role in Strongheart. He also played a long and successful stock engagement at the Savoy in Tacoma last fall. Blanche Bryant and William L. Thorne have also been spoken of as members of the company. The opening bill is to be A Race Across the Continent. This will be followed by King and Queen of Gamblers and other of Al Wood's pictorial and sensational modern offerings. — Seattle Argus.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

## Majestic Theatre ....Chico....

The best show town in California, bar none; 15,000 people; Diamond Match Co. headquarters; payroll \$250,000 per month; three railroads; magnificent theatre. Booked by Great Western Theatrical Circuit.



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES





### Joseph B. Glick

Above is the likeness of Joseph B. Glick, business manager of the Charles B. Hanford company. Mr. Glick is well known along the Coast, having been connected with Nixon & Zimmerman's attractions for several seasons. He says he is in hopes of settling out here, for this is the real country.

### A Blast From the Pulpit

New York, February 7.—"The stage is worse today than it was in the days of paganism," said Archbishop Farley, in his sermon in St. Patrick's Cathedral today. The Archbishop said: "The old preachers wanted us to believe that we must live undefiled to be saved. All about us we have the men and women who are setting evil examples. Men hoary with age go to the public places and to the theatres in shamelessness and they bring with them youngsters who cannot escape corruption. We see today men and women—old men and old women—who ought to know better, bringing the young to these orgies of obscenity." If the Archbishop is quoted correctly he ought to wind up in the home for foolish old men.

Klaw & Erlanger's production of The Right of Way is to be seen at the Van Ness Theatre in the near future. Guy Standing and Theodore Roberts play the leading roles. Lillian Russell, Ethel Barrymore and Billie Burke are some of the feminine stars to appear at the Van Ness in the near future.

At Liberty  
**A LIVE ONE**  
Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.

**GEORGE W. CALVERT**  
Arthur Cunningham Co.—On Tour  
Care of **Dramatic Review**

**FRED S. CUTLER**  
At Liberty  
Agent or Manager—Just closed with Richard Jose, after a season of 40 weeks  
Care of **Dramatic Review**

**MINA CROLIUS GLEASON**  
Baker Stock, Portland.

**GEORGE R. MATISON**  
"The Cowboy," in The Lieutenant and the Cowboy  
Care of **Dramatic Review**

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

### Stella Adams

Leading Woman

Ed Remond Co.

Care **DRAMATIC REVIEW**

### T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

### Howard Nugent

CHARACTERS

At Liberty

Care **Dramatic Review**

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

### Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

### Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite



### Mona E. Anson

Engaged

Central Comedy Co.

### Millar Bacon

Singing Light Comedian

At Liberty, Care of **Dramatic Review**

### Bud Ross

Comedian

Princess Theatre, San Francisco

### Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

### Darrell Standing

Stage Director

Valencia Stock, San Francisco

### Beatrice Nichols

Ingenue and Soubrette

Valencia Stock, San Francisco

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### ALFRED J. LAPWORTH

Scenic Artist

At Liberty

Care **Dramatic Review**

### MARJORY DALTON

Second Business and Singing Specialties  
James Keane Company

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty

Care **Dramatic Review**

### GEORGE SAUNDERS

**Dramatic Review**

### MINOR REED

Scenic Artist

At Liberty

Address **Dramatic Review**

### Howard Foster

At liberty after Feb. 27th for juveniles or light comedies.

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit

Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE Mitchell

Juveniles

Post Company  
Jose Theatre, San Jose

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care **Dramatic Review**

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MILDRED FITZGERALD

(Formerly "Little Mildred," with

T. D. Frawley)  
Soubrette and Ingenue Novelty, Fresno

### MAXWELL ALEXANDER

Scenic Artist

Care **Dramatic Review**.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

### ARTHUR SHEPPARD

Scenic Artist

Care **Dramatic Review**

### DAN KELLY

Comedian

Care **Dramatic Review**

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow***Robert Leonard**Arthur Cunningham Company  
On tour, Care Review**Harrington  
Wheeler****Metta  
Chamberlain**Just closed an eight months' successful season with our own company. At liberty—stock or production.  
LEADING BUSINESS  
Address, Dramatic Review.**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

**Sedley Brown**

Dramatic Director Valencia Theatre

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**Thurlow White**Leading Man  
Girton Stock Co., Eureka**Harry J. Kennedy**

Engaged

Central Comedy Co.

**Orville Bunnell - Camille Kearns**Business Manager  
At Liberty  
Soubrette  
Care of DRAMATIC REVIEW**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**Leads  
The Players**Al Hallett**

Myrtle Vane Co.

Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**Engaged  
Care Menzel**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage)  
Oakland**Whit Brandon Ethel Tucker**Leading Man and Director  
At Liberty  
Leading Woman  
Care DRAMATIC REVIEW**Charles E. Gunn**Just Taking a Flyer in Vaudeville  
Care DRAMATIC REVIEW**Walter H. Newman**Featured 1909-10  
Management S. Terry McKean**J. Lionel Swift Daisy A. Swaybel**Comedian  
At Liberty  
Soubrette  
Care DRAMATIC REVIEW**Harry C. Bradley-Lurelle Waters**Light Comedy and Characters  
At Liberty  
Heavies and Characters  
Address DRAMATIC REVIEW**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**Leads  
Mrs. Temple's Telegram



## J. J. Gottlob Signs Some "Begin" Shows

Word comes from New York that J. J. Gottlob of the Van Ness Theatre management has, during his visit there, captured for early bookings at his playhouse some of the very best attractions to be had. He has been able to secure no less than twelve to fill the sixteen weeks following the first of March. Possibly the most important engagement will be that of Alla Nazimova, who, since Henry Miller discovered her three years ago, has developed into a star of the first magnitude. Since she became an English-speaking actress—a feat she accomplished in a remarkably short time—she has done more to popularize the Ibsen plays than any one other exponent of them. She will be seen here in A Doll's House, Hedda Gabler, and Robert Bracco's Comtesse Coquette. Three weeks of the Van Ness time will be devoted in succession to Clyde Fitch's Girls; Lillian Russell in Wildfire, and Klaw & Erlanger's production of The Right of Way, with Theodore Roberts, Guy Standing and May Buckley in the leading roles. Lulu Glaser is to make a trip to the Coast, as are also Ethel Barrymore, Billie Burke, John Drew, Richard Carle, N. C. Goodwin and Lew Fields.

## Alcazar Theatre

With magnetism undiminished, The Rose of the Rancho will be started on its third consecutive week next Monday evening at the Alcazar. It promises to break the long-run record of the Sutter Street playhouse, for the demand for seats is hardly less pressing today than it was a fortnight ago. Many of the orders come from out of town. A delegation of fifty-three came down from Sacramento to witness the performance last Thursday evening, and seats, single and en block, have been reserved for folk residing as far distant as Nevada. The fact that The Rose will never be seen elsewhere in Northern California than at the Alcazar may have something to do with our country cousins flocking to town to see it.

## Valencia Theatre

Although William Gillette's always interesting war drama, Secret Service, could easily run for another week, the last performances will be given this Sunday afternoon and evening and on Monday night The Fatal Card, by Haddon Chambers and B. C. Stephenson, will be revived on an elaborate scale. The scenes are laid in Western America and England. There is much comedy relief to lighten up the more somber scenes of the play, supplied by Harry Burgess, a young London cockney, and his sweetheart. Mace Greenleaf, as Gerald Austen, will make an ideal hero, and Darrell Standing, who has been devoting his entire time of late to staging the Valencia productions, will reappear as Marrable, and Thomas Lowell will play Jim Dixon, his confederate. Thomas MacLarnie will again show his versatility by assuming the amusing role of Burgess, and Charles Dow Clark, who has had two consecutive weeks of negro characters, will blossom forth as Terence O'Flynn. Robert Homans will be Austen's

father, and Gerald Harcourt, George B. Baldwin, Jr., Arling Alcine, William Wolbert and Lee Millar will play the rest of the important male roles. Pretty Beatrice Nichols, who has made such a hit as Caroline Mitford in Secret Service, will play the important part of Margaret, and Grace Travers will be Mercedes, the hostess of the Rising Star in Colorado, and Lillian Andrews will have another capital character part in Penelope Austen, her aunt.

## The Orpheum

The bill at the Orpheum next week is rich in novelty. Harry Foy and Florence Clark will make their reappearance and present a new eccentricity called The Spring of Youth. Foy will always be remembered as "The man who ate the goldfish." For The Spring of Youth they carry a special set of apparatus, for it is the most important production they have yet attempted. Bowers, Walter and Crocker, The Three Rubes, will introduce an entirely novel act. Attired as backwoods farmers, they go through a routine of reels and jigs and conclude with an acrobatic contest which never fails to provoke roars of laughter. Agnes Mahr, the American dancer, will present her creation, The American Tommy Atkins. She is assisted by Florence Mahr, and she introduces a number of dances that are chic, novel and intricate. Jack Connelly and Margaret Webb will be responsible for what they call a cyclone of comedy, melody and action. Mr. Connelly is a pianist of the acrobatic order and Miss Webb excels as a vocalist. With specially devised electrical and mechanical effects, they conclude their performance with a veritable cyclone which clears everything before it excepting the two artists on the stage. Lloyd Scott, traveler and lecturer, will deliver a brief travel talk on Egypt, illustrated by views, moving pictures and panoramas, showing the Nile, the pyramids and other historic places in the land of the Pharaohs. Dick Crolius, who recently scored a great hit in the race track incident, Shorty, will return for next week only, which will be the last of Frank Nelson and company, Goldsmith and Hoppe and Jwan Tschernoff's marvelously trained ponies and dogs.

## Princess Theatre

Kolb and Dill are in their last week at the Princess Theatre, and are drawing packed houses in Playing the Ponies. The musical comedy season will open next Monday evening with a production of Harry B. Smith's and Ludwig Englander's New York Casino success, The Rounders. The cast will include May Boley, Frank Moulán, Helen Darling, Zoe Barnett, Ethel Du Fre Houston, Fred Mace, James Stevens, Bud Ross, Bert Phoenix and others. A special feature will be the chorus of forty. Beautiful and elaborate costumes and scenery have been specially prepared.

## American Theatre

Mrs. Wiggs of the Cabbage Patch will say good-bye to San Francisco at the American Theatre this Saturday afternoon and evening and at the Sunday matinee Victor Herbert's and Glen McDonough's Babes in Toyland,

# Tedd Brackett Alice Lindley DeMoine Seibert

—AND THE—

## CENTRAL COMEDY CO.

One of the few that have weathered the storms, paid salaries to date and still on the move

BOOKED SOLID

WANTED: Good dramatic people who can dress a line of parts. Those doing specialties given preference. Tell all with lowest salary.

## Brackett & Seibert

Owners and Managers.

Address: Vacaville, March 1-2-3.

one of the wittiest and most entertaining musical successes of the past decade, will begin an engagement limited to one week. It was making a tremendous success in this city at the Columbia Theatre three years ago, when the fire closed that and every other place of amusement in San Francisco. The entire New York production and a company with a carefully selected cast of twenty principals, headed by Eddie Redway and Gene Ormond and a capable chorus of twenty people, comes here under the personal direction of Julian Mitchell, America's foremost producer of unique stage effects. In the staging of Toyland, Mr. Mitchell has even surpassed his previous great successes. He considers this, his best effort, by far the most notable artistic achieve-

ment in the matter of effective stage pictures for which he is responsible. Among the musical numbers that are best liked and which are in the true Herbert style, are Toyland, I Can't Do That Sum, My Castle in Spain, Don't Cry, Bopeep, Beatrice Barefacts, and many others that redound to the credit of the composer. Marrying Mary, Edwin Milton Royle's clever musical play, with Florence Gear in the titular role, will follow Babes in Toyland at the American.

JACK LEDWIDGE, master carpenter at the Van Ness Theatre, left on Monday for New York. He will spend a couple of months in the East looking for ideas to be used in the new Columbia Theatre, which will be opened some time next November.

## En Tour--20-All Star Colored Artists-20

### Something New and Novel

In the Musical Comedy

## A Trip to Africa!!

**FAST and SINGING and DANCING  
URIOUS GALORE**

Grand Street Parade by Uniformed Brass Band of 12 Pieces and Entire Company

Address all communications JOHNNY WILLIAMS, as per route.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, March 13, 1909

No. 3—Vol. XX—New Series



**James  
B. Duffy**

*Not an actor, but one  
whose promotion in the  
Santa Fe service is  
gratifying to player-  
folks*



## Won't Be Billed As "Sir Henry's Son"

Lawrence Irving, making with his wife, Mabel Hackney, his American debut in vaudeville, responded to a curtain call in the Orpheum Theatre, Boston, last week, and objected to being advertised as the son of Sir Henry Irving. He also stated that he feels that his own role in the playlet is overshadowed by the work of his talented wife. This statement, gallant from him, would be somewhat harsh for the critic to observe. It may be said, however, that the audience was delighted with Miss Hackney. The playlet, *The King and the Vagabond*, is Mr. Irving's own adaptation of Theodore de Banville's French classic.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES  
THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

Gringore. It relates an adventure between a poet and Louis XII. In the curtain speech Mr. Irving referred to the previous appearances both of himself and his better half, as he smiled at her. This was in Sir Henry Irving's company, when Miss Hackney played Portia. He said it is very displeasing to him to be advertised as Sir Henry's son, and said he believes his father would not like to have his name posted around on the billboards to advertise his son.

at the Plaza, also a recent Shubert acquisition. Best seats will be sold for \$1.50. The Shuberts now control a Greater New York circuit, apart from their Broadway theatres. After a production has been offered at one of their Broadway houses, they are now able to book it at the West End, the Metropolis, the Yorkville, the New German—to be known as the Plaza—and the Grand Opera House, Brooklyn.

Following Lillian Russell at the Van Ness Theatre will be seen Klaw & Erlanger's elaborate production of *The Right of Way*, with Guy Standing and Theodore Roberts in the star roles. This is the dramatization of Sir Gilbert Parker's novel, which has proven a most successful attraction throughout the East.

Allan Curtiss and his musical comedy company opened at the Novelty Grand in Reno last Monday for an indefinite stay.

W. J. Butler of Marshfield, Ore., is negotiating for a stock for Marshfield.

## Personals

MILDRED FITZGERALD joins the Girton stock in Eureka next week.

WHITAKER RAY is this year ahead of the great Shubert success—*Girls*.

THOMAS HEFFRON has joined the Willard Mack stock in Salt Lake City.

BLANCHE STODDARD closes with the Valencia Stock on April 11th. She is in need of a long rest.

CHARLES GUNN has signed to play leads for Ed Redmond, the season opening in Fresno at the Empire next week.

CARL HINCKLEY, who has been playing characters with the Lois stock of Seattle, has retired from the company.

FRANK SHERIDAN, who originated the role of the sea captain in *Paid in Full*, is a member of Lillian Russell's company.

MANAGER ALEX PANTAGES has let a contract for a \$25,000 home at Thirty-sixth Avenue and Madison Street, Seattle, overlooking the lakes.

HOWARD NUGENT, after having paid that visit to Vancouver, is back on the Rialto and suggests his eligibility for a good stock or combination.

C. F. O'Neil, a blind man of Placerville, has leased the Swigart Opera House of that place, playing combinations with a moving picture show in between.

SIEBERT AND LINDLEY closed with the Brackett-Siebert company last Saturday night and left immediately for Spokane to join the Jessie Shirley company.

LILLIAN HAYWARDS last Wednesday was seen in Chico in a vaudeville entertainment, under the auspices of Rebekah Degree, I. O. O. F., at the Majestic Theatre.

WHEN William Desmond opens at the Valencia Theatre as leading man on October 25th for a year's straight engagement, A. Byron Beasley will become leading man at the Burbank Theatre, Los Angeles. This was decided last Saturday, when Walter Hoff Seeley arrived in Los Angeles from this city.

## Landers Stevens and Georgie Cooper Return to Work and Oakland Gives Them an Ovation

Owing to the fact that the seating capacity of the Macdonough was inadequate to meet the requirements of all those who desired to see Kolb and Dill in *Playing the Ponies* last week, the management wisely decided to have the same play run for a longer period, and although this is the second week, the house is filled at every performance and the size of the audiences show no decrease whatever. Kolb and Dill, Adele Rafter, Albert Duncan, Blossom Seeley, and even the lesser lights receive nightly ovations. Wiener and Schnitzel is to follow. Landers Stevens and Georgie Cooper returned from their Eastern trip and made their reappearance in *The Walls of Jericho* at Ye Liberty. The play is well presented and thoroughly enjoyed, but is only a secondary feature to the reception tendered these two popular people. The applause that greeted them at their first appearance Monday evening was deafening and they were literally covered with an enormous array of beautiful floral offerings. Mr. Stevens was overcome with the spontaneous outburst of enthusiasm and, although nervous, responded with a nicely worded speech. The performance itself is well worth seeing and contains everything that makes a play of this kind interesting. The plot is well defined, the characters true to life, and, best of all, the lines are bright and snappy and the climaxes stirring. Landers Stevens and Isabelle Fletcher in the principal roles give excellent performances and set a fine example to the balance of the cast. E. L. Bennison looked and acted the rough miner to perfection, and the comedy work of George Webster was greatly appreciated. George Friend, Henry Shumer and Elmer Booth sustained their roles in a manner that took well with the audience and the performances of Lillian Elliott, Estelle Warfield and Helene Lackaye were pleasing and artistic. The stage settings and scenic effects are very elaborate and are evidences of the rare skill and judgment of Milton Stallard, Chas. Blair and Grace Wishaar, Bishop's competent crew behind the scenes. George Ade's *The College Widow* is the next attraction. At the Orpheum it is the same old story of a fine bill and packed houses, in fact there is not a weak number on this week's program. Frank Nelson and company; Jwan Tschernoff's circus; Nonette, Goldsmith and Hoppe; Imro

Fox; Amoros Sisters; Tony Wilson; and Mlle. Heloise and Soldier Wilson in *The Sound of the Gong*. At the Novelty, James Post and his Buty Korus have changed their bill and are introducing a new musical comedy entitled *Two of a Kind*. The show is good and business satisfactory. The Bell is giving their usual fine attraction and are giving three performances daily. Katherine Mulkins, a well-known Eastern actress who played prominent parts in *Checkers* and *The Powers That Be*, has signed to play ingenue characters with Bishop's players. Josef Lhevinne, the great Russian pianist will give a concert at Ye Liberty, 12.

L. SCHEELINE.

## Spotlights

Sydney Booth, who plays the role of the automobile enthusiast in Lillian Russell's production of *Wildfire*, is the last of the famous Booth family. He is a son of Junius Brutus Booth, Jr.

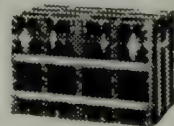
The Pollard Opera Company, which reaches the Coast in May from Australia, will be composed of adults in place of the children who have been coming here for years.

The Half Breed, a stirring melodrama of Indian life in Arizona, and in which Mace Greenleaf made the hit of his career during a long run of the original production in Los Angeles, will be staged for the first time in this city at the Valencia Theatre, following *Out of the Fold*. The Half Breed is the joint work of Harry Cottrell and Oliver Morosco.

It is announced that the Russian actress, Mme. Alla Nazimova, has arranged to bring all her leading successes to this city for presentation during her two weeks' engagement at the Van Ness Theatre. At first it was intended to offer only three plays, but the list now includes Ibsen's trio, *A Doll's House*, *The Master Builder* and *Hedda Gabler*; Robert Bracco's *Comtesse Coquette* and Owen Johnson's *The Comet*.

The Shuberts last week signed the final papers whereby they will book all the attractions for two more New York theatres, the Metropolis and the Yorkville, beginning next Autumn. The Yorkville and the Metropolis will be conducted on the same plan which has been so successful at the West End, and which is also to be followed

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

FERRIS HARTMAN concludes his Los Angeles season on May 1st. On the following day, Murray and Mack open for a summer season in a repertoire of their old-time successes.

LONNIE NELSON, who fractured two of the small bones in an ankle recently while running up stairs, is fast recovering and is considering an offer with a well-known company.

WILLIS BASS, ahead of the Ellefords, will sail on Saturday for Honolulu to pave the way for the annual engagement of this popular organization. Mrs. Bass will accompany him.

THE Valencia Theatre management has loaned Manager Harry Bishop of Ye Liberty Playhouse, Oakland, Miss Grace Travers, who will appear in *The College Widow* next week as the athletic girl.

EDMUND DAY, author of *The Round-Up*, is now in Los Angeles and will spend the next two or three months there, resting from recent hard work. Mr. Day will do much work on two new plays he has in course of preparation.

DAN SULLY, one of the very few old-time comedians who are always welcome in San Francisco, will appear at the American Theatre the latter part of the month in his latest success, *The Matchmaker*. Mr. Sully belongs to a school peculiarly his own and is sure of a warm welcome here.

## Van Ness Theatre

ONE WEEK

Commencing Monday, March 15th

Matinees, Wednesday and Saturday

Prices, \$2.00 to 50c.

JOSEPH BROOKS PRESENTS

## Lillian Russell

In the Racing Comedy Success

## Wildfire

By GEO. BROADHURST AND  
GEORGE V. HOBART





Window Lights on Los Angeles Theatres, as seen by cartoonist Gaile.

# George Broadhurst Has Scored Another Play Success in Los Angeles

**BELASCO**—The Dollar Mark is a big success at the Belasco Theatre this week. The play was given its first production on any stage Monday night, and its author, Mr. Broadhurst, is much pleased with the way his "new American play" is handled by Mr. Blackwood's company. The story of The Dollar Mark concerns a young mining engineer who owns an unusually rich copper mine in Montana. Mr. Broadhurst has obviously modeled this young mine-owner after Augustus Heinze. Introduced in the first act are president of the Consolidated, undoubtedly a stage duplicate of H. H. Rogers, and a number of other personages who continue throughout the four acts of the play. There is introduced at the very outset of the play a strong love interest, which centers around the young sister of a New York broker. She is sought in marriage by the president of the Consolidated, and by the young Montana mine owner. Of course, the young man wins out, and thereby not only must encounter the business enmity of the president of the Consolidated, but his personal hatred as well. The story of The Dollar Mark is keenly absorbing, and its dramatic moments are powerful and intense. There is a strong vein of comedy running through the play, supplied by the ministerially inclined young son of one of the directors (obviously modeled after John D. Rockefeller, Jr.) and the son of the president of the Consolidated. Lewis S. Stone gives a finished and convincing characterization of Gresham, the man who is making the fight for the right and playing the game strictly according to the rules. David M. Hartford appears for the first time with the Belasco Company as Baylis. Miss Oakley, who is appearing for the last time with the company, gives a satisfying portrayal of the part of Alice Chandler, although the part does not offer opportunity for any very strong acting. Beatrice Noyes is excellent as the manicure lady. DeWitt C. Jennings has a fine character comedy part as Anthony Martin, Gresham's partner. Howard Scott as William Stoneman (the "John D., Jr." of the play) is fine. Adele Farrington returns to the company in the

role of Mrs. Chandler, wife of a New York broker. Every part is well done and the staging is admirable. **MASON**—The Right of Way is a masterful drama in the hands of a very good company. The story of this play is too well known to require repetition. Eugene W. Presbrey's dramatic version of Sir Gilbert Parker's greatest novel is even more satisfying than the book itself because the morbid tragedy of the story's ending has been eliminated, and a hope of future happiness substituted. Guy Standing, as Steele, the dissolute lawyer, and Theodore Roberts as Portugais, the French-Canadian "habitant," give two stage characterizations not often excelled. Evelyn Walls as Paulette Du Bois does some very fine acting and is by far the most clever woman in the cast. The staging is excellent, and the cast, though a large one, is a most satisfactory production. **ORPHEUM**—The headliner at the Orpheum this week is Israel Zangwill's play, The Never, Never Land. It is a somewhat difficult proposition to make a drama in such a condensed form that it can be given in twenty minutes, the time allowed for one act on a vaudeville stage. This Mr. Zangwill has accomplished, and the result is most pleasing. The sketch is exceedingly strong in its dramatic workmanship, and in its phrasing shows Zangwill at his best. Helen Grantly is very good in the leading feminine role, and J. M. Colville and Harry Hilliard both do good work in their respective parts. Mr. Crolius, in his sketch, Shorty, is exceedingly good and he is surrounded by able assistants. The Farrell-Taylor Company in black-face farce furnish another good number. Holding over from last week are Seldom's Venus, Byron and Langdon and Johnny McVeigh and his college girls; new motion pictures complete the bill. **BURBANK**—Peter Pan continues to draw the packed houses at the Burbank this week that marked the first week of its presentation by Mr. Morosco's able stock company. A phenomenal run of the play is looked for, every performance for the week being sold out. **MAJESTIC**—The Gingerbread Men, at the Majestic Theatre this

week is full of bright, pretty music, presented by a good-looking chorus and able principals. What more could be desired? This piece has lost none of its charm since it was seen here a year ago at the Los Angeles Theatre. Many familiar faces are seen in the cast. It has a pretty, fantastic little story and a superabundance of good comedy, and, as its characters are particularly interesting, it never fails to please its auditors. The personnel of the company includes such clever people as Chas. J. McCowan, Herbert Salinger, Maurice Holden, Fred J. Nice, Ross Snow, Adele Archer, Georgia Campbell, Lola Rennard and Rose Murray, all of whom do excellent work. **GRAND**—There is some exceptionally clever comedy in Olivette, this week at the Grand. Ferris Hartman is great. His make-up and interpretation of the silly foster brother to the Duke of Ifo, could not be improved. Christine Nielsen makes the most of every opportunity in the role of the countess and renders several excellent solos. Walter de Leon provides an abundance of foolery and sings some new and catchy songs. Mr. Walsh, the new member of the company, has a good natural voice and a heartily manly way of handling it. The costuming is elaborate, and the work of the chorus is well worth the applause it receives. **AUDITORIUM**—Manager Crawford retains Babes in the Wood for a second week at the Auditorium. The performance "is now running with all the smoothness of a metropolitan show," if the statements of the prolific P. A. of the house may be quoted. **EMPIRE**—The Empire Theatre, under the management of Walter J. Fulkerson, presents this week Fay Caranza, operatic vocalist; Rentfrow and Jansen, in The Second Mr. Fiddle; Walter Perry, comedian, and the stock company in a one-act farce-comedy by Will M. Hall, entitled Solomon's Finish. **FISCHER'S**—The fads and foibles of Western stock salesmen as seen through the spectacles of transient visitors in Los Angeles and Southern California furnish much of the humor in Are You a Tourist?, at Fischer's Theatre this week. The piece, an original comedy by Chas. Alphin, Herr Fischer's producer, deals with the operations of a broker in the placing of wildcat mining stocks. Mr. Alphin has provided several new and original songs for the piece, notably When the Old Moon's Asleep in the New Moon's Arms, Sweet Katherine, My Little Indian Maid, Dear Old Philadelphia, and a quartette by the men of the company, Nursery Rhymes. Dot Raymond, Ben Dillon, Tracy McDermott, Max Bloom, Nellie Montgomery, Frank Vack and Pearl Jardiere are all suitably cast in Are You a Tourist?

**UNIQUE**—College Days is the current sketch at the Unique. The cast includes Geo. Rehn, Lillian Sutherland, Will Armstrong, Will H. Coyne, Miss Darragh, Rose Rehn, Jack Curtis. The piece is a breezy burlesque comedy and is as full of good laughs as any piece that producer Rehn has yet put on. **WALKER'S**—The programme at the Walker Theatre this week is a particularly good one. The headline attraction is the Dempseys, in psychic phenomena. They call their act Psychomancy, and do tests in telepathy and second sight. Other numbers on the bill are Earl Gerdeller and his acrobatic dogs; Kawana, Japanese juggler; Elma Elwood, soubrette; Walter Berlin, quick change artist; McCloud and Melville, song and dance performers, and Joseph Manley, singer of illustrated songs. New motion pictures conclude a most satisfactory bill. **NOTES ABOUT TOWN**—Next week Frank Blair will succeed Mr. Rehn as producer at the Unique. Mr. Rehn has closed a contract with a San Diego Playhouse and expects to open with a stock company in a few weeks. Elsie Esmond and Robert Morris, her husband, are soon to return to the Burbank, and this news will be received with much joy by their many friends. Miss Esmond had a great deal of praise for her fine work at Winnipeg. Florence Leslie, the well-known instructor of dancing and the ballet of the Auditorium, will sever her connection with the theatre at the close of Uncle Tom's Cabin, taking a much-needed rest, prior to her opening in a similar capacity under the management of John H. Blackwood. Miss Leslie will be much missed by the patrons of the Auditorium. Francis Haggerty, manager of the Los Angeles Theatre, with a number of managers of vaudeville houses here and in the surrounding territory, formed last week what is known as the Southern California Vaudeville Circuit. This embraces the Chutes and the Regal Theatres and one other in this city, and similar houses at Pasadena, Long Beach, Redondo, San Bernardino, Redlands, Riverside and San Diego. "This is to be in no sense a trust," said Mr. Haggerty, "but simply a co-operative organization so that better acts, and new faces can be readily secured. By working in harmony, these theatres will be enabled to offer performers ten or twenty weeks continuous engagement, which will be an advantage in every way." Another meeting will be held at the Regal Theatre on Tuesday, when the organization will be perfected. **LOS ANGELES**—The current bill at the Los Angeles Theatre is made up of seven new acts, the extra turn taking the place of the usual motion picture, which is omitted. A novel and attractive number is provided by Henry and Alice Carver, the man an equilibrist and the woman a sharp-shooter. Halliday and Curley, last seen here a few months ago at the Orpheum, retain their old sketch, a burlesque on the ever-popular "war play," entitled The Battle of Too Soon. The playlet is ridiculously funny and many of its jokes are so bad that they're good. Carson brothers offer one of the best two-man acrobatic stunts seen at a local theatre in a long time. C. W. Williams contributes to the bill an old-fashioned ventriloquial act. Other performers on the programme are Rose Stevens, prima donna soprano; Komaro, in a comedy wire act, and Connelly, Wenrich and Connelly, in a singing and dancing number. C. M. EMERY.

## Marie Dressler a London Manager

On Saturday evening, Feb. 27th, Marie Dressler inaugurated her lease of the Aldwych Theatre, London, Eng., with the production of two musical pieces by Edgar Smith and Maurice Levi, the first entitled Philocæna, in which Miss Dressler appeared as a grown up enfant terrible, and the second, The Collettees, being a two-act travesty of The College Widow.



## Dates Ahead

**A Knight for a Day** (H. H. Frazee, mgr.)—Greeley, March 13; Denver, 14-20; Victor, 21; Colorado Springs, 22; Pueblo, 23; La Junta, 24; Garden City, 25; Hutchinson, 26; Junction City, 27; Quincy, 28; Keokuk, 29; Galesburg, 30; Peoria, 31.

**Allen Curtis Musical Comedy Co.**—Reno, Nev., March 14-April 25.

**Annie Russell in Stronger Sex.**—St. Louis, Mo., March 14-April 25.

**Arthur Cunningham** (Kerry Gow and Shaun Rhue), (Charles V. Kavanagh, mgr.)—Tacoma, March 14; Cle Elum, 15; Ellensburg, 16; Yakima, 17; Sprague, 18; Spokane, 19-20; Lewiston, Idaho, 22; Pullman, 23; Colfax, Wash., 24; Pomeroy, 25; Dayton, 26; Walla Walla, 27; Pendleton, Ore., 28; La Grande, 29; Baker City, 30; Wesler, Idaho, 31; Caldwell, Ore., April 1; Boise City, Idaho, 2; Nampa, 3; Salt Lake City, 4, and week; Ogden, 12; Logan, Idaho, 13; Pocatello, 14; Dillon, Mont., 15; Helena, 16; Great Falls, 17; Butte, 19-20; Bozeman, 21; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**A Trip to Africa** (M. C. Menlo, bus. mgr.; Johnny Williams, agent)—Ventura, March 15.

**A Stubbhorn Cinderella** (Mort V. Singer)—North Yakima, March 15; Spokane, 16-17; Wallace, 18; Missoula, 19; Helena, 20; Butte, 21-22.

**Babes in Toyland** (Walter F. Flock)—Woodland, March 13; Sacramento, 14-15; Auburn, 16; Reno, 18; Winnemucca, 19; Elko, 20; Salt Lake, 21, and week.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Black Patti Troubadours** (Voelckel & Nolan)—Riverside, March 13; Los Angeles, 14-20; Bakersfield, 21; Hanford, 22; Tulare, 23; Visalia, 24; Fresno, 25; Merced, 26; Stockton, 27; San Francisco, March 30 to April 3.

**Brewster's Millions.**—Grand Forks, March 15-20; Duluth, 22-23; Superior, 24; Ashland, 25; Hancock, 26; Calumet, 27; Ishpeming, 29; Marquette, 30; Escanaba, 31; Green Bay, Apr. 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connorsville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. B. Hanford** (F. Lawrence Walker, mgr.)—Colfax, March 15; Pullman, 16; Lewiston, Idaho, 17-18; Walla Walla, Wash., 19-20; Pendleton, Ore., 21; La Grande, 22; Baker City, 23; Weiser, Idaho, 24; Boise, 25-26; Pocatello, 27; Logan, Utah, 29; Ogden, 30; Provo, 31; Salt Lake City, April 1-3; Grand Junction, Colo., 12; Leadville, 13; Canyon City, 14; Pueblo, 15; Colorado Springs, 16; Victor, 17-18; Boulder, 19; Fort Collins, 20; Greeley, 21; Cheyenne, Wyo., 22; North Platte, Neb., 23; Kearney, 24.

**Corinne—Lola from Berlin** (Oscar Hodge, adv.)—Butte, March 13-14; Billings, 15; Dickinson, 16; Bismarck, 17; Fargo, 18; Duluth, 19-20; St. Paul, 21-24; Minneapolis, 25-28.

**French Stock Company.**—Seattle, Feb. 21 to April 10.

**Gertie Dunlap Stock Co.**—Empire, Fresno, Indefinite.

**Gingerbread Man.**—Hanford, March 15; Fresno, 16; San Jose, 17; Stockton, 18; Sacramento, 19-20; San Francisco (American), 21, week; San Luis Obispo, 28; Salinas, 29; Monterey, 30; Santa Cruz, 31; Woodland, April 1; Marysville, 2; Chico, 3; Red Bluff, 5; Ashland, 6; Medford, 7; Eugene, 8; Albany, 9; Salem, 10; Portland, 11, week; Seattle, 18; two weeks.

**Graustark** (Central)—Akron, March 13; Elyria, 15; Norwalk, 16; Fremont, 17; Sandusky, 18; Tiffin, 19; Findlay, 20; Fostoria, 22; Mansfield, 23; Lima, 24; Piqua, 25; Bellefontaine, 26; Springfield, 27; Delaware, 28; Lancaster, 29; Nelsonville, 30; Athens, April 1; Sistersville, W. Va., 2; Washington, Pa., 3; Waynesburg, 5; Erwin, 6; Janet, 7; DuBois, 8; Tyron, 9; Huntington, 10; Beloit, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17. **Graustark** (Eastern)—Brooklyn, March 15-20; New Britain, Conn., 22; Norwich, 23; New London, 24; Falmouth, 25-27; Newport, R. I., 29; Taunton, Mass., 30-31; New Bedford, Mass., April 1-2-3; Attleboro, Mass., 5; Milford, 6; Pittsburg, 7; Worcester, 8-9-10; Salem, 12-13-14; Lowell, 15-16-17; Manchester, N. H., 19-20-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-27-28; Lewiston, Me., 29-30.

**Graustark** (Western)—Ft. Wayne, March 13; Chicago, 15-17; Logan, 18; Circleville, 19; Chillicothe, 20; Wellston, 22; Portsmouth, 23; Greenfield, 24; Wilmington, 25; Middleline, 26; Hamilton, 27; Cincinnati, O., 28, April 3; Chicago, (Indefinite).

**Isle of Spice.**—(H. H. Frazee, prop.)—Ishpeming, March 13; Escanaba, 14; Iron Mountain, 15; Green Bay, 16; Wausau, 17; Antigo, 18; Manitowish, 19; Soldiers' Home, 20; Janesville, 22; Woodstock, 23; DeKalb, 24; Sterling, 25.

**Jas. J. Corbett** (H. H. Frazee)—Wheeling, March 15-17; Indianapolis, 18-20; Hamilton, 21; Columbus, 22-24; Dayton, 25-27; Chicago, 28-April 3.

**Lambardi Opera Co.** (Sparks M. Berry.)—Kansas City, March 15, week; St. Louis, two weeks.

**Lambard Grand Opera Co.** (S. M. Berry, mgr.)—Denver, March 8-11; Lincoln, 15; Sioux City, 16-17; Des Moines, 18; St. Joseph, 19-20; St. Louis, 22-27.

**Louis James in Peer Gynt.**—(Wallace Munro)—Rochester, March 15-17; Syracuse, 18-19; Lockport, 20; Toronto, 22-27; Ashtabula, 29; Youngstown, 30; Akron, 31.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**Mrs. Wiggs of the Cabbage Patch.**—Omaha, March 9-10, then Chicago.

**Richards & Pringle's Minstrels** (Holland & Perkins)—Pratt, March 13; Kingman, 15; Harper, 16; Winfield, 18; Arkansas City, 19; Caney, 20; Coffeyville, 21; Independence, 22; Cherryvale, 23; Chanute, 24; Iola, 25; Pittsburg, 26; Joplin, Mo., 27; Galena, Kan., 28; Rich Hill, Mo., 29; Pleasant Hill, 30; Sedalia, 31.

**Rose Melville** (Sis Hopkins)—(J. R. Stirling, mgr.)—Mobile, March 14; Montgomery, 15; Birmingham, 16; Chattanooga, Tenn., 17; Knoxville, 18; Lexington, Ky., 19; Louisville, 22-27; Richmond, Ind., 29; Muncie, 30; Marion, 31.

**Richard Carle in Mary's Lamb** (Fred Price, mgr.)—Waco, Mar. 13; Galveston, 14-15; Houston, 16-17; Austin, 18; San Antonio, 19-20; El Paso, 22; Tucson, 23; Riverside, 24; Los Angeles, 25-27; San Francisco, 29-April 1.

**Royal Chef Company** (H. H. Frazee, prop.; W. A. Junker, mgr.)—Greensburg, March 13; Uniontown, 16; Morgantown, 17; Wheeling, 18-20; McKeesport, 22; New Castle, 23; Butler, 24; Latrobe, 25; Johnstown, 26; Altoona, 27.

**San Francisco Opera Company** (Frank W. Healy, mgr.)—Edmonton, March 15-17.

**The Flower of the Banck** (H. H. Frazee, mgr.)—Cedar Rapids, March 13; Moline, 14; Muscatine, 15; Ottumwa, 16; Keokuk, 17; Galesburg, 18; Aurora, 20; Chicago, 21-27; Grand Rapids, 28-31.

**The Little Prospector.**—(Frank L. King, mgr.)—Arkansas City, March 13; Winfield, 15.

**The Red Mill Company** (C. W. Wilder, mgr.)—Seattle, March 14, week.

**The R. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

## Correspondence

**New York, March 7.**—Marie Doro was The Richest Girl in the Criterion Theatre last week. She was the star in the latest play by Paul Gavault and Michael Morton. It was the first time in New York of this farcical play—so it is called on the bills—and it was favorably received and applause was bestowed upon the principals, particularly upon the star. Miss Doro literally came upon the scene with a bang. This is no exaggeration, for the tire of her stage automobile burst just that way. And that's when all the complications began. She was, in the play, mind you, the daughter of a chocolate king, and she had so much money that she didn't know what to do. So she made everybody else do what they didn't want to do. And that afforded amusement for the audience. In the end love overcame all the obstacles, chocolate, millions and even a desire to go into a convent, for when the final curtain falls about every eligible person you've been introduced to in the preceding acts is engaged to be married. What more would you? Miss Doro was very cunning and exceedingly pretty as the vixenish chocolate girl. She used her eyes in a way that made you admire her very much. And in her one serious, sentimental moment, at the close of the third act, she was winsome. Orrin Johnson was the young man whose destiny was upset by the tire blowout and the chocolate girl, and he acted with a great deal of spirit. His friend, an ambitious artist, was well played by Frederic Eric, while Louis Massen acted the part of the chocolate king convincingly. Then there was Anne Meredith, the girl who fainted so frequently and successfully, to say nothing of the excitable Viscountess Gaston, admirably portrayed by Fred Tiden. All the others concerned are in line for praise. So The Richest Girl proved to be a very pleasant evening's entertainment. There's nothing in it to offend you and no problem to make you frown yourself old before your time, and some of the laughs may smooth out a few wrinkles—who knows?

For the last week of his engagement at the Academy of Music, David Warfield last Monday appeared as Wes' Bigelow in A Grand Army Man, a revival of which has been long delayed because of his audience's insistence upon The Music Master. The play, written by Pauline Phelps and Marion Short, served to dedicate the Stuyvesant Theatre a year ago, and it is familiar because of its long run. Its central character of a kindly and sympathetic and generous veteran of the Civil War, who is also a stage driver in a Western town, reveals Mr. Warfield in a homely impersonation filled with tenderness, pathos and nobility of nature. The cast for the revival proved to be the same as before. The big theatre was filled, as it has been on every night of Mr. Warfield's engagement. \* \* \* Meyer & Son was presented last week for the first time at the Garden Theatre, and from the hearty applause at the close of each of the three acts, it seemed that the large audience admired and enjoyed the play. Jew and Gentile may admire and respect each other, but there the line is drawn.—Jacob Strauss. Are we Jews to live apart from our fellow men forever?—Max Meyer. Of the Trinity our worship one was a Jew.—Nathan Meyer. These quotations from the play, which touches on intermarriage between the races—and that is its motif—serve to give a idea of the general scheme which Thomas Addison, the author, has in view. That it interested those who witnessed it is certain; it will continue to draw good houses. It is worth seeing. William Humphrey as Nathan Meyer perhaps carried off the major part of the applause. His work was good, and he seldom failed to interpret his lines correctly. Next in the favor of the audience came Charles Morrison, who as Peter Mulvey, a politician, was all that could be asked. Irene Moore, as Doris Gray, with whom Max Meyer is in love, was pretty and pleasing, as was Ethel Browning. George Staley as Major Russell Gray gave satisfaction. The entire cast fitted well

into the play, and all received recognition. There were several curtain calls and Mr. Addison was forced to make a speech. The problem is not settled, but is left in status quo, with the Jew father rather opposing intermarriage and the Gentile father favoring it. \* \* \* Lots of things happen in the course of the new play, A Woman of Impulse, by Louis Ansbacher, in which Kathryn Kidder, after a long absence from the New York stage, appeared last Monday in the Herald Square Theatre, reopening that playhouse. In the third act, a gentleman upon villainy intent climbs into a woman's bedchamber, gets stabbed by the woman and then killed by an outraged husband, who finishes the job. For fear that matters might become too doleful, a comic coroner is brought post haste. All the characters in the play tell their stories to him, after which he announces that as the deceased was, according to all accounts, a villain of the deepest dye and deserved even more than he got, he would call the thing an accident, and so spare an aristocratic family's feelings. This extraordinary decision was received with a burst of laughter and applause from the large audience. Miss Kidder as the woman of impulse plays the part of a great but erratic singer, whose aristocratic husband has a hard time of it. A visit to the ancestral hall is a rank failure, when, Magdalen-like, she outrages the petty conventions of her surroundings and stirs up a hornets' nest. The tragedy above mentioned follows. In both comedy and tragedy Miss Kidder plays with intelligence and force. Some good work was done by the supporting cast, in which Jane Marbury, Cuyler Hastings, Charles Wyngate and Charles Rowan worked hard and conscientiously. Miss Kidder was recalled many times at the close of the different acts, and after the coroner's scene Mr. Ansbacher thanked the audience upon behalf of his wife (Miss Kidder) and said that he and every one else concerned felt much encouraged. \* \* \* Selene Johnson, Louise Closser Hale, Frank Gilmore, Lumsdon Hare, Alfred Hickman and Fritz Williams will appear with Dorothy Donnelly in Henry James's comedy, Disengaged, which is to be given for the first time on any stage on Thursday afternoon, March 11, at the Hudson Theatre, for the benefit of St. Andrew's Convalescent Hospital. \* \* \* Liebler & Co. have engaged Eva Vincent for the part of Mrs. Jeremiah Fogarty in The Head of the House, the new Townsend-O'Malley comedy of New York life in which Ada Lewis starts her starring tour shortly. Mrs. Fogarty is the wife of a district leader—played by John W. Ransone—and has many opportunities for broad comedy. \* \* \* Good old Trovatore, that operatic warhorse that has served so many years, was brought out last week in the Manhattan for the first time this season. It was a rousing performance, with Mr. Zennatello singing his best as Manrico and Mme. Agostinelli doing the same as Leonora. Miss Gerville-Reache sang the part of Azucena and made much of the stirring music allotted the role. Mr. Sammarco was excellent as Di Luna. Giuseppe Sturani, the leader of the Philadelphia contingent of these opera forces, conducted the work with effective swing. There was a big audience and lots of applause for the singers. \* \* \* The management of the Metropolitan Opera House announced last week that it had engaged an entirely separate company of French singers for the performance of opera comique next season at the Metropolitan and the New Theatre. This is the announcement: "The Metropolitan Opera Company has completed arrangements for the engagement next season of a company of French artists, in addition to the present organization of singers, for the operas of the Italian and German repertory. The French company will be employed in the presentation of operas of the type that figures in the repertory of the Opera Comique in Paris. The operas that may appropriately be given on the large stage of the Metropolitan Opera House will be performed at that house during the regular season, while the others will be produced by the French company at the New Theatre, where the Metropolitan Opera Company has arranged to give a season of forty performances—one evening and one matinee each week. Subscriptions to the performances at the New Theatre will be invited shortly." \* \* \* About a thousand women started a small-sized riot in the lobbies of the Garden Theatre last week, the cause being a distribution of silk stockings to every woman who bought a ticket for the hundredth performance of Henry E. Dixey in Mary Jane's Pa. As the crowd filed into the theatre each woman received a card which, if presented at the box-office at the close of the performance, was good for one pair of silk stockings warranted real silk, fast dyes, a yard wide, cut on the bias and with all the other qualifications that make such things valuable in the eyes of the fair sex. Mr. Dixey's last words in Mary Jane's Pa are: There is nothing so much worth fighting for in this world as love. And every woman in the house made the mental addition, And silk stockings. For the curtain had not begun to come down before the whole feminine half of the house was on the way toward the box-office. Talk about your bargain sale crushes! Talk about your weaker sex! The ushers were swept away like chaff as the crowd made for the doors. Silk stockings or die is my motto! was apparently the motto of all. The ushers shouted and pushed in a vain attempt to keep some sort of order, but the lobby became a solid mass in which men were so much out of their element that they got out to the sidewalk as fast as they could, leaving the women to fight it out. With fire in their eyes and silk stockings on the brain they did fight it out. Somehow a line was formed of the first three or four hundred the ushers uniting in a flying wedge. As every woman reached the box-office and presented her card she shouted out the size she wanted and got a box. Most of them called for 8's. "My size is 6, but give me 9. They are for a friend," was a common request. Some

wanted blue and some wanted pink, but they all got black, for that was the only kind available. One woman, who had lost hat and coat in the skirmish, begged her husband to take her place in the line. She knew she was going to faint. Not for a million silk stockings, was the answer. It took a good hour before the last woman left the theatre, exhausted but triumphant. If the stockings were not all their hearts hoped, they had at least lots of exercise.

ROB ROY.

**Philadelphia, March 6.**—Geraldine Bonner and Elmer Harris's social satire, Sham, was revealed at the Garrick Theatre, Monday evening, and was favorably received by a good-sized audience, which followed the superficial plot with interest, laughed at ludicrous situations and keenly enjoyed the sparkle and tang of the dialogue. Henrietta Crossman was the star, and was very successful in giving the necessary lightness of touch in the comedy scenes and the proper amount of sincerity to most of the tender moments. Paul Dickey, recently seen here in Pierre of the Plains, was a manly and likable Tom Jaffray, whose ease of manner counted much in his favor. The veteran actor, Charles Walcott, was polished and dignified in a minor role. There were handsome gowns worn and the production was neatly and tastefully staged. Sham is a diverting and enjoyable play, though there is some need for quickening the action. The first act, with its overelaboration of comedy details, is really the weakest part of the piece. William Gillette's new play, Samson, by Henri Bernstein, was presented at the Broad Street Theatre for the first time Monday night. The general effect will probably be something of a disappointment for the many admirers of the veteran actor, because, although he presents it as a melodrama, the play is nothing of the kind, so that the big scenes are robbed of force by their potency and leave an impression of confusion. Yet the play is not on so pleasant a theme as The Thief, by the same author, and also seen here this season, and it is actually clever. Gillette appears to feel that his part is not sufficiently verbose, and he fills it out with considerably more gestures and facial contortions than would be indulged in by the average strong man who has risen to a commanding position among his fellows by a diplomatic control and concealment of his emotions. There is no moral in the play and no preaching. It is simply a story taken from the Parisian life of today, and might indeed have much the same sort of telling were it to have an American setting. Clearly Bernstein has in this, no more than he has in The Thief, any message to mankind, and since his object seems merely to be to interest, he is to be congratulated that this present work is not so repellent in theme as the other. In some respects The Golden Butterfly, the new Reginald De Koven-Harry B. Smith comic opera, produced for the first time in Philadelphia at the Forrest Theatre, verges upon the grander musical themes which mark the Metropolitan or Hammerstein productions. Miss Van Studdiford's excellent singing and acting were emphasized by the remarkably clever work of Walter Percival. This young man has a good voice and he can act. His spontaneous methods and buoyancy helped to give The Golden Butterfly a sparkle and vim that will surely make its stay here notable. Miss Van Studdiford's best song was probably Don't Forget Me. There are seventeen musical numbers, concerted and otherwise, and the score does not fall far short of many grand operas in orchestral demands. The scenic investiture and costuming were far above the average, and show girls and chorus girls were not given undue prominence—which is as it should be in well-regulated comic operas. The Golden Butterfly is worth while—it has little of the musical show grub to it. Lyric (Messrs. Shubert, mgrs.)—The World and His Wife, the Spanish piece from the pen of Charles Frederick Nirdlinger, began its second week at the Lyric Theatre Monday evening. William Faversham is the star and is surrounded by a capable cast. Walnut (Frank J. Howe, Jr., mgr.)—In New York seems to have made good at the Walnut Street Theatre, for it continues to draw good houses. (Chestnut Opera House (Nixon & Zimmerman, mgrs.)—Charles Rann Kennedy's socio-religious play, The Servant in the House, entered upon the third week of its engagement. The Henry Miller company gives the play excellent presentation. Adelphia (Messrs. Shubert, mgrs.)—Bertha Kalich began the last week of her local engagement Monday evening. She appeared in Thomas Dickinson's play, The Unbroken Road, at the Adelphia Theatre. A presentation of David Belasco's four-act play of the West in stirring fighting days, The Girl I Left Behind Me, was given at the Park Theatre this week by the Harry McRae Webster Associate Players. From the opening act to the close the art of the performers kept the large audience in perfect sympathy with the action of the piece. The play itself calls for no review, it is familiar from former presentations. Of the players, good work was done by Mr. Stuart and Miss Kinslow, Lottie Briscoe and Cordelia Macdonald. The rest of the company gave capital support. It was rather appropriate that The Girl I Left Behind Me, the famous farewell air of the soldier, should be the title of the last play given by the Associated Players, who are now on their final week's engagement at Ye Park, the theatre passing back to road show productions Monday, with Benjamin Chapin in his famous impersonation of Lincoln, in Honest Abe. It was announced Monday night that this would be the concluding week of the engagement of The Servant in the House at the Chestnut Street Opera House. For two weeks, beginning next Monday, Annie Russell in The Stronger Sex will be the attraction there. The Stronger Sex ran for a year in London and has had a most successful engagement in New York. The Stanford & Western stock company are doing a fine business at the Empire, playing to crowded houses at every performance. Emily Smiley and Paul Taylor continue to win favor with their pleasing work. Charming Virginia Hennings pleases this week and



## Correspondence

sings herself into the graces of the people with her Gingerhead Red Top and I Got a Pain in My Sawdust songs. She sings with ease and her actions are original. Her make-up is very taking. Besides her singing she never fails to score with her acting. Bijou (burlesque)—Williams' Imperials gave a bright show this week. The Hastings show at the Casino was breezy enough to suit patrons. At the Gayety this week the Golden Crook Burlesque Company gave an enjoyable show. A new melodrama, Messenger Boy No. 42, presented at the National this week, proved to be diverting. Violet Hillson got a great deal out of a soubrette role. A burlesque boxing match, intended as a satire on a recent pugilistic encounter between a Philadelphia swell and a Philadelphia professional fighter, was a great laugh-getter at the Eleventh Street Opera House. A very interesting bill is to be found at Keith's Theatre this week. Honors are shared by Bobby North, a Hebrew comedian, who was a feature of the Merry-Go-Round company; the Jesse L. Lasky's version of The Love Waltz, a pretty little operetta modeled on The Dream Waltz, and W. C. Fields, a comedy juggler; the Holding Manikins, a comedy; the Bison City Four, have entertaining acts. Unique Theatre—Chester Blodgett, Johnstone, the famous trick cyclist, performed some very difficult feats at the Unique. The bill was a good one throughout, including Al H. Burton, monologist; George F. Offerman, vocalist; Randolph and Lockhart, singers and talkers, and others. Fifteenth Street Theatre—The usual enjoyable moving pictures and vaudeville entertainment was given. Liberty Theatre—The vaudeville program included four excellent acts, the Zarrow Trio, comedy cyclists; Ed and May Woodward, sunburned Rubes; Deltorelli and Glissarns, musical clowns, and Mlle. Mable and her dogs. Lubin's Palace—The offering at Lubin's Palace Theatre is very good, the vaudeville acts are exceptionally good and the pictures likewise. Girard Theatre (Stair & Havlin, mgrs.)—The role of Sapho in the dramatization of Daudet's novel of the same name, was played this week at the Girard Theatre by Eugenie Blair. The same company which appeared with Miss Blair last week in The Strength of the Weak gave full value to the lines and situations of Sapho. The production reflects credit upon her and her management. Grand Opera House (Stair & Havlin, mgrs.)—George Stone as the Scarecrow and William Baker as the Tin Woodsman kept the fun going at a lively clip in the production of The Wizard of Oz. Like a delicate cameo exquisitely engraved, or a delightful story hand-illuminated on old vellum and bound in rare leathers, are a couple of sentiments levied upon David Belasco's comedy drama, Sweet Kitty Bellairs, and founded on Egerton Castle's book, The Bath Comedy. The play is in four acts and has thirty-seven speaking parts, the time being in the spring of 1793, during the French Republican wars (the Gainsborough Period) and the place, England. Marion Barney continues to be the center of attraction, and was seen to excellent advantage in the title role of Mistress Kitty Bellairs, produced by the Orpheum players at their permanent home, the Chestnut Street Theatre. Miss Barney is a handsome woman, well equipped both physically and artistically to grace her position in this organization, and an actress of worth, born of a sufficiently practical experience in this particular line of work, has established for herself a strong following in the Quaker City. No wiser choice of a leading man could have been made by Manager Grant Lafferty when he selected William Ingersoll to head the Orpheum players. Mr. Ingersoll's role of Lord Verney was received with cordial expressions of favor. Mr. Ingersoll is an actor of neat, clean-cut methods and ingratiating personality and a straight-out manner of acting that wins his audience. Kathlene MacDonnell unmistakably impressed her audience with her part of Lady Julia Standish. Properly developed, she should rise to great heights. John Stokes was seen to good advantage in the role of Sir Jasper Standish. Another valuable member of this organization is Louise Randolph, and she essayed the part of Lady Bab Flyte, the late Belle of Bath, in a creditable manner. J. Hammond Dailey, Peter Lang and Helen Reimer made the most of their parts. The ballroom scene in the third act was elaborate and picturesque and the dance was arranged and directed by a local dancing professor. The whole production was handled in an excellent manner. Manager Lafferty and Stage Director Percy Winter certainly deserve a great amount of credit, for they left nothing undone to make the production just what it should be. The scenic effects were beautiful and the play had the full support of the Orpheum players. The prologue was rendered by Mistress Moore in a very pleasing manner. Business has been good all week. Next week they will present John Drew's delightful comedy, The Duke of Killcrankie. CALVIN M. FRANKLIN.

**New Orleans, March 6.**—Tulane Theatre—Wm. H. Crane chose wisely when he revoked his decision to retire from the stage and decided to again star in Geo. Ade's new play, Father and the Boys, for he has in that piece undoubtedly the best opportunity accorded him in many years, and he plainly shows it by the evident satisfaction which he derives in playing the part and speaking the bright lines. Judging from the hearty outbursts of affection and satisfaction which he has received at each performance during the week, it is safe to say that it will be a long while before the public will cease to enjoy seeing the piece, as I am told by Mr. Moore, the star's manager, that an extended tour of the Coast and Northwest is planned for next season. There is not a dull moment in Father and the Boys. You no sooner recover from a hearty laugh, when out comes another bright saying or ludicrous situation and you are off again. There is nothing particularly individual of

George Ade in the play, unless it is the bits of slang invested in the role of Bessie Brayton, cleverly portrayed by Margaret Dale. However, Crane and his superb company give it a masterly presentation, and it is easily the best comedy we have seen in many years. The genius of the eminent comedian finds the most congenial latitude in the role, which carries a moral to many staid old business men to the effect that if you are good you will be happy, but you won't have any fun. Margaret Dale as Bessie Brayton was stunning. The character, that of a Western girl untamed by refinement or conventionalisms, is unlike that which we have grown to associate her with, but she is chic and delightful withal and dresses in the extreme good taste. Ivy, Frontman and Vivian Martin, two stunning girls, were delightful in their several roles. Forrest Orr and Thomas Meighan were highly acceptable in the roles of the Boys. Joe Whiting, Percy Brooke, Dan Collier and Scott Daily are to be credited with distinguished successes. Next week, John Drew; 14, Paid in Full. Crescent Theatre—The Honeyymooners, a musical adaptation of Running for Office, by George M. Cohan, has had a prosperous week's run. The cast is headed by Willie Dunlay, who has a good voice and dances well. Anna Wheaton is dainty and graceful and a good entertainer. The songs are catchy and pleasing, and taken altogether the piece offers a good evening's entertainment. Next week, Rose Melville.

**W. L. McCONNELL.**  
**El Paso, Texas, March 8.**—El Paso Theatre (Crawford & Rich, mgrs.)—Black Patti, March 6-7, with matinee 6, to good business. Crawford (Crawford & Rich, mgrs.)—The Glass players in repertoire. March 7, The Devil; good business. Majestic (Frank Rich, mgr.)—Majestic Musical Company, with change of bill twice a week, to overflow business nightly.

**GEO. A. MANSFIELD.**  
**Laramie, Wyo., March 8.**—We Are King, to fairly good house, Saturday night at Opera House. One of the best attractions offered here this season. Florence Roberts about April 1.

**A. D. K.**  
**Salt Lake City, Utah, March 8.**—Salt Lake Theatre (Geo. D. Pyper, mgr.)—Lillian Russell in Wildfire appears at the Salt Lake Theatre. The play is particularly well fitted to Miss Russell's style of acting, and is full of life and race course atmosphere. Colonial Theatre—Willard Mack presents The Rose of the Rancho in a most creditable manner. The atmosphere and locality of The Rose of the Rancho are very much out of the ordinary, and the picturesque Spanish life well portrayed. Miss Hall, the new leading lady of the Mack company, very ably keeps up the standard of her predecessor, Blanche Douglas. Miss Douglas, prior to her departure from Salt Lake, was presented with a beautiful bracelet by the members of the company as a token of their esteem. Orpheum Theatre—The Orpheum this week presents a bill of great diversity which is sure to please. It is hard to pick the headliner, as all the acts are excellent. Grand Theatre—Manager Jensen of the Grand Theatre has engaged the great McEwan for another week. McEwan in his tricks of magic has been a great drawing card and warrants another week of presentation.

**GLEN SMYTH.**  
**San Diego, Cal.**—Garrick (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—Mar. 5-6, The Gingerbread Man. This production was put on in a first-class manner, and can be classed among the best musical shows that have visited us this year. The cast is a large one and is headed by Fred Nice, who does some clever dancing. The chorus is pretty, well drilled and can sing; the music is of the whistling kind and the costumes, scenery, etc., are gorgeous. They did deservedly big business. 4-15, Theodore Roberts and Guy Standing in The Right of Way; 19-20, The Burgomaster; 26-27, Norman Hackett in Classmates. Pickwick (Scott A. Palmer, mgr.)—Week, Mar. 8, Armstrong Musical Comedy Company in Brown's Vacation. This is a musical absurdity and is doing good business. Good work is being done by Miss Davis, Miss Blondell and Miss Bayard. Queen (Swarts & Urban, mgrs.)—Week, Mar. 8, Sullivan & Considine vaudeville. Phil Staats, comedy piano act; Henry Aurbach & Company, in sketch; Emily Benner, female baritone; Tannehill and Radcliff. Latest moving pictures. With the exception of Phil Staats, who, by the way, has a very clever act, and Emily Benner, the show as presented this week is hardly up to the standard set by the Queen. Good business, however, continues to rule. Grand (Walter Fulkerson, mgr.)—Leonard Kane, Southern Quartette; Betty Scholtz, moving pictures and illustrated songs. Fair show and business. Bijou, Empire and Union Theatres offer moving pictures and illustrated songs to good business.

**C. E. LUNDQUIST.**  
**Fresno, March 10.**—Barton Opera House (Robt. G. Barton, prop. and mgr.)—Girls, 4. Large audience delighted. Best comedy here this season. Joseph DeGrasse in Merchant of Venice, 10. Gingerbread Man, 16. Right of Way, with Guy Standing and Theo. Roberts, 21. Novelty Theatre (A. J. Hotchkiss, mgr.)—Raymond Teal musical comedy company, 1-21, playing The Man Behind, week 8, to good business. Raymond Teal a hit in his black face monologue and songs. Empire Theatre (Ed Hoen, prop. and mgr.)—8-14, Gertie Dunlap company in stock. Fair business. The Redmond stock company will open at this house 22. Gertie Dunlap company will go to Oklahoma City. Manager Hoen of the Empire is installing plush upholstered opera chairs and will have the house redecorated in a rich style. Although the managers do not complain of poor business it would seem that Fresno with a population of about 25,000 is one town in California that is very much overdone in the amusement line. There are in operation at the present time eight places of amusement. The Barton, playing K. & E. attractions, seats 1,800. Novelty, playing stock and vaudeville, seats 1,000. The Empire, playing stock and vaudeville, seats 1,100. The Star, playing moving pictures and vaudeville, seats 700, and four moving

picture theatres, each seating about 500. Recreation Park Theatre, playing vaudeville, will open April 15, seats 1,200. The roller skating rink opens April 1. A. R. Brooks, one of the best known character actors in the country, died March 10, at the county hospital, after an illness of three months. He had been ill for several years, however, with a liver complaint and death was not unexpected. A. R. Brooks, "Dad" Brooks, as he was affectionately called around Fresno, first appeared before the footlights in this city about thirty years ago with Frank Mayo in Davy Crockett. He toured the world several times with Mayo, being recognized as a first-class artist when in his prime. Two years ago he came to this city with the Girton stock company, playing here twenty-three weeks at the Novelty Theatre. Last November he again came to Fresno, broken down in health, and was given a position with the Alta Phipps company by Manager Hotchkiss of the Novelty. His last part was Lord Storm in The Christian, he having great difficulty in playing his lines in that production. On December 31 he was taken to the county hospital, where he slowly weakened until death ended his troubles. Brooks was penniless when he died, the expenses of the funeral being paid by his theatrical associates and by other friends about town. The Saturday matinee of the Raymond Teal company at the Novelty will be in the nature of a benefit, twenty-five per cent of the gross receipts being donated towards the funeral expenses by Managers Teal and Hotchkiss. The deceased was about 59 years of age.

**L. W. WILSON.**  
**Long Beach, March 3.**—This is the last week in Long Beach, for this season, at least, of Marjorie Rambeau, Lillian Burnett and Charles King, who for nearly a year have been three of the leading members of the Bentley Grand stock company. This announcement was made yesterday afternoon by Judge L. H. Bentley, owner and manager of the theatre, who said that these three will go to Oakland next week to accept engagements, and that Al Dickinson will be director and leading man in the Bentley stock company hereafter. Mr. Dickinson will carry the title role in The Little Minister, next week's strong offering. The company next week will look like a new organization. There will be eight new faces in The Little Minister cast. Miss Rambeau, Lillian Burnett and Charles King have each attained a high degree of popularity by their work here. As director and leading man Mr. King has kept at a high standard the production of each number in the company's classy repertoire, and has shown great power and ability in his own work in the cast. Miss Rambeau has endeared herself to all theatre goers. She has a rare personality and ability of no uncertain degree. She has been enjoyed by every audience every week. Her gowns, as well as her girlish grace, have been the talk of the theatre loving public. Lillian Burnett has proved herself an able character woman. Mr. Dickinson quickly stepped into favor here and his hold on the people has grown stronger week by week.

**Watsonville, March 8.**—H. J. Lugg, erstwhile lessee of the local opera house, is now a much wanted man. After a month's tem-

pestuous career in which he lost much money, Lugg packed up his belongings and left in the still of the night, leaving his many creditors behind him. Last Saturday night Lugg gave a moving picture show in the Gilroy Opera House to a packed house. After the show he and Chas. Parrott, his machine operator, together with Tom Allender of this city, went to the S. P. Hotel at Gilroy and retired for the night. In the morning when young Allender awoke he found that Lugg and Parrott had left early in the morning for parts unknown and that they had taken the moving picture machine with them. Allender returned yesterday to this city, where the creditors of the late theatrical magnate (?) are now considering ways and means to secure the return of Lugg. Following is a partial list of the anxious creditors of Lugg and the amounts that they represent: F. J. Chapman, \$75; Register Publishing Co., \$51; theatre orchestra, \$44; Watsonville Light and Power Co., \$45; Wm. Farrell, \$16; Mansion House, \$7; Constable Sandberg, \$6; Tom Allender, \$5; Geo. Hewston, \$5.

**Palo Alto, March 9.**—After a long estrangement from his millionaire father, caused by his elopement with Leslie Preston, an actress at the Belasco Theatre in Los Angeles, James C. Ray, former Stanford student, has received the paternal blessing. Ray is traveling with the Joseph DeGrasse company, which produced The Merchant of Venice at Stanford Saturday night. His father, a copper king of Duluth, Minn., is spending the winter in Palo Alto. The elder Ray, unbeknown, attended the performance in which young Ray took the role of Gratiano. When the father heard the plaudits that his son's acting brought from the audience, his anger cooled, and when the curtain was down he visited his son in his dressing room. There he forgave all that had injured his parental feelings. Ray has had an eventful career since he left college more than a year ago. Much against the will of his father, who refused to contribute to his support, he went to Los Angeles and worked at the Auditorium Theatre as a super with the Lewis Stone company at 50 cents a night. While there he became enamored with Miss Preston, who was playing second lead. Shortly after the Stone company moved to the Belasco Theatre, Ray in an auto spirited Miss Preston off to Santa Ana in the small hours of the morning. They were married there by a justice of the peace. Ray afterward went on the road with the aggregation in which he is now playing. His wife accompanied him. Mrs. Ray comes of an aristocratic English family, her brother being a lieutenant in the British army.

**Chico, Cal., Mar. 11.**—An entertainment consisting of three vaudeville sketches was to have been given at the Majestic last night by local talent and under the auspices of the I. O. O. F., but owing to illness of one of the players, the production has been indefinitely postponed. Tonight, Harry Beresford, in Who's Your Friend, is the attraction, while tomorrow evening, 12th, Babes in Toyland will be seen. A team called Trixedia and Robinson, is producing a good laugh at the Gem this week, while the pictures are of the see-'em again order. C. H. CHACE.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



THE SAN FRANCISCO  
**Dramatic Review**  
Music and Drama  
CHAS. H. FARRELL, Publisher  
Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Duffy Advanced

### The Santa Fe Popular Passenger Agent Appointed to a Higher Sphere of Usefulness

The playfolk with whom James B. Duffy, the City Passenger Agent of the Santa Fe, stands very high, will learn with pleasure of his promotion to a higher dignity in the railway service as General Agent of the passenger department of the same company. Mr. Duffy has never let an opportunity go by to show every courtesy to the traveling members of the theatrical profession and assist them in their many tribulations of rates, routing and solving other mysteries involved in traveling by rail. As a consequence his fame is continental and his name is always coupled with the other good fellows of the railway world who are noted for helping the playfolks over annoyances that beset them. Mr. Duffy's rise in railway circles has been noteworthy. He entered the employ of the Santa Fe Railway in December, 1889, and previous to his advent here was stationed at Albuquerque, New Mexico, then transferred to Prescott, Arizona, and was promoted to the passenger agency of the company at San Jose. His next step was into the ticket office at the ferry depot, ten years ago, and after a short service he was appointed City Passenger Agent, from which position he has just been promoted to the higher dignity. In his new position Mr. Duffy will still continue to be the good Samaritan of the traveling players and will not lose sight of their interests.

The litigation over Arizona, which came near ending the tour of the company here, has resulted in the closing of that show in the middle of its tour. The production has gone to the warehouse and the company to New York. Augustus Thomas notified managers he owned the play.

## Personals

ALTA PHIPPS has joined the Ed Redmond company and will open with it in Fresno March 29.

CHARLES WALCH is a new tenor Ferris Hartman has added to his opera company in Los Angeles.

E. W. R. BRACHT, a good actor and a fine looking chap, is in town from the North.

VIRGINIA BRISSAC is gaining an excellent name for herself as leading woman for Walter Sanford's players in Vancouver, B. C.

FRED C. CHARMAN, a juvenile and light comedy man, is in town open for an engagement. For the last twenty-six weeks Mr. Charman was with the Chester Bishop company.

FLORENCE BARKER is playing ingenue roles with the Cook stock company, under the management of Chas. Emerson Cook, at Hartford, Ct.

GUS WEINBURG has been selected by Manager W. P. Cullen to play the role of Strander in the reorganized Alaskan company. Cullen intends to bring the company to the Coast next season.

ON March 1st, at 10:30 p. m., a fine lusty boy baby was born to Mr. and Mrs. Nick Cogley (Moldon Marquand) in Long Beach. Congratulations to the happy father and the clever and beautiful mother.

MAXINE ELLIOTT will leave for England March 17, to fulfill an engagement with Louis Weller in the Lyric Theatre, London, when she will appear as the Duchess, in Constance Fletcher's play, 1801.

THE veteran Irish comedian, James M. Ward, assisted by Gertrude Morris, begin a week's engagement at the Central Theatre, St. Patrick's week, commencing Sunday, March 14, in their new Irish sketch, The Harrigans.

DICK JOSE left last Monday for a flying trip to New York in the interest of his forthcoming season on the road. Dick will bring back a new comedy that has a reputation and the scenario of a new play that will be written for his use next season.

MABEL BARDINE has returned recently to New York from Europe and will play the Eastern cities in Nell of the Halls. Miss Bardine is the ex-wife of Chris Brown, the New York booking representative of Sullivan & Considine, and also the "ex" of Carl Berch.

JOHN W. RANSONE was engaged last week by Liebler & Co. to play Jerry Fogarty, a district leader, in The Head of the House, the new comedy by Edward W. Townsend and Frank Ward O'Malley, in which Ada Lewis will begin her starring tour early in March.

PURCHASED in 1861 for \$4,000 by Mrs. Ellen Nigro of Oakland, the northeast corner of Eddy and Mason streets was sold last Monday by her for \$145,000, the buyers being R. L. Wolden of San Jose and W. W. Hollingberry, a capitalist and the chief Pooh Bah of Hollister.

KLAW & ERLANGER and Joseph Brooks have accepted a play by Mrs. Gertrude Andrews, entitled Through a Window, which they will produce early next fall, with a prominent actress in the leading role. Mrs. Andrews and her husband, Fred Andrews, are both well known here.

WILLIAM H. BISHOP, well known in theatrical circles as manager or owner of such old time stage successes as The Black Crook, What Happened to Jones, and The County Fair, died in New York, March 7, from injuries received three weeks ago when he was struck by an automobile. Bishop was 64 years old.

MERCEITA ESMONDE, who plays Mrs. Dennett in Girls, is Mrs. H. S. Northrup in private life. Miss Esmonde has been leading woman with Frederick Warde, William Hawtrey, The Round-Up and William Gillette's Lilly. Her father, the late William T. Esmonde, was the General Passenger Agent of the Pennsylvania Railroad for fifteen years.

FRED CUTLER, who directs the tour of Richard Jose in the season and then betakes himself to his farm at Watts, near Los Angeles, is back, getting into trim for the next long tour.

He is brown as a berry and as energetic as a two-year-old. Fred says Jose will have eleven weeks in California and a long season of the best Western time to follow.

GEO. M. COHAN, while playing in The Yankee Prince at Baltimore and Philadelphia, will be accompanied by the 100 members of Raymond Hitchcock's The Chorus Man company, which the author-composer will rehearse on the road. Sam H. Harris has arranged special hotel and train service to accommodate the two big companies. The Chorus Man will open in Atlantic City.

NELLIE STEWART, the Australian actress who was successful here four years ago, is outward bound for Australia from London to fulfil her engagement under the direction of J. C. Williamson. At Easter time she will open at the Melbourne Princess in Sweet Kitty Bellairs David Belasco's drama based on the Bath Comedy, by Agnes and Egerton Castle. Amongst the principals who will help fill a long cast will be Langhorne Burton, A. B. Tapping and others. The London members of the company will leave London a fortnight later than Miss Stewart.

GEORGE FOSTER PLATT, who has begun his work as stage director at the Valencia, was one of the original Belasco company on O'Farrell street. In a reminiscent mood the other evening Mr. Platt recalled the genesis of The First Born, Francis Powers' wonderful little play of Chinese life. He and Mr. Powers were in Chinatown one day when they saw a little Chinese boy in imminent peril of being run over. Instead of chastising the lad, as most fathers would have done, the Celestial took his boy on his knee and talked to him seriously and lovingly and evidently impressed him greatly. Mr. Powers was greatly impressed and from that moment The First Born was assured. Since leaving here Mr. Platt has made a name for himself as a producer in the East, both in a musical way and in the drama. He it was who first put on The Love Route and The Man on the Box, besides twenty or thirty other New York successes. His contract here is for twenty weeks.

## 16th St. Family Theatre

MALAN-MAGRATH & WOOD, Proprietors  
Under New Management  
Positive Appearance of the

## Malan-Magrath Metropolitan Stock Co.

Presenting week of March 15, the Comedy  
Drama

## Jesse James

No waits between acts. Polite Vaudeville, Moving Pictures and Illustrated Songs. Four Big Shows in One—Drama, Vaudeville, Comedy, Moving Pictures—A Show of Quality.

Two Complete Shows Every Night.  
Admission 10c and 15c.

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, March 15th Starts the Second  
Week of the Beautiful Drama  
of Old Japan

## The Darling of the Gods

By David Belasco and John Luther Long

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

THE EIGHT PALACE GIRLS, from the  
Palace Theatre, London, Assisted by James  
Clemmons; RAY L. ROYCE in Eccentric  
Characterizations; McDONALD and HUNT-  
INGTON, in Character Songs; THE BLES-  
SINGS, European Equilibrists; SIX LIT-  
TLE GIRLS and a TEDDY BEAR;  
KITABANZAI TROUPE; G. HERBERT  
MITCHELL; NEW ORPHEUM MOTION  
PICTURES. Last Week of A MODERN  
POCAHONTAS, with Full-Blooded Indians  
from the Shoshone Reservation.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Matinee Saturday and Sunday. Last Week

### THE ROUNDERS

With May Boley, Frank Moulan, Helen Dar-  
ling, Zoe Barnett, Ethel Du Fre Houston,  
Fred Mace, Jas. F. Stevens, Budd Ross,  
Bert Phoenix and Chorus of Forty.

Next Monday Night

## The Sultan of Sulu

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

ONE WEEK

Commencing Sunday Matinee, March 14th  
Pixley and Luder's  
"Daintily Different" Musical Comedy

## The Burgomaster

With HARRY HERMSEN  
and Over Half a Hundred Others

Prices: Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

Next—THE GINGERBREAD MAN

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET  
1805

## THE FRANCIS- VALENTINE CO. (Rache & Hecker)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents.

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

## Show Printers



## Van Ness Theatre

Clyde Fitch is a stage writer of many superior qualities, and even though he is the most prolific writer for the American stage, he is also one of the greatest. The latest Fitch play to come to us, *Girls*, is by far the cleverest comedy we have had in the last two or three years. It is a straight comedy of continuous interest and builded with the skill of a master who knows the possibilities of the stage and a situation. The company presenting this play is an almost perfect one. The chief male part is taken with consummate skill by Harry Northrup, who has surprised all of his home friends by a great ability as a light comedian. His portrayal of Egar is so consistently clever and so thoroughly intelligent that it takes on a most unusual value. Bessie Toner, who plays the guardian angel of the other two girls, and tries to keep them impressed with the fact that there are no wedding bells for them, only to fall into the snare of Cupid at the end, does impressively good work and is a strong and vital part of the company. Miss Toner is well remembered for a good characterization of the athletic girl in *The College Widow*, and her triumph in this part shows another and most charming phase of her ability. The two pretty and attractive girls who play the remaining characters in the trinity of spinsterhood, are very clever. The best evidence of the class of the show was the unanimity of favorable comment from the audiences that left the playhouse. It was as refreshing as it was rare. The Messrs. Shubert can send more shows of the character of *Girls* and we will not complain.

## Princess Theatre

*The Rounders*, which is ending its second week at the Princess, continues to be a drawing attraction. The performance is smooth and vivacious, and throughout the show there is never a dull moment; not only are the scenery and costumes brilliant and effective, but the favorites, both old and new, are continuing the favorable impressions they made on the opening night. Chief among these favorites are Zoe Barnett, May Boley, Helen Darling, Frank Moulan, Fred Mace, Budd Ross and James Stevens.

## Valencia Theatre

Under the Red Robe is a fine example of the romantic drama and the way this stock company present it this week speaks highly for their capability in this line of play. The best work of the company is presented by Darrell Standing in the role of Richelieu. He wears his red robe with a stateliness befitting the great cardinal and his manner shows the iron hand beneath the silk glove. As Renee de Cocheforet, Blanche Stoddard gives a charming interpretation of a womanly part where there are opportunities both for comedy and tenderness; her scene of defiance, when she snaps her fingers at tyranny, is one of the cleverest scenes in the play. Mace Greenleaf is more in his element as a modern hero, than as a swashbuckling bravo, but as Gil de Berault he manages to hold the sympathies of the audience, even if he does not impress one as being a very desperate fellow. In

this reading of the part he follows its American creator, Faversham, who made the bold, bad Gil a very likeable scapegrace. Gerald Harcourt is thoroughly in his element as the quarrelsome Captain Larollo, ready at any moment for a kiss or a brawl. As the Lieutenant, Robert Homans also gives a good character study. Beatrice Nichols as Mme. de Cocheforet is a pleasing feature of the performance, and good renderings of their respective parts are given by Thomas Lowell, Reginald Travers, Charles Dow Clark, who plays a dumb servant, Thomas McLarnie as Henry de Cocheforet. The costumes and scenery are appropriate and picturesque.

## Alcazar Theatre

A local critic, speaking of *The Darling of the Gods*, at the Alcazar this week, feeling a fine impulse to give full credit, wrote "that strange as it may seem, the best production in town this week is at a stock house," or words to that effect. Now, that verdict showed a willing spirit, but it was not exact, for there are many weeks in San Francisco when the best productions are seen in stock, and at the Alcazar they have worked the idea up to a fine art. *The Darling of the Gods* is undoubtedly the finest production ever seen at this famous theatre, and in every accessory detail—acting, music, lighting, scenery and costuming—there is a tremendous achievement. It is certainly a lesson in knowing how to do things, and one that will stand the test in any city of our land. New triumphs are achieved by Bertram Lytell in the character of Kara, the outlaw—the grim, fierce warrior, the last of a fighting race of staunch adherents of the Emperor, who, rather than give up his sword, the badge of his race, and surrender to the new order of Japan's awakening to civilization, would rather yield up his life. Mr. Lytell impersonates the outlaw chief with consummate fidelity and is strongly impressive in his acting in every phase of the character. Evelyn Vaughan endows the faithful and lovelorn Yo-San with beautiful and sympathetic characteristics and must be credited with another positive triumph that goes to prove her one of the coming great actresses of the American stage. Burt Wesner is seen as Saizon, the Prince father of Yo-San, and this sterling artist's fine understanding is employed to good purpose. Will R. Walling presents a strong portrait of the scheming and heartless Zakkuri, minister of war. Howard Hickman depicts with vivid realism the small part of Kato, the fisherman. The long cast of minor characters is in most capable hands, and the performance is so happily and skillfully worked up that there is nothing but words of commendation for it. The play will be seen for another week.

## American Theatre

Plump and pleasing Marie Cahill gave up her musical play, *Marrying Mary* in the zenith of its success, and the piece was secured by Flor Woodburn pleases as Kitty Kulpepper. As the much-married heroine, Miss Gear, who is playing at the American Theatre this week, does not attempt to tread in Miss

Cahill's footsteps. She is an altogether different Mary from the one who endeared herself to local theatre-goers at the Novelty Theatre. She is not so plump and her way of pleasing is along different lines. It was Mrs. Malaprop who observed: "Caparisons are odorous," and those who have been trying to institute comparisons between the two Marys can only say that it is easy to understand how each Mary secured so many husbands. It may be added that Miss Gear not only has a good voice, but, what is more rare, she knows how to use it. Richard Karl gives a clever performance of Colonel Henry Clay Kulpepper, the prospective father-in-law, in Mary's last matrimonial venture; he has to compete with memories of Eugene Cowles, and the fact that he sustains the ordeal, as well as his part, speaks well for his acting. The rest of the performers all contribute to a smooth, well-rounded performance of Milton Royle's comedy with lyrics by Hapgood Burt and music by Silvio Hein. Hilliard Campbell is a good Senator David Bunchgrass, husband No. 1; Matt Hanley is unctuous as Bishop Brigham Smudge, husband No. 2; Harry B. Roche pleasingly sustains the part of Mary's third venture on the shifting sea of matrimony, and Harry Benham gives satisfaction as her final choice. Florine Murray and Minnie Woodburn pleases as Kitty Kulpepper and Daisy Calhoun, respectively, Bessie Graham is a vivacious Fleurette, and the rest of the cast is rounded out by Augustus Colette, Jules Cluzetti, George Dinis, Charles Gray and last, but not least, the long-skirted chorus, consisting of Helen Berkley, Dela Aubin, Ethyle Cook, Anne Rose, Audrey Munson, Helen Hillarde, Minnie Larned, Blanche Caen, May DeShutley, Alma Buel, Clara Palser, Sarah Bender.

## 16th Street Theatre

A four-act melodrama, interpolated with illustrated songs, motion pictures and polite vaudeville combines to pass an enjoyable evening's entertainment at the Sixteenth Street Theatre this week. If quantity and quality is an inducement to the public, the Malan-McGrath stock company should make a paying proposition of this house of many vicissitudes. The performance this week is that old veteran drama, *Jerry, the Outcast*, or *The Convict*. Mr. Malan as Jerry Weston the convict, captured the honors of the evening, his comedy being irresistible to the audience. Mr. McGrath also came in for his share as Cassius Tietourist Adams, as tramp. Florence Bell, as Nana Lee, handled her part in a very capable manner and made a favorable impression upon the audience. As Colonel Lee, Howard Nugent was extremely good. Miss Murella, the sourette, was very pleasing and put plenty of life in her work. Ivan Miller as James Blackburn handled his part in an excellent manner and earned the hearty dislike of the gallery gods. The balance of the cast was well up to the standard and the management deserves a liberal patronage. Next week the stirring melodrama, *Jesse James*, will be presented.

CHARLIE CLARY has closed with the Neill company and rejoined Jessie Shirley at Spokane.

## Spotlights

Wright and Van Buskirk are the new managers of the Lodi Opera House.

Beginning on Monday, March 1, the Shuberts established a new rule by which no tickets for any of the New York theatres under their management are to be put on sale at any of the Tyson & Co. ticket agencies in hotels or elsewhere. This step was taken after having satisfactorily tried the experiment for two weeks immediately preceding at Daly's and at the Casino. The Shubert theatres for which no seats are to be had at the agencies are the Lyric, where *The Blue Mouse* is the offering; the Casino, where James T. Powers appears in *Havana*; Daly's, where Julia Marlowe is to be seen in *The Goddess of Reason*; the Herald Square, where Kathryn Kidder is appearing in *A Woman of Impulse*; Maxine Elliott's, where Carlotta Nillson is playing in *This Woman and This Man*; the Majestic, where *Three Twins* are still to be found; and the West End, where the bill changes weekly. Relative to the matter of cancelling arrangements with the agencies, Lee Shubert said: "Our purpose in refusing to deal longer with the Tyson Company is to give the public a fair deal. The hotel agencies expect to get certain blocks of seats with the privilege of returning the unsold tickets at 7:30 in the evening. Therefore, people who come to the box office during the day are unable to buy seats which are at the agencies, but which may be returned later unsold. This is an obvious injustice to those who come to the box office for accommodations and for whom the rule of 'first come first served' should strictly prevail."

That Lieutenant Daniel T. Ghent, commander of the torpedo boat destroyer *Goldsborough*, is to be transferred to the lonely station at Samoa because of his secret marriage to a member of the Blue Moon company is the persistent rumor in naval circles. Ghent has left for Vancouver and friends do not deny that the young officer is under orders to embark on a sailing vessel on March 26 for Samoa, where he will take up new duties at

New York, March 6.—Letters of a strange character from the exhibits attached to the complaint and affidavit of William Stuart, an actor, in his suit against Ethel Murtha Clarey, a woman of considerable fortune, who was arrested on an order signed by Justice Fitzgerald of the New York court last Saturday, as she and Mrs. Anna Hollinger Stuart were about to sail for London on the *Minnehaha*. Stuart demands \$50,000 damages from Mrs. Clarey for alienation of his wife's affections. He got the order for arrest on learning that she had engaged passage for herself and Mrs. Stuart. A deputy sheriff had trouble in getting his prisoner ashore. She gave \$2,000 bail in cash and was discharged, but the *Minnehaha* had sailed. Stuart says he married Anna Hollinger on August 26, 1903, and that they lived happily until they met Mrs. Clarey in April, 1907. Mrs. Stuart is an actress, and the couple played jointly and saved money until Mrs. Clarey came on the scene. He charges that Mrs. Clarey poisoned his wife's mind and prejudiced her against him.



## Vaudeville

### The Orpheum

This week's show is essentially a fun show. Two big acts are devoted to other purposes. These are Emma Rainey in A Modern Pocahontas, a little drama depicting the love of an Indian maid for a United States cavalry officer, and a splendid troupe of Japanese acrobats and balancers. The Indian playlet is presented by Miss Rainey, herself a full-blooded Indian, and a pretty little woman of some histrionic skill, two or three white men who do the heavy acting, and some Indians who make up the background and lend realism. The act is atmospheric, not beyond the bounds of belief, and is a very entertaining feature of the evening's show. The Japs have a striking setting to their act, and their work is thoroughly good. The fun is supplied in great big allopathic doses by Bowers, Walters and Crooker, "the three Rubes," who can dance and fool to hilarious results. They are the best in their line we have ever seen. Connelly and Webb have an unique act, composed of some burlesque singing, some very excellent singing by the young lady of the team and much very entertaining trick piano stunts and an hilarious electrical novelty finish by the man. Herbert Mitchell warbles a few ditties in an ordinary baritone voice, but warms up when he tells his stories. They are exceedingly good. Harry Foy and Florence Clarke present a travesty on the mineral water craze that is a scream and an intensely clever act. The Six Little Girls and the Teddy Bear show much good dancing, and Agnes Mahr, who is a familiar face, exhibits some well executed toe dances, assisted by another member of the Mahr family, who is young and shapely. An amusing moving picture concluded an evenings entertainment that is a great success.

### Pantages-Empire

As usual a good bill holds the boards at this popular house this week. Melbourne MacDowell and Virginia Trescott Drew present the feature act of the week, A Man of the People is their playlet. It is of the melodramatic order, pertaining to Capital vs. Labor, but is refreshing as a departure from the Upton Sinclair strain. Mr. MacDowell as the foreman of the works, blunt and to the point, gives an artistic and convincing interpretation of the part. Miss Drew, as the owner of the works, with a strike on her hands, gives a sincere and capable portrayal of the character. The comedy is supplied by Percy Challenger, who, as the crusty old chief clerk, gives an excellent bit of character acting. The sketch is a vehicle for good acting and is far above the average sketch seen in vaudeville. Phil La Toska supplies a very clever comedy juggling turn. Clarence Oliver gives a rapid fire monologue which is well up to the standard. The Fanton Trio introduce some new and difficult features in their Roman ring act. Alsace and Lorraine have several new and interesting features in their musical act and give

a delightful and pleasing performance. The Rish Duo billed as the Happy Pair, lived up to their sobriquet. The usual high class moving pictures complete the program. This theatre is furnishing some exceedingly strong bills and is pleasing its patrons most thoroughly.

### The National

Manager Sid Grauman is presenting, as usual, a bill of exceptional merit and one that is very successful in pleasing. Prominent among the entertainers are Callan and Smith; Frank Wayne and company; Chifolo and Copretto; The Country Choir; Beatrice Bruce and company; Ralph Johnstone and Alice Lewis. The following good performers will be seen in next week's program: Borsini Troupe; Carroll and Cooke; Coin's Dogs; Truesdell and company; Onetta; and Tom Brantford.

### The Wigwam

An exceptionally good bill holds the boards at this popular house this week, not a dull moment to be experienced during the whole performance. Knox Bros. and Helene, merry minglers of mirth and music, mingled some merry music with the usual comedy intermingled. Carlyle Moore and company present an exciting little playlet of "Ye olden times," which has a splendid comedy plot verging on to the tragic for the curtain, where some clever and realistic sword work is brought into play. Joe Valle, king of the accordion, gives a treat this week on the hoodlum's piano. Lewis McCord and company, Her Last Rehearsal. Carroll and Cook, The Men of the Hour, are the men for the time they are on the stage. They give a delightful and humorous turn with their jokes and parodies, and have the happy faculty of making friends with their audiences. The Three Van Diemens, European novelty act. Several reels of moving pictures complete the program.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of March 13, 1909:

NATIONAL, San Francisco—Coin's Dogs, Borsini Troupe, Carroll and Cooke, Truesdell & Co., Onetta, Tom Brantford. BELL, Oakland—Callan and Smith, Cheafalo and Capretta, The Country Choir, Bettina Bruce & Co., Ralph Johnstone and Assistant, John LeClaire. WIGWAM, San Francisco—Kirsten Marietta Troupe, Luken's Lions, Frank Mayne & Co., Newhoff and Phelps, Joe Edmonds. NOVELTY, Stockton—Deaves Manikins, Van Diemens, Little Soco, Ray W. Snow. NOVELTY, Vallejo—Art Adair, Franklyn Ardell & Co., Great Dailey, Vera Lawrence. LOS ANGELES, Los Angeles—Luken's Ponies, Marjory Barrett, Two Les Theodors, Lewis McCord & Co., Watson and Little, Cotter and Boulden. WALKER, Los Angeles—Morrison-Favar & Co., The Fraynes. QUEEN, San Diego—Connolly, Wenrich and Connolly, Carson Bros., Rose Stevens, Earl Girdeller.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of March 15, 1909:

PANTAGES-EMPIRE, San Francisco—Four Hanlons, late starts of

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif, \$5.00; Calif and Thigh, \$10.00; Calif, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, AEROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, American Theatre Bldg.  
1117-1125 Market St., above 7th,  
San Francisco

Now booking time in Utah, Colorado and Kansas.  
Wanted—First-class acts at all times.

That Independent Vaudeville Agent

.... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in A Girl of the West,  
by H. D. Cottrell

Superba and Fantasma; Ladell and Brown, grotesque acrobatics; Kid Gabriel and company, Plastic Poses of Life on the Cow Range; Somers and Storks, comedy playlet, Jackson's Honeymoon; J. Bernard Dyllin, San Francisco's old-time favorite; Two Johnsons, terpsichorean eccentrics. Berry, Nelson and Berry, Alice Lewis. PANTAGES, Sacramento—MacDowell and Trescott; Alsace and Lorraine; Fanton Trio; Rich Duo; Clarence Oliver. WIGWAM THEATRE, San Francisco—Piccolo Midgets. THEATRE JOSE, San Jose—Three Dumonds; Bashford and company; Hodges and Launchmere; Booth-Gordon Trio; Brown and acrobatic dogs; Joe Vallee. FORREST, Stockton—Miller Musical Four; Thos. Keough and company; Goff Phillips; Manning and Ford. EMPIRE, Los Angeles—Mr. and Mrs. Bob Miller; Harry Walton; Annie Baumann. GRAND, San Diego—Rentfrow and Jansen; Fay Carranza; Walter Perry. THALIA MUSIC HALL—Golden Gate Quintette; Juggling Thorns; Prof. Fait and company. COLORADO—Thalero's dogs and ponies; Ross and Adams; Petching Brothers. CENTRAL, San Francisco—Wayne, the Wizard; Brisena and dog; Luda Von Benton. PEOPLE'S, San Francisco—Flood and Hayes; Edith Dubell. EMPIRE, San Jose—Billy Remsey; Rowley. GEM, Chico—Earl and Bartlett. NOVELTY, Visalia—Thomas and Payne. LYCEUM, San Francisco—Corinne Rollins; Flora St. Ives.

WILLIAM GILLETTE will play Australia next season.

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

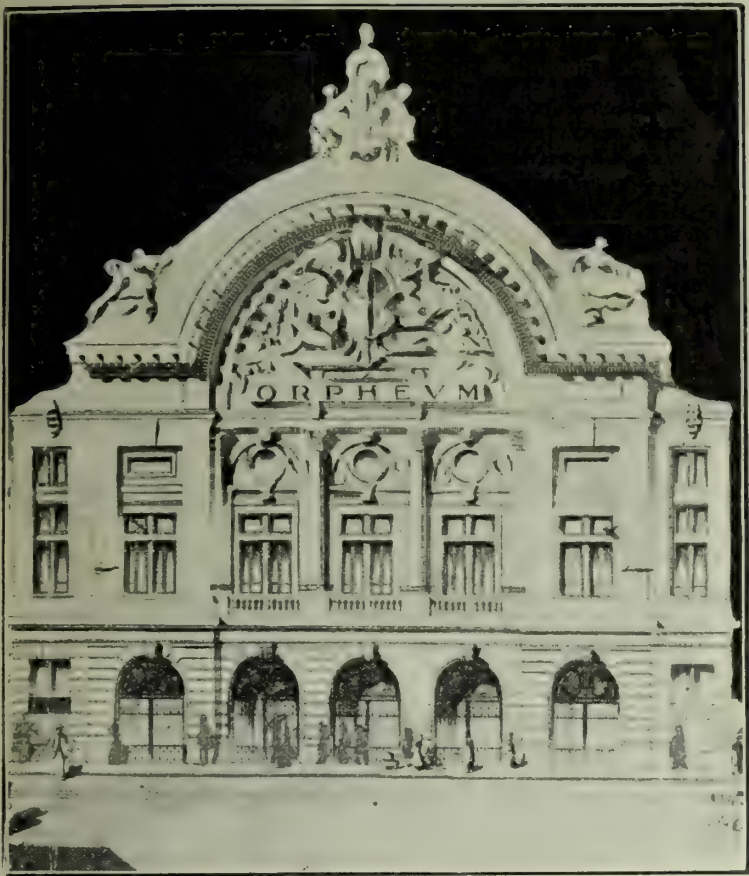
can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

## Vaudeville Notes

A surprise is in store for the patrons of Pantage's Empire Theatre in the near future. Mr. Melvin Weinstock, manager of this popular play house is now busily engaged in completing the details of a condensed version of Oscar Wilde's book of Salome. Mr. Weinstock has been engaged for some time upon this act and has received many flattering compliments as to the certain success of his efforts. No expense is being spared to make the act a success and an innovation in the vaudeville field. Special scenery and electrical effects are now in preparation which will be a revelation to the public. Original costumes are also now being made for the cast. Besides five principals, at least ten extra people will be required for the act. A well known dancer has been secured for the part of Salome at great expense, and has been preparing for the production for the last three months. All honor to managers with new ideas.

Will J. Cook of Carroll and Cook, at the Wigwam this week, is traveling representative of the White Rats of America.





## Orpheum Theatre's New Home Opens April 19

It will be three years almost to a day, after the disaster of April, 1906, when the Orpheum will again be down town. The management has settled on Monday, April 19, as the opening day. The new show will be given on Sunday, April 18, at the Orpheum near Fillmore street, and then on Monday night the vaudeville players will be transferred down town and start the new Orpheum on its career. The

seating capacity of the theatre on the site of the old Orpheum in O'Farrell street will be larger than that of the present Orpheum, but already the house has been nearly sold out for the opening night. The new theatre is undoubtedly one of the very finest theatres in the West. The present Orpheum will be renamed the Garrick, and for four weeks following the transfer of the vaudeville show to the new quarters. Will Greenbaum will present concert attractions at the Ellis street house. The future of this house is not announced.

## Vaudeville Notes

**WASHINGTON SQUARE**—Last Sunday's vaudeville bill was presented by the Great Fannellas; Dale and Dale; Billy Jones; Miriam Marr; Kate Kelly; John Lynch and Rose Carternis.

A summons was served Tuesday on James J. Jeffries, retired heavyweight champion pugilist, and another on James Solly, manager of the New York Theatre where Jeffries is appearing, directing them to appear in the Police Court Wednesday and explain why Jeffries indulges in a sparring act on the stage of the theatre in violation of the anti-prize fight law.

A letter from Frank Morrison, secretary of the American Federation of Labor, in reference to the Moving Picture Operators' Union's application for a charter, sets forth that such union, if it does not affiliate with the San Francisco local of theatrical employees, will have to obtain a charter from that body, as the A. F. of L. will not grant it an independent one.

Another new vaudeville house, the Lyceum, opened last Monday in Seattle, at the corner of Second and University.

Al G. Flournoy writes from Globe, Arizona, that the James P. Lee comedy players are in their sixth week

at the Majestic Theatre, and "packing 'em in." The company is headed by James P. Lee and Al Flournoy, with W. T. Tupper, Jess Sidney, Grace Vance, Marie Barbier and Miss Thel Thatcher in the support.

George Walker, the negro comedian, who, with Bert Williams, has been appearing in their recent success, Bandanna Land, went last week to his home in Lawrence, Kas., to receive medical treatment for nervous trouble. He is threatened with paresis.

A circuit of some six or eight towns, consisting of Grass Valley, Nevada City, Placerville, Jackson, Angels Camp and Sonora, in addition to running moving pictures, are using vaudeville and sketch teams. The bookings are done through Archie Levy and Bobby Burns of Pantages theatres.

After this week William Kolb will be on the assessment rolls, eligible for jury duty and other patriotic delights, for Monday he purchased the Antoinette apartments, at the southwest corner of Pine and Leavenworth streets, of Rousseau & Sons, the architects and contractors for \$40,000.

Max L. Schrode, with Carlyle Moore in vaudeville, met with what came near being a serious accident last week while playing in Oakland. In trying to avoid Mr. Moore's blade he was precipitated into the audience,

but fortunately fell into a stout lady's lap and after profuse apologies the scene was continued.

Mrs. Carmen Carroll, wife of Joe Carroll of Carroll and Cook, the popular team at the Wigwam this week, arrived from Chicago yesterday. Happy Joe.

The advent of Melbourne MacDowell and Virginia Drew Trescott is always an event, and this year the presence of these two fine actors takes on an added interest from the fact that they are presenting Mrs. Trescott's own play, A Man of the People, which is a great and positive hit.

## Greater Norris & Rowe Circus

The Greater Norris & Rowe Circus, greatly enlarged and improved, will be the first circus, museum, menagerie, hippodrome and congress of nations to visit this section of the country the coming season. H. S. Rowe, general manager of the Greater Norris & Rowe Circus, which is really owned by the Donaldson Show Printing Co., recently acquired the entire circus, museum and menagerie of the well-known Myles Orton's New England circus and shipped the entire outfit, including animals, horses, cars, dens, etc., to the winter quarters of the Greater Norris & Rowe circus at Santa Cruz. It has been repainted, rebuilt and put in shape for the tour of "The Pride of the West," which is now in full blast. This gives Manager Rowe a forty-six car show, and the menagerie compares favorably with any on tour. A special feature this year is the parade, which out-rivals anything heretofore attempted in the way of street demonstration.

FRED WILSON is a recent addition to Walter Sanford's company in Vancouver.

## Correspondence

Sacramento, Cal., March 11th, 1909.—There is to be a new Clunie Theatre. As soon as the present theatrical season closes in June or July, work will be started on remodeling the show house from the orchestra to the gallery. The contracts for the work have practically been closed, and involve an outlay of between \$70,000 and \$100,000. Part of this expense will be for remodeling the Eighth street front of the Clunie Building, which will be made to conform with the K street side. The entrance to the theatre is to be placed on Eighth street, taking the rear of the store now occupied by the American Cash Store. The space occupied by the present entrance on K street will be utilized for store purposes. There will be several other changes in the ground floor plans of the building, including the removal of the office of the Turclu Hotel from the second floor to the street level. The entire lower floor will be fitted with leather upholstered chairs. The seats now in service there will be used in the family circle and gallery. The aisles will be reconstructed as natural inclines and the steps done away with. The present boxes will be torn out, and loges on the lower floor only will take their places. The gallery will be extended to the proscenium arch, forming a complete horseshoe. All of the lower floor and balcony are to be redecorated and furnished with new carpets and draperies. The upper floor is to be divided into two sections. The front will be the family circle and the rear the gallery. Entrance to the family circle will be through the main entrance and from the lobby. Both the family circle and gallery will be provided with broad stairways and ample exits.

Tacoma, Wash., March 6.—A Stubborn Cinderella made her first appearance at the Tacoma Theatre last Sunday and Monday and was well received, the consensus of opinion being that it was the best musical show so far this season, the leading roles well sustained, the chorus well trained and the show girls joys forever. The piece was beautifully staged and finely costumed. Homer B. Mason is genuinely funny and has a most pleasing personality. Grace Edmund has a splendid voice and besides is a captivating actress. Ethel Dovey, here last season in The District Leader, scored a hit with her songs. Clara Noelke danced well. Jack Raffael, Lincoln Plumer, Harry Paul and Frederick Truesdell, who have all appeared here before, add materially to the success of the production. The play

did a fine business and will be warmly welcomed should it return. March 6, Uncle Tom's Cabin by the Stetson company, so well known here on the Coast, was visited by its usual crowd of admirers. March 7-8, Charles B. Hanford and company in A Winter's Tale and Othello. March 10, Paul Gilmore in The Boys of Company B. Star Theatre—No play given by the McRae players has caused more hilarious laughter than the ridiculous situations portrayed in Glittering Gloria, which was the week's bill. Although correct staging and realistic effects are the rule at this house, the jewelry store used in the first act overshadowed anything before attempted, being complete in the most minute detail. Miss Oswald made a captivating Gloria, giving a finished rendition of the part. Her gowns were beautiful and appropriate. Allen Holuber and Robert Lawrence, around whom the fun-making centered, kept matters going at a lively clip, while Edward Lawrence and John McCabe added to the fun and complications. Denton Vane as the rural attorney gave us one of the best characterizations seen here. A popular song well sung and acted by Mr. Vane was an added feature. Miss Van Tassell as the wife and Miss Cordray as the fiancée were fine in their parts. Miss Robeson played a small part, that of a maid, in a painstaking manner. Next week, Quo Vadis, with Mr. McRae as Marcus Vinicius, Mr. Holuber as Petronius and Miss Oswald as Lygia. John L. Sullivan and Jake Kilrain were the big drawing card at the Pantages this week, people being attracted by their personality as well as their act. The Stoddards offered a good musical act and Dave Williams and company appeared in a well-acted sketch. Jack Atkins, monologist, and Fortune Brothers in a farce, provide the comedy of the bill, and Gilbert and Katen, in parodies, were a real treat. March 8—Mme. Adelaide Hermann, magician; the Two Macks, Scottish entertainers; The Otts, in a farce, The Gibson Girl; the Four Haydens, in tight wire act; Joe Goodman, entertainer. At the Grand Theatre an unusual offering was the Three Australian Tree Fellers. Sawing and ax and hatchet throwing were interesting features of the act. Errac, violinist, was an entertaining musician, rendering well known selections in an excellent manner. Mareena, Navarro and Mareena were wonders at hand balancing and equilibrium. John Le Claire gave an interesting juggling act. Don Leon's Happy Youngsters, composed of ten lively young people, caused hearty laughter and were a real hit. March 8: Georgetown Family, acrobats; Lightning Hopper, in artistic sketches; Sarah Cogswell, vocalist; Elmer Tenley, comedian; Ellsworth and Lindon, in A Day Off.

A. H. Astoria, March 9.—Astoria Theatre, F. M. Hanlin, lessee and mgr.—Sunday, March 7, Paul Gilmore in The Boys of Company B, made quite a hit. The play proved to be a clean-cut military comedy, replete with fun and fine scenic investiture and clever situations. Every member of the company was excellent and the vein of humor throughout the performance was far above the average. Those who attended, although there was a small audience, spoke in the highest terms of the production and will welcome a return engagement of this popular actor and his refined company. The next attraction is Dan Sully next Sunday evening in The Matchmaker. A number of local are on the tapis this month. The Ladies of the G. A. R. will produce Alabama the 17th and Astoria Lodge of Elks will produce Tommy Getz's A Night in Bohemia, 30-31. Both performances are being actively rehearsed every evening until they come off. SELIG.

**WHEN OPPORTUNITY** knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for **MADISON'S BIG BUDGET No. 11**, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. **A GRAND OFFER.** For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, **JAMES MADISON, 1404 Third Ave., New York**, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

M. M. RILEY G. A. KELLEY  
**THALIA**  
**Concert Hall**  
514½ PACIFIC STREET  
Up-to-Date Vaudeville  
**NO ACT TOO BIG FOR THIS HOUSE**

**WANTED—Boy or Girl**  
**TOP MOUNTER**  
115 lbs., for woman act. Write all particulars JACK SUTTON, care ARCHIE LEVY, American Theatre Building, San Francisco, Cal.





## Harry S. Northrup

Harry S. Northrup, to whom San Francisco lays some claim, was here at the old Columbia just three years ago this week, with Florence Roberts in *The Strength of the Weak*. Since then Mr. Northrup has created the leading heavy roles on Broadway in *The Love Route* and *The Round-Up*, and now as leading man in Clyde Fitch's *Girls* he gives a performance that stamps him as one of the best light comedians on our stage. Not since the days of Henry Miller and Heartsease has Mr. Northrup done such excellent work. Several years ago, we believe it was Frank McKee who proclaimed Mr. Northrup to be the best heavy man on the American stage. Having acquired that distinction, he at once began to assiduously live it down and took up leads, and with characteristic success. It is a far cry from strong heavies to Edgar in *Girls*, but he has bridged the dangerous abyss with consummate skill.

## Lillian Russell at the Van Ness Theatre Next Week

Lillian Russell will be the attraction at the Van Ness next week where she is to be seen for seven nights and two matinees, starting Monday, March 15 in her great racing comedy success, *Wildfire*. Miss Russell will strike San Francisco when the people are ripe for a pleasing comedy and the signs indicate that she will have an engagement here that will hang up a high-water mark. It seems almost superfluous to introduce *Wildfire* to our readers. The story of the play has been made more or less well known and its wonderful achievements in the way of business have been common gossip in theatrical circles since the season began. The story briefly concerns a widow who in settling up her husband's estate finds that about the only tangible property left is a stable of

race horses. He had conducted the stable in secret and circumstances are such that the widow is forced to keep up this deception. The racing game is new to her, but her feminine intuitions come to her rescue and she eventually wins out in the face of all but overwhelming odds. Broadhurst and Hobart, who made the play for Miss Russell, hit upon a happy environment for their story and they were fortunate in getting Lillian Russell to play it. The action leads up to and around a big race track on the day a famous handicap is being run. It has been proclaimed the best comedy of the American turf yet to be staged, and this is due to the clever manner in which heretofore ordinary characters have been utilized for dramatic purposes and made into splendid types. The second act takes place in a stable at the track and depicts scenes leading up to and during the running of the all-important race. This gives the play a touch that is unique and the faithfulness of the scene and the adroit manner in which the climax is reached, lifts it out of the ordinary and lends to it a potent element of appeal. The comedy predominates but is cleverly utilized to develop the climax and then comes the beautiful third act, which is further out of the rut in that it reaches a denouement without being at all anti-climatic. The piece has been handsomely staged by Mr. Brooks and in sending his peerless star to the Pacific Coast he has used good judgment in keeping her original New York cast intact and sending her on tour with the exact production that figured in the metropolitan engagement. The gowns which Miss Russell will wear will also be a distinct feature of her performances. They are of the very latest Directoire models and calculated to make her feminine admirers sit up and notice. In the company that will support Miss Russell will be found Frank Sheridan, Will Archie, Thurston Hall, Sydney Booth, Gilbert Douglas, Joseph Tuohy, Adolphe Lestina, Franklyn Roberts, Ernest Truex, T. Hayes Hunter, Annie Buckley, Ellen Mortimer and Mary Elizabeth Forbes.

## Wants Actors to Unionize

New York, March 7.—The bringing of all of the actors of the United States into a national association, which could affiliate with the American Federation of Labor, was urged here tonight by John Mitchell, former president of the United Mine Workers of America. He did this at a meeting of the members of the Actors' Society of America, the Actors' Church Alliance, the Actors' Union, the Vaudeville Comedy Club, the White Rats of America, and a number of other associations of actors, called to protest against alleged abuses at the hands of theatrical agents.

## University Glee Club Will Tour

Berkeley, March 10.—The University Glee and Mandolin Clubs will leave, May 12th, for a tour, with Chicago as their ultimate destination. The trip will be made under the auspices of the Santa Fe Railroad for the edification of that company's employees throughout the system. L. H. Hibbard, president

of the mandolin club, completed the arrangements today and announced that the clubs would visit Los Angeles, Albuquerque, the Grand Canyon of the Colorado and other places of interest. In Chicago the students will appear in concert at the University of Chicago and Northwestern University and return home without stop.

## Personals

MYRTLE VANE will leave for Vancouver on the 20th to take the position of leading woman with the Walter Sanford company.

A CABLE from Paris says: Sarah Bernhardt has announced that she will appear in the title role of M. Rostrand's *Cyrano de Bergerac*. She was very much disappointed at not being selected by M. Rostrand to replace the late Coquelin Aine in the leading role of *Chanticleer*. This was impossible on account of her sex. By leaving the House of Moliere, M. Lebargy will forfeit several valuable privileges. There will be no pension of \$1,200 for him when he is superannuated, and no gift of \$30,000 when he gets too old to act. Also he may be fined \$20,000 for summarily leaving the Francaise, of which for many years he had been a "societaire." But the actor is so anxious to play this part in Rostrand's drama, which the whole theatrical world has been waiting for and discussing for three years or more, that he really may leave the national theatre without the formality of resigning.

## Oxnard Opera House

GEO. B. AUSTIN, Manager

Attraction wanted for Opening April 15. New house and up-to-date stage, 30x69. Seating 1,000. NOW Booking for next season.

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for **The Great Northern Film Co.** All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13½c M; roll tickets, 12½c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrilux Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds. **PACIFIC COAST FILM EXCHANGE** 724 Fillmore Street, Phone West 9037. Los Angeles Branch, 547 So. Broadway.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## WILL OPEN APRIL 15th Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE  
The Only Good One-Night Stand between  
San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time  
**CHAS. E. HART, Manager**

## Absolutely Fire-proof The Theatrical Hotel of Los Angeles



## King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets  
Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

## SCENERY The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers

Theatrical Typewriting

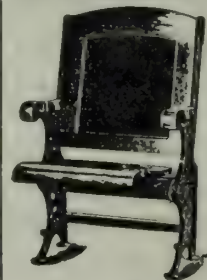
Plays and manuscripts copied. Press  
work and mimeographing.

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line

See Samples at

141 to 145  
Grove Street  
SAN FRANCISCO

The

Whitaker & Ray Co.

## No Pirating OF Morrison's Faust

As I have secured the rights to Morrison's *Faust*, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

## The Diamond Theatre

BLACK DIAMOND. Population, 3,000.

Managers—Licata and Cipolla

First-Class Show Town

First-Class House

ELECTRIC LIGHTED. SEATING CAPACITY, 560. RENT OR SHARE.

ADAPTED FOR MOVING PICTURE SHOWS

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## New Copyright Bill Is Passed

We have just heard from Hollis E. Cooley, the head of the Producing Managers' Association, in New York, which today is directing a campaign against play piracy. It is with great pleasure we observe that the National Association of Theatrical Producing Managers and its affiliations have accomplished in one year more than all the other numerous but unorganized interests that have been fighting for a just, comprehensive and satisfactory copyright law during the last ten years. The Currier Bill, which passed both houses of Congress recently, is a complete revision of all previous copyright acts—a compromise between all conflicting parties to which all have given their agreement. By the terms of the Currier Law play pirates may be summarily locked up and manuscript agencies who sell typewritten copies of plays without pretending to transfer the dramatic rights may be dealt with in like fashion. The beauty of the new law is that it shuts off the supply of piratical play scripts by hitting a blow squarely in the face of the piracy bureaus which have flourished in Chicago and some other cities. Under the provisions of the new act song writers and composers, for the first time since the invention of mechanical reproducing music devices, will receive a royalty on their work—2 cents on every record manufactured—and may enforce the collection of such royalties by injunction if necessary. Until the organization of the National Association of Producing Managers, principally for the purpose of obtaining the enactment of a copyright law that would protect managers, dramatists, composers and lyric writers, there had been no concerted action on behalf of these interests. True, now and then some committee from the American Dramatists' Society, or the Words and Music Association, or the Music Publishers' Association, would appear before the copyright sub-committee and make a statement of individual grievance, only to be told by the legislators, "We never heard of you before." More often than not the lawyers would be the only ones to show up. Saying, "Mr. Chairman and members of the committee, I represent so and so," this lawyer and that one would have a his little wrangle, pack up his papers and go back to New York. After some years of this sort of thing it was seen that concerted action was the only hope of success. When the National Association of Theatrical Producing Managers was organized, Hollis E. Cooley was appointed secretary of that body, and as soon as the wheels were put in motion he became chairman of the allied committees appointed to take up the copyright matter. Ligon Johnson was retained as general counsel for the association. Nathan Burkan, as associate counsel, represented the musical side of the controversy. Congressman Sulzer of New York was the especial friend of managers, dramatists and composers, and his able services are represented in the new law by an amendment providing injunctive relief in cases of music record piracy. Mr. Cooley marshaled his forces, and, 140 strong, they went to Washington to present the case to the general copyright committee. Even then the committee replied to

the delegation in the old set phrase: "Never heard of you before. Who is the National Association of Theatrical Producing Managers?" It was necessary for the resourceful Hollis to produce documents and letters showing that he represented just about \$50,000,000. William A. Brady made a sensible and vigorous speech, in which he told the lawmakers that at that very minute his Way Down East company was waiting in the Baltimore & Potomac Depot for a train that would bring it back to New York, having been forced to close on account of the infringement of the Cinematograph Company. Lawyer Ligon Johnson personally presented his case to President Roosevelt. For the first time the general copyright committee was impressed and the new Currier Law is the net result.

## Ethel Barrymore To Be Married To Millionaire's Son

BOSTON, March 9.—Ethel Barrymore is to be married here next Sunday to Russell Griswold Colt, eldest son of Colonel Samuel Pomeroy Colt, president of the United States Rubber Company and of the Industrial Trust Company of Providence, R. I. It is said that only one person has been let into the secret, the father of the intended bridegroom, who is so much pleased with the match that he has announced his intention of making a large settlement on his son. Colonel Colt is reputed to be worth several millions. Russell Griswold Colt is 26 years old. Miss Barrymore is now playing in the Hollis Theatre, and the ceremony is to be celebrated quietly in this city. It is the intention of the popular young actress to remain on the stage after her marriage.

## New Amusement Company

The Sommers Amusement Company is the latest incorporation that is preparing to invade the local amusement field. They are to acquire and conduct theatres throughout the State, their initial movement being the Victory Theatre on Sutter Street, between Fillmore and Steiner Streets, on which they have acquired an extended lease. The artists and decorators are already busily engaged in the work of embellishment, and when completed the house will be the home office of the circuit. All the theatres will be devoted to artistic vaudeville and motion pictures and will be under the personal direction of Mr. B. Sommers, the general manager of the incorporation, who has an extensive experience in this particular line.

## American Theatre

Musical and comic opera managers are constantly recruiting their companies from the ranks of the vaudevilles. McIntyre and Heath, Ward and Vokes, George Cohan, Mabel Hite, Richard Carle, Eddie Foy, George Primrose, De Wolf Hopper, Frank Daniels and many more stage celebrities were formerly vaudevillians. And now Manager William Cullen has induced the Lockhart Sisters, the clever singing and dancing duo, to leave the vaudeville stage

and join The Burgomaster, that always popular musical comedy, which comes to the American Theatre for one week, beginning this Sunday afternoon. The company is headed by Harry Hermesen, who was associated with Kolb and Dill at Fischer's Theatre for several seasons in all the notable productions before the fire, and he numbers his friends in San Francisco by the hundreds. He will appear as Peter Stuyvesant, Governor of New Amsterdam, who sleeps for two hundred years and awakes to find himself in modern New York. The costumes for the revival are all new and are the handsomest, it is said, of any musical comedy company now touring.

## Alcazar Theatre

That the Alcazar's greatest achievement has been scored with The Darling of the Gods is the opinion of every patron of the Sutter Street playhouse who has witnessed the Belasco-Long drama of old Japan. Pictorially, nothing equal to it has ever been presented in a stock theatre anywhere, and histrionically it leaves nothing to be desired, as every one of the players has a role that fits and had ample time in which to study and rehearse it. That it is even a finer production than the original, in which Blanche Bates and a selected company appeared here about eight years ago, is conceded by every person who is qualified to compare. And the verdict is not surprising when it is taken into consideration with the fact that David Belasco himself directed two full Alcazar rehearsals and that most of the Alcazar's costumes and properties are absolutely new, having been manufactured right here in San Francisco. Their historical accuracy is evidenced by the eulogistic comment they evoke from scholarly Japanese in the audience. Among the most enthusiastic admirers of the play and the way in which it is presented are the sons and daughters of Nippon. Another week of The Darling of the Gods commences next Monday evening, and if box-office indications are reliable, another series of crowded houses is assured, for the advance demand for seats is unprecedentedly strong. This agreeable state of things finds explanation in the widespread appeal of the play. Its scenic effects charm those who relish having their vision pleased at the theatre, and the work of the people in the cast gratifies all admirers of impressive acting. More than 125 people are employed in the production, and in the five acts there are eleven distinct pictures.

## The Orpheum

A particularly novel and entertaining program is announced for next week. It will be headed by the Eight Palace Girls, who for several seasons were a great sensation at the Palace Theatre, London. They excel as singers and dancers and created quite a furore recently in New York. Associated with them is James Clemmons, an agile and original eccentric dancer. Ray L. Royce, who is well and favorably remembered as the splendid character delineator, will offer an amusing monologue in which he impersonates quite a variety of types of rural folk. James McDonald and Valerie Huntington, who excel in the rendition of English and Ameri-

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

can songs and are also proficient dancers, are expected to be a particularly interesting and entertaining incident of the new program. Their repertoire varies from American ragtime to Killarney love ditties, and one of their greatest hits is an American character song, with McDonald as a newsboy and Miss Huntington as his best girl. The Blessings, who bring with them the reputation of being the cleverest equilibrists and head and hand balancers on the German stage, will make their first appearance. Next week concludes the engagement of Six Little Girls and a Teddy Bear, the Kitabanzai Troupe. G. Herbert Mitchell and Emma Rainey and the full-blooded Indians from the Shoshone Reservation in A Modern Pocahontas. A new and interesting series of motion pictures will be a pleasant finale to the entertainment.

DICK SCOTT has retired from the Del Lawrence company in Sacramento.

AT LIBERTY FOR STOCK CO.

## Scenic Artist

J. P. CAHILL, Auditorium Theatre, Los Angeles, Cal.

## WANTED

FOR ROAD SHOW—Vaudeville Acts, Single and Double, Piano Player, Good-Looking Young Girls for Chorus and Live Agent. Give full particulars and address E. B. FRANKO, Grand Central Hotel, San Francisco.

## The Pacific Film Exchange, Inc.

WEST BANK BLDG., 830 MARKET ST.  
Cor. Ellis Phone Douglas 2933  
We do not belong to the trust. No license to sign. Will furnish you with first-class selections of film of independent manufacture. We solicit your orders for anything pertaining to the moving picture business.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction, Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

## Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES





## Billy Malan

This is a first-class likeness of Billy Malan, who with his partner, Jim A. Magrath, is making a splendid success

of the Sixteenth Street Theatre with a performance consisting of melodrama and specialties. Mr. Malan is an experienced showman and left a good reputation in the Northwest with a similar line of shows.

## The Baker Stock of Portland Is Still On the Crest of Popularity

PORTLAND, March 8.—HEILIG THEATRE (Cal. Heilig, mgr.; Wm. Pangle, res. mgr.)—This house has been dark for more than a week with the exception of a concert given by the local Symphony Orchestra, which was a hit in every meaning of the word. The soloists of the evening were Rose Bloch-Bauer and Waldemar Lind, and it must be admitted that their work was of the highest artistic order. It looks like that the orchestra has come to stay, and success seems to be written for any event they undertake in the future. There is a heavy advance sale for The Red Mill, which comes the latter part of this week. The house is again dark after that engagement for quite a while.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The production offered yesterday by Managers Baker and Seaman was Paul Armstrong's Society and the Bulldog, the first time it has ever been done here, and I might add I believe the first time anywhere in stock. The play reminds one of Armstrong's other play, The Heir to the Hoorah, dealing as it does with miners. The story is an interesting one, bearing upon the difficulties of a millionaire mine owner of Nevada in introducing his daughter into the four hundred of New York. A pretty love story is entwined in the play. Izetta Jewel gave us another one of those parts in which she seems to be the strongest, along the lines of The Girl

of the Golden West. William Gleason, as her father, gave us one of those fine Gleason performances we are sure to receive, and his acting as the miner was par excellent. Mrs. Mina Gleason, as the leader of society, was also right in her element, and it can be said truthfully that it is another Gleason week, because Jimmy Gleason in the character role of a Swede added to the lustre of the Gleasonites. Sydney Ayers in the lead did not have much to do but was equal to the demands made upon him. Words of praise should also be given to Louise Kent and Maribel Seymour for fine performances. Tonight and the next succeeding three nights The College Widow will be repeated, then comes Faust.

BAKER THATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—Daniel Sully is back with us again, and his Irish humor is as welcome as of yore. He opened yesterday at this theatre to a good house, in his new play, The Matchmaker, and in which he is again found playing a priest, one of those parts in which he has no superiors. Time has been good to Sully, and in this piece he plays with all the ease of youth that has made him famous. The play deals with Western life in Idaho, and went well with the audience. The support is good, including Margaret Manning in the lead and Julius Wright in the heavy. The play is well put on. This house is dark next week.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—The past week was as entertaining from a vaudeville standpoint as we have had for quite a while. James Clemons and his dancing girls was a good headliner, and the work of Clemons was high class. Jeanette Adler and her picks were as good as we have had in that line, and the sketch of Ward-Klare and company was very entertaining. This week's bill, commencing tonight, includes Violet Black and company in The Subway; Four Pucherrys; James H. Cullen; Sibon's novelty circus; Vernon; Sisters DeFaye; Griswold and Padden.

LYRIC THEATRE (Keating & Flood, mgrs.)—Marie Corelli's story, Wormwood, is the bill for this week at this house. As most everyone knows, the story of the play is founded on the drink absinthe, and it is interesting in every way. Ralph Belmont is playing the lead and does well, and Virginia Duncan is playing opposite to him in her usual faultless manner. Rupert Drum and Mrs. Lillian Griffiths are also well cast and give enjoyable portrayals of their respective roles.

GRAND THEATRE (J. E. Ericson, mgr.)—Adolph Zink is the headliner for this week; the others on the bill include John LeClaire; Mareens, Neverro and Mareens; Fougere and Emerson; Australian Tree Fellers; and Harry McDuffee.

PANTAGES has John L. Sullivan and Jake Kilrain in a friendly sparring match for their feature act.

A. W. W.

## Nickelodeon Managers Protest

Representatives of the nickelodeons made a hard fight before the Supervisors' Public Building Committee Tuesday to obtain a modification of the proposed ordinance prescribing regulations for the building and conduct of the structures in which their shows are to be housed, and were to a certain extent successful. The most important concession made to them

was that the ordinance should only apply to buildings to be hereafter constructed. Another concession made to the nickelodeon men was that 400 instead of 350 be the seating capacity division line between buildings to be governed by "nickelodeon law."

## Florence Roberts On Verge of Breakdown

A wire from Kansas City last Monday said: Florence Roberts is confined to her room at the Baltimore Hotel upon the advice of a physician. The actress, who is on the verge of a nervous breakdown, left her company at Cheyenne last Friday, coming directly to Kansas City. "Absolute rest and quiet is necessary for Miss Roberts' recovery," said an attendant Monday evening. "We hope that she will be able to rejoin her company in the course of a week or so."

## Paul M. Potter Sues for Royalties

Paul M. Potter, author of The Girl from Rector's, now being produced at Weber's Theatre, New York, got an order last week from Judge Ward of the United States Circuit Court requiring Albert H. Woods and Joseph M. Weber to appear in court and show cause why they should not be enjoined from producing The Girl from Rector's pending the action in equity brought by Potter to recover royalties. The playwright declares in his complaint that he has received no money whatever from the play, and that the statements of the box-office receipts have not been shown to him. The Girl from Rector's came to Weber's Theatre on February 1.

Sissieretta Jones, known all over the world as the Black Patti, and a great favorite in this city, will appear with her Troubadours at the American Theatre early next month. Her voice is said to be improving with years and her supporting company is described as being better than ever.

## En Tour--20-All Star Colored Artists-20 Something New and Novel

In the Musical Comedy

## A Trip to Africa!! FAST and SINGING and DANCING URIOUS GALORE

Grand Street Parade by Uniformed Brass Band of 12 Pieces and Entire Company

Address all communications JOHNNY WILLIAMS, as per route.



**Hotel St. James**  
Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, March 20, 1909

No. 4—Vol. XX—New Series



Edmund W. Bracht



## Strauss' New Opera, Elektra

Critics are unable to agree upon the merits of Richard Strauss' *Elektra*, which undoubtedly may be considered the greatest musical achievement since Wagner's *Parsifal*. All seem to be utterly at sea, since its premiere in Dresden on Monday, January 25th. One critic calls it a "prodigious orchestral orgy." Another agrees with this statement, and expresses himself thus: "Strauss got 125 musicians to form tonight's orchestra; and to this was added the efforts of a great chorus, until at times, the sound culminated in a cyclonic roar of deafening intensity." The opinion of Strauss, perhaps, is of greater importance than the others, for without doubt, his music is far in advance of the time, and will be understood and appreciated more fully in the future. At least a second hearing will present it more clearly. The score is said to be wonderfully complicated, and full of new effects. Just before the performance, the composer said: "I am full of hope, for I believe I have created a great work, in which I have obtained orchestral colors never hitherto produced. I believe my fame will stand or fall with *Elektra*. Everything of art I possess is in it. I am amazed myself at the effects. Perhaps *Elektra* is in advance of the age. Time will tell. But men whose opinion I value are deeply impressed. The Dresden orchestra has done wonders. It furnishes an example for the world." Great successes were scored by Mme. Schumann-Heink as Clytemnestra and Frau Krull as *Elektra*. It is reported, but not confirmed, that Oscar Hammerstein has paid for the American rights to the opera, \$5000 cash, and has guaranteed royalties of \$18,000 for thirty performances, and beyond this has paid \$6000 for the right for reproducing the music. Strauss' local publisher has already paid \$27,500 for the music.

The plot of the opera closely follows the libretto of Hugo von Hofmannsthal's hideous tragedy, and is based on the passion of revenge. The story deals with the Trojan war. *Elektra* was the daughter of Agamemnon and Clytemnestra. During the king's absence in the war against Troy his wife, Clytemnestra, bestowed her favors on Aegisthus, and with her paramour murdered Agamemnon on his return from the Trojan war. *Elektra* and her brother Orestes in return killed both their mother and Aegisthus. Although Strauss was recalled fifteen times by the audience of 2000 persons, from many parts of the world, and which also contained scores of noted persons, the success of the opera is regarded by some as problematic, by others as a "success d'estime."

## The Itinerant Showmen of England

As among the gypsies, there is caste to be considered in the show world. The "toffs" are circus, menagerie and waxworks proprietors like Lord George Sanger of immortal memory; Barnum & Bailey, with a hundred cars to carry "The Greatest Show on

Earth;" Philip Astley, who owned nineteen amphitheatres in succession; Wombwell, too, and Manders, Ginnett and Fossett; and still the earlier names of Cook, Ord, Swallow and Polos. These wonderful people, with their wild beasts, equestriennes, acrobats, conjurers and human freaks, have moved through the countryside with the display of capital and splendid organization. But the humbler proprietors of lighter "jags," or solitary side-shows, gregariously club together to observe the almanac's list of Martinmas hirings, horse fairs and village feasts, whither for years on end they have returned, without ever mixing up with the big menagerie folk of a higher caste who go their own way independently of calendar fixtures. Some do say the period of decadence of the traveling show set in twenty years ago. Up to that time the showman did most business in agricultural market towns where there were no municipal authorities to take extortionate tolls, as in these days of heavy rates. However, for some reason not explained Nottingham Goose Fair bears today the very highest reputation as a money-taking event for the showman, and Hull Fair comes easily second; but, as a rule, the potentialities for business do not lie in industrial places touched by the electric tram and the "two houses a night" music hall. The worst of summer fair times in large centers is that thousands of people are taken off to the seaside and inland places by cheap railway trips just when the showman used to reap his harvest of pence. Weather and trade have a great deal to do with the showman's takings in both town and country. In most agricultural market towns the farm servants are thriftier than they used to be, hesitating to spend the few coppers they fumble and jingle in their trousers pockets. In such good cities for showmen as York, where they congregate periodically in the open-air market place, a stand measuring sixty feet in diameter lets for \$125 for four days, or \$250 per week. Many electric gondola, ostrich, and motor car roundabouts belong to limited liability companies, while those set off with the name *Tuby* belong to a Doncaster town councillor. For the most part, old stock attractions have lost their magic. Shows, both big and little, have to be kept well up to date at very great expense, especially where mechanical inventions are favored; and such a speculator will have to use all his wits to avoid financial disaster.

## The Orpheum

Violet Black, a clever and attractive light comedienne, who made a great success in the comedietta, *A West Point Regulation*, will head the Orpheum bill next week. Her contribution will consist of an amusing sketch, entitled *In the Subway*, by Edgar Allen Woolf, the action of which takes place in New York's underground tunnel of traffic, "the tube." Miss Black's little play does not depend for its success on the novelty or oddity of its scene, but abounds in amusing situations, witty dialogue and surprising complications. As Betty Trimble she has a capital ingenue role, which she plays for its full value. She will be supported by Cameron Clemons, Eugene Keith, Herbert Morris and E. W. Brown. The Four Poncherrys, who will ap-

# Grand Opening

## Saturday, March 20

### 57 Powell Street

# CHAS. S. ROSENER

### Clothier to the Profession

pear in this city for the first time, consist of one lady and three gentlemen who are famous in Europe as aerial acrobats and daring and expert wire walkers. An old friend with a new monologue will be James H. Cullen, generally known on this Coast as "the man from the West." Silbon's Novelty Circus should make a strong appeal to the Orpheum patrons for it is a splendid instance of what may be accomplished by skill, patience and kindness in the training of cats. The performance of these feline beauties is most remarkable and one of them successfully loops the human loop. Next week will conclude the engagement of Ray L. Royce; *The Blessings*; James McDonald and Valerie Huntington and of the Eight Palace Girls and James Clemons. A novel series of motion pictures will be a fitting finale to a program of extraordinary excellence, novelty and variety.

## Alcazar Theatre

Of all the plays built around a horse race, *Blue Grass*, which is to be the Alcazar's offering next Monday night and throughout the week, is pronounced the peer by the New York critics. It had a long run on Broadway last year, and Frederic Belasco was the first stock theatre manager to secure the right to present it. Paul Armstrong, author of *Salomy Jane* and *The Heir to the Hoorah*, wrote it, and it is a more finished product than either of those two successes. *Blue Grass* is redolent of Kentucky and of the gentleman breeders of the region where the best thoroughbreds are developed. A major love story runs through the five scenes of the three acts, and there is a minor love story, too. But perhaps even more interesting is the atmosphere of horseflesh at its best and the feel of pounding hoofs and flying dust and cheering crowds in a grand stand. The play appeals to big elemental emotions, and therein lies its popularity. When much of the sentiment has to do with the simple affection of a gray-haired darkey, *Old Folks*, for the glistening old mare, *My Lady*. When he says, "Ah reckon yo' don't know yo' baby boy is racin' in Looeyville," and, a bit later, when he describes the great day when *My Lady* herself stepped out on a track like paper, "Like she wah 'fraid she's break it," and then told of the race that she won—her last race it was—a stoic would find the inclination to applaud irresistible. There is a genuine pathos in the situation brought about at the end of the first act by old Melissa announcing what the visitors to Colonel Taylor's home will have for "suppah," and in the big scene in the paddock, when the win-

ning horse is brought in, the audience involuntarily swells the cheer set up by the folk on the stage.

## American Theatre

The last performances of Luters & Pixley's always pleasing *The Burgomaster* will be given this Saturday afternoon and evening, and at the Sunday matinee *The Gingerbread Man*, Rankin & Sloane's tuneful comic opera, or musical fantasy, as it is termed by them, will pay this city a return visit for one week only, and with matinees Wednesday, Thursday and Saturday. *The Gingerbread Man* is said to have lost none of its charm since it was rendered here last season and when it broke all records, past and present, for big business at the American. The cast contains many names that have been connected with it since its inception, and Ross Snow and Fred Nice, the two principal fun-makers of last year, are still with the company, with a barrel of new comedy to unload. Many important improvements have been made in the book, and, with the aid of the composer, some interpolations have been added that are described as being immensely amusing and not tending to disturb the continuity of the story in any way. Sloane's pretty and catchy music, with which the fantasy abounds, created a distinct vogue in San Francisco among music lovers in general last season, and the pretty melodies, including John Dough, *The Beautiful Land of Bon Bon*, *Mazie*, *Moon*, *Moon*, *Moon*, *Every Little Something*, *Old Rameses* and many others are still hummed and whistled by those who were fortunate enough to hear them. There are sixty-two people in the production, and the costumes and scenic effects are described as being singularly striking and beautiful. Dan Sully, in his latest success, *The Matchmaker*, will follow *The Gingerbread Man* at the American.

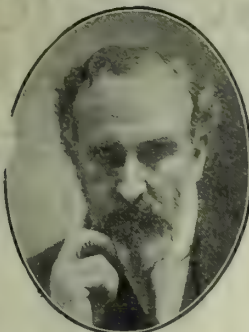
A. G. Delamater, who was for several years identified with and largely responsible for the success of Fred C. Whitney's attractions, has formed a partnership with William Norris, for the purpose of making first-class theatrical productions. Mr. Norris is well remembered as the creator of *King Dodo*; *The Burgomaster*; *Alan in Babes in Toyland*; and *The Jester with Viola Allen in The Palace of the King*. He is at present the featured comedian with Hattie Williams in *Fluffy Ruffles*. The first production to be made by the firm is a dramatization of Geo. Barr McCutcheon's most popular story, *Beverly of Graustark*, dramatized by Robert M. Baker of Boston. A spring tour in the first-class theatres is contemplated.



## The Right of Way



GUY STANDING



THEODORE ROBERTS

No one having read the delightfully strong story of Sir Gilbert Parker's, *The Right of Way*, can afford to miss the dramatization of it which will be the attraction at the Van Ness Theatre next week, beginning Monday night, and including matinees Wednesday and Saturday. The play has been most adequately handled and all the thrilling features have been preserved, though presented in living form far more vividly than could be the case in the printed page. The play has proved a strong drawing card everywhere it has been presented. Interest for the most part centers around two male characters, Charley Steele and Joe Portugais, and these two parts are played splendidly by Guy Standing and Theodore Roberts. These two excellent actors keep very much in the scene during the course of the play. Both roles are difficult to handle with any semblance of realism, but both have the characters well in hand and make all that is possible out of them. These two actors are given capital support and the several acts are set in most becoming pictures.

## Campanini Splits With Hammerstein

Cleofonte Campanini, who has been the leading conductor at Hammerstein's Manhattan Opera House since it opened in New York, and who is a brother-in-law of Mme. Tetrassini, sent to the newspapers last week this statement: "It has been announced by the newspapers that my contract with Mr. Hammerstein has been renewed for five years. This is not the case. We were unable to agree on terms, and in consequence my contract with Mr. Hammerstein ends with this season. I take this occasion to thank the press and public of New York, who have shown themselves so courteous to me during the three seasons at the Manhattan.

"CLEOFONTE CAMPANINI.  
"NEW YORK, March 8."

Mr. Hammerstein followed this with a statement saying that his five-year engagement of Campanini was only verbal and declaring that they had not differed over a matter of salary. Mr. Hammerstein said: "It is true that the verbal agreement between Mr. Campanini and myself has not been confirmed by a written contract. It is not due to any disagreement as to financial terms or any personal difference between him and me. Our personal relations are as cordial as ever and will always remain so. I fully appreciate Mr. Campanini's services and have for him the very

highest regard. The fact is that when Miss Garden objected to Mlle. Cavallieri singing any of her roles she made some remarks to which the Italian members of my company took exception as reflecting upon them. Since then the entente cordiale between the French artists and the Italian artists has been strained. When it came to a matter of signing a contract with Mr. Campanini I found it necessary, with a view to restoring amicable relations between the rival camps of artists, to insist upon certain added conditions, and upon this negotiations fell through. I have but one object to consider, and that is the best interests of my operatic institutions. I must be master or otherwise I cannot continue giving opera. That is all there is to it. I can add again that personal relations between Mr. Campanini and myself have never been more cordial and will never be otherwise. The differences are entirely regarding matters of policy in the conduct of my opera, in which I must be master. As the preponderance of the repertoire next season will be French I shall have no less than six musical conductors next season—two of them for French operas, two for Italian opera and two for opera comique. Among them will be one of the greatest living conductors, who has already been selected." Mr. Hammerstein declined to say to whom he referred as "one of the greatest living conductors." The Italian wing, he said, had declined to have anything to do with the French wing since the Garden-Cavallieri disturbance. Mr. Hammerstein remarked also that from his experience with singers he has got in the habit of "allowing 10 per cent off" for uncertainty when he makes contracts.

## Julia Marlowe To Tour South America

The Shuberts announce that, beginning about the 1st of September, Julia Marlowe will make her first tour of South America under their direction. This is not only the first time that Miss Marlowe has toured South America, but it is also the first time that any of the great New York managers have booked an entire South American route for a star. The few Americans who have played in South American cities have heretofore done so under the auspices of various Spanish-American impresarios. Miss Marlowe will go first to New Orleans, and after playing for one week there will open her tour in Havana, where she has never yet been seen. From Havana, where she will remain for one week, she will go to the City of Mexico for a longer engagement. Her tour will then follow the Atlantic coast line south, including Vera Cruz, Mexico; Colon, Panama; Caracas, Venezuela; Georgetown, British Guiana; Parambina, Dutch Guiana; Cayenne, French Guiana, Para, Natal, Porto Alegre and Rio de Janeiro, Brazil; Montevideo, Uruguay, Buenos Ayres and La Plata, Argentine Republic. Then returning north by the Pacific coast line, Miss Marlowe will be seen at Santiago and Valparaiso, Chili; Lima, Peru; Quito, Ecuador;

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
 And Several Others.  
 Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.  
**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.  
**WILLIS BASS**, Business Manager



*The Oliver Morosco Enterprises*  
 HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

**Ready for Stock**  
**The Judge and the Jury**      **The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**  
 Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Co. 300,000.00  
 Oliver Morosco, Lessee & Mgr  
 For time address JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.  
**MOROSCO & WYATT**,  
 Lessees and Mgrs.

Panama, Panama; San Jose, Costa Rica; Managua and Leon, Nicaragua; San Salvador, Salvador, and the City of Guatemala, Guatemala. Miss Marlowe will then return to the United States, playing San Francisco and the other principal cities on the Pacific Coast. Miss Marlowe's repertoire during the tour will include several of the Shakespearean dramas; The Goddess of Reason, which is expected to have a distinct appeal because of the French Revolutionary episodes in the drama, and Don Quixote, the rights of which are loaned her by Mr. Sothorn for this tour. In Don Quixote, the play founded on perhaps the one classic most familiar to all Spanish-Americans Miss Marlowe will appear as Dulcinea. Miss Marlowe will travel with her own English-speaking company and scenic equipment.

One of the promising attractions coming to the American Theatre is Daniel Sully's new play, *The Matchmaker*, in which the distinguished actor and comedian is winning the greatest success of his long and brilliant career. The Matchmaker is a comedy-drama in three acts by Jerrold Shepard, a rising young author, and for dramatic force, richness of comedy, cleverness of construction and for general excellence is by far the best play Mr. Sully has ever produced.

The Black Patti Troubadours, headed by Sissieretta Jones, the famous Black Patti, will follow Dan Sully at the American Theatre, in their new two-act musical comedy, *The Blackville Strollers*, one of the biggest singing and comedy shows on the road. Among the catchy numbers with which the piece abounds are *Shooting Time*, *Silas Green* from New Orleans, *Texarkana Anna*, *Oh My Miss Mandy*, *Mandy Lane*, *Move On*, *Mr. Moon*, *Farewell*, *Brother Silas*, and ten other whistling numbers.

ROSE MURRAY, the soubrette with the dainty pedal extremities, is the Margery Daw of this season's *Gingerbread Man*.

**GONZALES OPERA HOUSE**  
 GONZALES, CAL.  
 New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
 M. C. CLARK, Mgr.

**NEW CONCORD THEATRE**  
 Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal.  
 Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.  
 Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
 287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
 Rental or will play first-class companies on percentage

H. Lewin      H. Oppenheim  
**GORDAN**  
**TAILORING CO.**  
 (Formerly 1124 Market St.)  
 1539 Fillmore St. Bet. O'Farrell and Geary  
 San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

## Grand Opera House Black Diamond California

The only legitimate house in this district.  
 2500 population; an extra good show town.  
 Seating capacity, 650.  
 Rent or Share.

**M. SIRE**  
 Manager of Opera House

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S. F.



## Plays and the Public Standard

Maybe if those who shout so loudly for the uplift of the stage would turn their attention to enlarging the public understanding of what makes a good play, the results would be much more effective. Of all the powerful influences for culture and refinement—for education, if you prefer—the stage receives the least serious consideration. Most of us are profoundly ignorant as to what makes a good play or why a bad play occasionally succeeds. We merely accept the record made upon our emotions without any discrimination. We don't take the trouble to think the matter out, to attempt to explain the whys and wherefores. The Public That Pays is satisfied with its own taste and judgment, without any particular desire to take the initiative in raising the standard. And the manager is no altruist. He believes it is his business to conform to the public standard. That is why there are so many foolish plays. Yet the truth is that the public standard is steadily, if unconsciously improving, and that plays are growing better and better because playwrights study these questions much more carefully and more deeply than the managers. There are familiar reversion to the old order of things, just as there are waves of indecency that manifest themselves now and then, but these do not last long. — From *The Players*, in the March *Everybody's*.

## New Stock for Santa Barbara

Charley King, Jack McDonald, Franklyn Hall, Chet Stevens, Marjorie Rambeau and Lillian Burnett have arrived in Santa Barbara from Long Beach to play a season of stock at the old theatre. They will be joined this week by Frank Bonner, who closed last Wednesday with the Girton stock of Eureka.

## Lenore Butler

Another San Francisco artist has scored artistic triumphs away from home. Lenore Butler, prima donna of the Olympic Opera Company, which was organized in Springfield, Mo., and gives regular operatic repertoires in the more prominent interior cities of the East and Middle West, is now visiting her mother and her husband, Joseph Greven of this city. Miss Butler scored quite a brilliant success and her impressions upon the people may be gathered from the following extracts of leading papers:

"Lenore Butler as Bettina in *The Mascotte* was decidedly the favorite. She scored a great hit."

"The rendition of the Moon Song in the second act of *The Mikado* by Miss Butler was very beautiful indeed, and the appreciation of the audience was shown by repeated storms of applause."

"Miss Lenore Butler as Serpolette in *The Chimes of Normandie* captured the audience."

"Miss Lenore Butler as Giroffe Giroffa was simply great, and her drinking song in the second act received two encores."

"Lenore Butler as Zerline in *Fra Diavolo* displays extraordinary versatility."

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

"Lenore Butler as the general's daughter in *Pirates of Penzance*, impressed the audience by the beautiful rendition of the waltz song."

"Lenore Butler (Serena) in *Said Pasha* was encored to the echo."

Miss Butler studied with Joseph Greven the following grand opera roles: Marguerite, Aida, Lucia, Martha, Agnes and Agathe (*Freischütz*), Zerlina (*Fra Diavolo*), Arline (*Bohemian Girl*), Elsa (*Lohengrin*), Elizabeth (*Tannhauser*), Queen of the Night (*Magic Flute*), Gilda (*Rigoletto*), and Violetta (*Traviata*). In addition to these complete grand operatic roles, Miss Butler studied the principal arias of a great many additional grand and comic operas.

Miss Butler is the recipient of a number of theatrical engagement offers from Chicago and New York agents for next season and is also considering two offers to appear in California.

## Time To Hoote

A frisky young man in Butte, Played the Merry Widow waltz on a lute;

He played night and day  
Till the neighbors did say  
"Cut out that blamed lute or we'll shoote."

## Florence Stone a Daring Balloonist

The first balloon ascensions on the Pacific Coast by women were made in Los Angeles last Tuesday, Mrs. Dick Ferris, Florence Stone and Mrs. Roy

Knabenshue, accompanying their husbands in the balloon United States from Pasadena. After ascending 12,000 feet the party made a landing 19 miles east. The balloon American also ascended, with Captain A. E. Mueller as pilot, taking up four Pasadena society men—E. R. Sorver, C. M. Myers, R. C. Halstead and Charles Martin.

## The Dollar Mark for New York

W. A. Brady telegraphed to George Broadhurst last week in Los Angeles that The Dollar Mark would have its first New York presentation at the Savoy Theatre the first Monday in September.

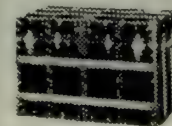
## Dustin Farnum To Wed

Dustin Farnum is in possession of a marriage license to wed Mary B. Conwell of Cadiz, O., who was his leading lady two years ago. Farnum refuses to reveal when or where the wedding will take place.

## The Summer At the American Theatre

Manager Abe Cohn, of the American Theatre, and Ed Homan, are in New York selecting summer attractions. Mr. Cohn has some big surprises to spring upon his return. THE DRAMATIC REVIEW is in receipt of information of a startling character regarding these, but is not at liberty to disclose the particulars.

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

This much is certain, that a succession of stars and strong favorites has been signed for a series of first-part shows which will be followed by a second part of musical comedy. The musical comedy part will be put in by Puerl Wilkerson.

## Dixey to Tour in Mary Jane's Pa

Henry E. Dixey, in *Mary Jane's Pa* is now nearing the one hundredth performance in New York. Over eighty people are utilized in the company, and nearly every player contributes at least one laugh during the three acts of the amusing drama. It has been years since Henry Dixey has had a part that inspired him to such a charming display of his graceful art or made him so lovable to his audience. Only a few more weeks remain of his New York engagement, after which Henry W. Savage will send the big company on a brief spring tour. Next season Mr. Dixey and *Mary Jane's Pa* will be seen in all the principal cities during a tour that will include his first visit to the Pacific Coast in a number of years.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK .....\$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



## Los Angeles Is Still Turning Out and Packing the Burbank to Witness Peter Pan

LOS ANGELES, March 8.—MASON—The Mason Opera House is dark this week. It opens next week with Richard Carle in Mary's Little Lamb.

AUDITORIUM—Uncle Tom's Cabin is the offering at the Auditorium this week. It is given in form of a dramatic and musical pantomime, but there is close adherence to the strictly dramatic form, with all the old characters in evidence. Roscoe Arbuckle is a very serious and ponderous Uncle Tom, but gets by nicely with the pathetic business. Dee Loretta appears as Eliza. Olga Stech, as Topsy, Olive Dumond, as Eva, and Ben Selar, as George Harris. The staging and the costumes are very good and the performance as a whole is most satisfactory.

BURBANK—They continue to stand them up at the Burbank this, the third week of Peter Pan. It has been a tremendous success and Mr. Morosco has every reason to feel very proud of the work of his stock company. This is announced as positively the last week of Peter Pan, but you never can tell, and personally I'm inclined to doubt it—business is too good.

BELASCO—The Belasco theatre company has entered upon its second week of The Dollar Mark. The work of David H. Hartford is worthy of particular notice. He carefully avoids the pitfalls into which a less clever actor would find himself precipitated by the temptations of the part. The work of the other members of the cast continues to call forth much praise from every one that witnesses the performance.

MAJESTIC—The Black Patti Troubadours presenting The Blackville Strollers, is the attraction at the Majestic Theatre this week. The show is very good for its kind. Black Patti (Mme. Sisteretta Jones) has a very powerful voice and her company consists of some excellent comedians and singers. The song numbers are bright and there is not a slow minute in the performance. Among the song hits are Texarkana Ann; The Shouting Time; Fare You Well; My New Orleans and Move On, Mr. Moon. The comedians, while hardly Williams-Walker stars, yet do the performance credit.

GRAND—The Fortune Teller is a good musical play. Miss Nielson has some fine opportunities in this piece and she is not slow to grasp them. She does not merely emit songs; she sings them, coloring them with the piquant charm of voice and personality. Edgar Walsh, the new tenor, makes the most of his part and shows the master of a good voice. Charles Arling and Walter De Leon do good work in their respective parts. Ferris Hartman, as one of the gypsies, is of course most acceptable, even if some of the audience do not discover his identity at first. The chorus is unusually radiant and the costuming is exceptionally good.

ORPHEUM—Tom Wilson's prize fight sketch, At the Sound of the Gong, shares the honors with Israel Zangwill's psychological playlet, The Never, Never Land, at the Orpheum this week. The two skits afford an interesting opportunity to study the taste of local audiences. Imro Fox is one

of the cleverest illusionists ever seen in Los Angeles. Mr. Fox does his mystifying with a pleasing patter of light talk, doubtless useful in diverting the attention of the audience, but none the less entertaining on that account. The bill also includes two good gymnastic teams, the Amoros Sisters and Tony Wilson and Mlle. Heloise. The two latter are foreign performers, considerably better in their line than the average. Holding over from last week are the Farrel-Taylor trio and Leon T. Bogee, the musical wonder.

LOS ANGELES—The Los Angeles Theatre offers an unusually good bill this week, six new acts making up the program. Watson and Little in A Matrimonial Bargain, have an unusually clever sketch, particularly good in its dialogue, which sparkles with laughs throughout. Lewis McCord and company offer Her Last Rehearsal, a farcical sketch. Cotter and Boulden do a good song and dance specialty, the child song of the woman being a most taking feature while the man's dancing is excellent. Marjorie Barrett sings acceptably, but should not try imitations. Les Theodors, aerialists, and Lukens' trained ponies, six in number, complete the bill. The ponies go through their tricks nicely and prove a popular feature of the program.

The summer season at the Grand Opera House gives every indication of being an interesting and lively period. Upon the termination of the engagement of the Ferris Hartman company—the first week in May—Murray and Mack will be at the Grand for a season of eight or ten weeks. Included in the company is Bobby Harrington, who for three years played George M. Cohan's part in Little Johnny Jones. Besides Harrington the Murray and Mack company will include a score or more of singing and dancing comedians as well as pretty girls who will lend their talents to that department of the drama usually known as the merry-merry. After the Murray and Mack engagement, Manager Blackwood has arranged for a season of twelve weeks of musical comedy, during which all the Rogers Brothers' successful pieces will be used with a team of well known and popular German comedians in the Rogers brothers original parts. The Rogers brothers' shows include In Wall Street, At Harvard, In Washington, The Reign of Error, In Panama, In London, In Ireland, In Paris, and In Congress. These plays are all from the pen of John J. McNally and were originally produced under the management of Klaw & Erlanger. In addition to the Rogers brothers' offerings, Mr. Blackwood has secured for the summer season

6560—GAL. 14 Dramatic son at the Grand such successes as The Widow Jones and Courtied Into Court, two of May Irwin's greatest hits; A Country Sport; A Straight Tip and The Press Agent, a trio of successes that made Peter F. Dailey famous; The Good Mr. Best, The Star and Garter, Boys and Girls, Me, Him and I, Busy Issy, A Hot Old Time.

EMPIRE—The bill for the week at the Empire includes Harry Walton, Chinese dialect comedian; Mr. and

Mrs. Bob Miller, comedians; Annie Beauman, vocalist; and the Empire stock company in a one-act farce comedy by Al Franks, entitled Turn Him Out. Business continues to increase and the audiences seem pleased.

FISCHER'S—Her Husband is the title of the musical comedy which Producer Chas. Alphin is putting on at Fischer's this week. This is an amusing comedy garnished liberally with taking musical numbers which are well worth hearing. Ben T. Dillon in the role of the dope fiend has a clever bit of monologue, while in a team with Nellie Montgomery he offers some original clogging and fancy dancing. Miss Montgomery in the part of the blackface Topsy is the feature of a minstrel number. Max Bloom as an eccentric comedian makes good as a bashful schoolboy, while Pearl Jardinere also scores as the stage struck widow. Two of the song hits of the play are When You Steal a Kiss or Two, by Dot Raymond, and Love is Like a Cigarette, by Tracy McDermott.

UNIQUE—Sixty Minutes in Panama is the title of Frank Blair's musical comedy at the Unique this week. The piece has many laughable situations besides pleasing songs and chorus numbers. The members of the old stock company who are retained include Lillian Sutherland, Mabel Darragh, Jack Curtis and Will Armstrong. The new members are Morey Long, John J. Martin and Laurel Atkins (Mrs. Blair). Mr. Blair plans the presentation of a number of snappy new musical comedies, well sprinkled with new songs.

WALKER'S—Manager Pieper is showing good judgment in his selections at the Walker Theatre. The bill opens with Elma Elwood in pleasing songs and costumes. The Three Fraynes, which comprise Mr. and Mrs. Frayne and Master Frankie, present a one-act sketch entitled A Chinaman's Troubles, and causes mirth and merriment. Charles Lyndon is a blackface comedian with new jokes and songs. Berry, Nelson and Berry do some remarkable acrobatic feats. Alice Lewis is decidedly a live wire in her impersonations of prominent actors. Miss Lewis is a Los Angeles young woman, and this is her first appearance for several years before a Los Angeles audience. Morrison, Favara and company present a one-act sketch, entitled Roses and Orange Blossoms.

Ferris Hartman and company are rehearsing The Tales of Hoffman, which will have its first production in Los Angeles next week. Charles Farwell Edson, president of the Gamut Club, yesterday purchased a block of 180 orchestra seats for Monday night's performance. Violet Rand, a contralto, will make her first appearance with the company in The Tales of Hoffman. This show will be followed by The Sultan of Sulu.

NOTES ABOUT TOWN—Florence Reed, the new leading woman for the Belasco will soon be among us. Her initial appearance will be made in Henry Arthur Jones' play, The Dancing Girl. The Dollar Mark will have its first New York presentation at the Savoy Theatre the first Monday in September. C. M. EMERY.

LANSING ROWAN, who has been playing leads with the Girton stock in Eureka, will retire from the company next week.

## Caruso Faces Complete Loss of Voice

New York, March 16.—It was announced tonight that Enrico Caruso would not appear in any of the operas at the Metropolitan this week. It is thought advisable to let the great tenor have a complete rest. Friends of Caruso declare he is suffering from relaxed vocal chords, and that it is doubtful if he will sing in public again this season.

## Personals

THE three Walker children, Florence, Allie and Irene, will be brought to San Francisco to play the Darling children, Tootles, Michael and John, in Peter Pan, which will be produced at the Valencia Theatre, commencing at the Easter Sunday matinee.

WM. J. STOERMER, manager for Joseph De Grasse, is the new lessee of the Lodi Theatre.

ED JACOBSON is doing advance for the Ellefords, coming up from Southern California on the way to Honolulu.

HARRY BELMOUR and wife have joined The Players, under the management of Terry McKean.

C. T. WIPPERN is a proud father, for on March 14 Mrs. Wipern (Kate Carlson) presented him with a bouncing 12-pound boy. Congratulations.

THURLOW WHITE, who has been playing leads with the Girton stock in Eureka, closed with the company last Thursday and is now in San Francisco.

COL. J. E. CAVEN, manager of the Lee Willard company, left the city on Friday for Marshfield, Oregon, where the company commences an engagement for two weeks, starting Wednesday night, March 24.

COL. BILLY THOMPSON arrived in town Wednesday ahead of the Burns-Johnson fight pictures, which Wm. A. Brady will exhibit on the Coast. Col. Billy was accompanied by his wife and two small children, who will spend the summer in San Francisco.

ONE of the things about Madame Nazimova around which discussion rages everywhere at her first appearance, is her name. Many people insist that it is to be pronounced as if spelled "Nazzi-mo-va," but the player herself is authority for the statement that her name should be spoken as "Nah-zoom-ovah," with the accent on the "zoom."

CECILIA RHODA, who is quite a big favorite here, comes as one of the principal members of the company appearing in support of Richard Carle in Mary's Lamb. Others to appear with the star are Julia Ralph, Violet Seaton, Rita Stanwood, Mina Davis, Winifred Gilrairie, Joseph Phillips, Sylvain Langlois, Harry (Scamp) Montgomery, George Bogues and Abbott Adams. The author-comedian will also bring a large and active chorus.

MARY L. GARDEN, the prima donna, in speaking to friends at the Philadelphia opera house, said: "I shall sail for Europe April 13 and when I reach Paris about a week later I will give my answer to Prince Mavcordato, who has been in love with me." Prince Mavcordato is a well known figure on the continent, and comes from an old and honorable Russian family. He has been a persistent wooer of the singer for two or three years.



## Dates Ahead

**A Knight for a Day** (H. Frazee, prop.)—**Allen Curtis Musical Comedy Co.**—Reno, Nev., March 21-22.

**Annie Russell in Stronger Sex.**—St. Louis, Mo., March 21-22.

**Arthur Cunningham (Kerry Gow and Shana Rhue).** (Charles V. Kavanagh, mgr.)—**Lewiston, Idaho.** March 22-23; Pullman, Wash., March 24-25; Pomeroy, Ore., March 26-27; Walla Walla, 27; Pendleton, Ore., 28; La Grande, 29; Baker City, 30; Weiser, Idaho, 31; Caldwell, Ore., April 1; Boise City, Idaho, 2; Nampa, 3; Salt Lake City, 4, and week; Ogden, 12; Logan, Idaho, 13; Pocatello, 14; Dillon, Mont., 15; Helena, 16; Great Falls, 17; Butte, 19-20; Bozeman, 21; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**A Stubbard Cinderella** (Mort V. Singer)—**Helena, March 20; Butte, 21-22.**

**Babes in Toyland** (Walter F. Flock)—**Elko, March 20; Salt Lake, 21, and week.**

**Belasco Stock.**—**Belasco Theatre, Los Angeles.**

**Ben Hur** (Klaw & Erlanger, mgrs.)—**St. Paul, March 18-20; Duluth, 22-24; La Crosse, Wis., 25-27; Oshkosh, 29-31.**

**Bishop's Players.**—In stock, **Ye Liberty Playhouse, Oakland.**

**Black Patti Troubadours** (H. Voelkel, mgr.)—**Los Angeles, March 14-20; San Pedro, 21; Santa Paula, 22; Santa Barbara, 23; San Luis Obispo, 24; Santa Maria, 25; Monterey, 26; Watsonville, 27; San Jose, 28; Santa Cruz or Redwood, 29; Palo Alto, 30; Vallejo, 31; Napa, April 1; Santa Rosa, 2; Petaluma, 3; San Francisco (American Theatre) 4-10.**

**Brewster's Millions.**—**Duluth, March 22-23; Superior, 24; Ashland, 25; Hancock, 26; Calumet, 27; Ishpeming, 29; Marquette, 30; Escanaba, 31; Green Bay, April 1; Menomonie, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.**

**Chas. B. Hanford** (F. Lawrence Walker, mgr.)—**Pendleton, March 21; La Grande, 22; Baker City, 23; Weiser, Idaho, 24; Boise, 25-26; Pocatello, 27; Logan, Utah, 29; Ogden, 30; Truett, Colo., 12; Leadville, 13; Canyon City, 14; Pueblo, 15; Colorado Springs, 16; Victor, 17-18; Boulder, 19; Fort Collins, 20; Greeley, 21; Cheyenne, Wyo., 22; North Platte, Neb., 23; Kearney, 24.**

**Corinne—Lola from Berlin** (Oscar Hodge, adv.)—**St. Paul, March 21-24; Minneapolis, 25-28.**

**Florence Gear** (Jules Murry, mgr.)—**Portland, March 18-20; Seattle, Wash., 22-27.**

**French Stock Company.**—**Seattle, Feb. 21 to April 10.**

**Gertie Dunlap Stock Co.**—**Empire, Fresno, indefinite.**

**Girls.**—(The Shuberts; Whittaker Ray, ahead.)—**Napa, Mar. 15; Vallejo, 16; Sacramento, 17-18; Marysville, 19; Portland, 21-24; Olympia, 25; Victoria, 26-27; Vancouver, 29-30; Bellingham, 31; Everett, April 1; Tacoma, 2-3; Seattle, 4, week.**

**Gingerbread Man.**—**San Francisco (American, March 21, week; San Luis Obispo, 28; Salinas, 29; Monterey, 30; Santa Cruz, 31; Woodland, April 1; Marysville, 2; Chico, 3; Red Bluff, 5; Ashland, 6; Medford, 7; Eugene, 8; Albany, 9; Salem, 10; Portland, 11, week; Seattle, 18; two weeks.**

**Graustark.**—(Central)—**Fosteria, March 22; Mansfield, 23; Lima, 24; Piqua, 25; Bellefontaine, 26; Springfield, 27; Delaware, 28; Lancaster, 29; Nelsonville, 30; Athens, April 1; Sistersville, W. Va., 2; Washington, Pa., 3; Waynesburg, 5; Erwin, 6; Janet, 7; DuBois, 8; Tyron, 9; Huntington, 10; Belmont, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17.**

**Graustark.**—(Eastern)—**Brooklyn, March 15-20; New Britain, Conn., 22; Norwich, 23; New London, 24; Fall River, 25-27; Newport R. I., 29; Taunton, Mass., 30-31; New Bedford, Mass., April 1-2-3; Attleboro, Mass., 5; Milford, 6; Pittsburg, 7; Worcester, 8-9-10; Salem, 12-13-14; Lowell, 15-16-17; Manchester, N. H., 19-20-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-27-28; Lewiston, Me., 29-30.**

**Graustark.**—(Western)—**Graceland, March 19; Chillicothe, 20; Wellston, 22; Portsmouth, 23; Greenfield, 24; Wilmington, 25; Middletown, 26; Hamilton, 27; Cincinnati, O., 28, April 3; Chicago, (indefinite).**

**Isle of Spice.**—(H. H. Frazee, prop.)—**Soldiers' Home, March 20; Janesville, 22; Woodstock, 23; DeKalb, 24; Sterling, 25.**

**Jas. J. Corbett** (H. H. Frazee)—**Hamilton, March 21; Columbus, 22-24; Dayton, 25-27; Chicago, 28-April 3.**

**Lambardi Grand Opera Co.** (S. M. Berry, mgr.)—**St. Louis, March 22-27.**

**Lillian Russell** (Joseph Brooks, mgr.)—**San Francisco, March 15-20; Sacramento, 22; Stockton, 23.**

**Louis James in Peer Gynt.**—(Wallace Munro)—**Lockport, March 20; Toronto, 22-27; Ashtabula, 29; Youngstown, 30; Akron, 31.**

**Morocco Stock.**—**Burbank Theatre, Los Angeles.**

**Norman Hackett** (Jules Murry, mgr.)—**El Paso, March 20; Douglas, Ariz., 21; Tucson, 22; Redlands, Cal., 24.**

**Oiga Nethersole** (Louis Nethersole, mgr.)—**Cincinnati, March 23-27.**

**Paul Gilmore** (Jules Murry, mgr.)—**Seattle, Wash., March 15-20; Spokane, 22-23; Lewiston, Idaho, 24.**

**Richards & Pringle's Minstrels** (Holland & Filkins)—**Caney, March 20; Coffeyville, 21; Independence, 22; Cherryvale, 23; Chan-**

ote, 24; Jola, 25; Pittsburg, 26; Joplin, Mo., 27; Galena, Kan., 28; Rich Hill, Mo., 29; Pleasant Hill 30; Sedalia, 31.

**Rose Melville (Sis Hopkins)**—(J. R. Stirling, mgr.)—**Louisville, March 22-27; Richmond, Ind., 28; Muncie, 30; Marion, 31.**

**Richard Carle** (Charles Marks, mgr.)—**San Antonio, March 19-21; Alberta, 22; Tucson, Ariz., 23; Riverside, Cal., 24; Los Angeles, 25-27.**

**Red Mill** (C. B. Dillingham, mgr.)—**Seattle, Wash., March 15-21; Everett, 22; Whatcom, 23; Vancouver, B. C., 24-25; Victoria, 26; Tacoma, 27; North Yakima, 29; Walla Walla, 30; Spokane, 31.**

**Royal Chef Company** (H. H. Frazee, prop.; W. A. Junker, mgr.)—**McKeesport, March 22; New Castle, 23; Butler, 24; Latrobe, 25; Johnstown, 26; Altoona, 27.**

**The Flower of the Ranch** (H. H. Frazee, mgr.)—**Chicago, March 21-27; Grand Rapids, 28-31.**

**The Gay Musician** (John P. Slocum, mgr.)—**Oklahoma City, March 19-20; Dallas, Tex., 22-27.**

**The Girl Question** (Askin & Singer, mgrs.)—**Tacoma, March 19-20.**

**The Thief** (Special), (Charles Frohman, mgr.)—**Cedar Rapids, March 20; Sioux City, 22; Fort Dodge, 23; Perry, 24; Des Moines, 25-27; Omaha, Neb., 29-31.**

**The E. E. French Stock Company**—**Third Avenue Theatre, Seattle, Wash., permanent.**

## Correspondence

**New York, March 14.**—Shakespeare came back to New York last week when, at the New Amsterdam Theatre, Robert Mantell appeared in the title role of the tragedy, King John. The company was a very good one, the scenic background was most effective, and the big audience applauded liberally. King John is one of Shakespeare's plays that has long been neglected here. Historians will tell us when it was last done and by whom, but it is safe to assert that it came as a novelty to most of the audience. And whether it is one of the greater or lesser plays of Shakespeare may remain a topic for debating clubs to discuss on some rainy Tuesday. It sounded interesting enough to listeners, and there is no doubt that the performance itself was admirable. Mr. Mantell has earned high praise for his seriousness in his art before now. This time he proved this anew, for his portrayal of King John gave ample evidences of careful and conscientious study and of most laudable ability as an actor of Shakespeare. And for this he received a lot of applause, which he amply deserved. His company gave excellent support, too. Leila Frost, as Arthur, was charming, and Marie Russell, as Constance, voiced an appealing note of sentiment. As Hubert, Ethelbert Hales acted finely, and Fritz Leibert, as Philip, was convincing. Everybody, seemed in the serious mood and spirit of her and his respective parts; the handling of the crowds was picturesque, the mob scene was well done, and the whole production commanded interest and serious consideration. At the end of the play there was continued applause which brought forth Mr. Mantell to make a speech. His prefaced his brief remarks by disclaiming all credit for being a speechmaker, but he admitted that he wished to express his thanks on behalf of his company and himself for the manner in which the play had been received. \* \* \* Mme. Mimi Aguglia, emotional specialist, who, it is announced, is to play here in English next season, appeared in the title role of Zaza last week in the Criterion Theatre. It was the first of a series of matinees given by the Sicilian players, who were seen at the Broadway Theatre early this season. At that time, in such plays as *Malia*, Mme. Aguglia, the star, exhibited a wealth of emotional force. She was impetuous, and she dwelt at length and in detail upon the first act dressing room scene. The impression seemed to be that she was more effective in the peasant roles she portrayed here previously. She was applauded quite liberally. Toto Majorana was an acceptable Dufresne, while R. Bongini played Cascard. The other roles were pretty well filled, and the familiar play went smoothly. \* \* \* Laurence Irving and Mabel Hackney returned to New York last week for the first time since they appeared here with Sir Henry Irving, since dead, and began an engagement in vaudeville in the American Music Hall. They presented *The King and the Vagabond*, a playlet written by Mr. Irving, and it was accepted with enthusiasm. Mr. Irving as Louis XI of France and Miss Hackney as Gringoire, a youthful vagabond and street singer, took advantage of everything in their roles to give a finished performance. At the end of the playlet Mr. Irving made a little speech, after the company had been called before the curtain several times. He thanked the audience for its reception of them and said the only regret he had was caused by the fact that when they were here last they had been in the company of a great actor, my father. \* \* \* Charles Frohman announces that his principal production next season will be Henri Bernstein's *Israel*, the cast of which is now completed so far as its principal members are concerned. Mr. Frohman will present *Israel* without a star. The three principal members of the company will be Constance Collier, James O'Neill and Holbrook Blinn of California, who is undoubtedly the coming American actor, playing respectively the mother, the father and the son—the chief characters in the play. \* \* \* Charles Dillingham has completed the cast for a new musical comedy by George V. Hobart, *The Candy Shop*, which is to be produced in Atlantic City early in April. Among the players who are to appear are Louise Dresser and Maude Fulton; William Rock, Bliss Milford, Frank Lawler, Misses Annie Vennans, Florence Morrison and Eva Francis; Charles Angelle, Estelle Brunette, Ida Adams and Elba Kenny. \* \* \* The Shuberts have announced the three productions to supplant three plays which

recently opened at their theatres. E. H. Sothern will come to Daly's for a limited engagement following Julia Marlowe's engagement there in *The Goddess of Reason* on March 27. Her season, which was to have ended on March 20, was extended for the second time. Mr. Sothern will inaugurate his season on March 29, appearing in repertoire, including *Hamlet*, *If I Were King*, *Richelieu* and *Lord Dunsany*. The first New York production of Clyde Fitch's latest comedy, *The Bachelor*, will be at the Maxine Elliott Theatre next Monday evening, March 15. The play deals with the love affairs of George Goddard, the title role played by Charles Cherry, and his little stenographer played by Ruth Maycliffe. This is the first original play by Mr. Fitch that the Shuberts have produced. The opening performance of *Bertha Galloway* in *The Return of Eve*, by Lee Wilson Dodd, has been postponed two days in order to avoid conflict with other premieres. The first New York performance will, therefore, take place at the Herald Square Theatre on Wednesday evening, March 17.

**New Orleans, La., March 13.**—Tulane Theatre Society, and particularly the feminine representatives, was out in full force this week to greet John Drew and his excellent company in his new play, *Jack Straw*. How the ladies do adore Drew, and indeed they were doubly rewarded: first, by splendid play, and secondly by a veritable feast over the handsome gowns worn by the ladies of the company. Jack Straw is most clever; the lines are bright and entertaining, and the whole atmosphere is one of culture and refinement. The star is, as usual, brilliant, the role carrying many deft comedy phases, in which Drew is quite unctuous. His support is faultless, and particularly noticeable is the prominent part given to Rose Coghlan, who at times shares stellar honors. Her many friends were pleased to welcome her in such a fat part as Mrs. Parker Jennings, and doubly gratified over her consummate skill and art in carrying it. Some disappointment was felt over the inconspicuous role intrusted to Mary Boland, the leading woman. She is both beautiful and graceful, but the role gave only slight impressions of her talents. Adelaide Price was admirably charming and stately as Mrs. Warley, and Grace Henderson was likewise impressive as Miss Withers. The men were all good, particularly E. L. Davenport, Frank Goldsmith, E. S. Powell and Edw. Nicauder. Jack Straw will play Frisco in June. Next week, *Paid in Full*. Crescent Theatre: Once more do we give hearty welcome to Rose Melville and her imperishable play, *Sis Hopkins*, supported by an excellent company, of whom J. T. Ray, Lewis McElroy, Frank Minzey are the principals. Miss Melville has delighted large audiences by her clever impersonation of the role of the quaint Indiana character. Next week, *Texas*. W. L. McCONNELL.

**Carson City, March 12.**—Carson Opera House (Charles Peters, mgr.)—One night only, March 17, *Babes in Toyland*.

**El Paso, Texas, March 16.**—El Paso Theatre (Crawford & Rich, mgrs.)—Coming, Norman Hackett, in *Classmates*, March 20; Richard Carle, in *Mary's Lamb*, 22. Crawford (Crawford & Rich, mgrs.)—This is the last week of the Glass Players in repertoire. They have played to good business during their ten weeks in this city and given good satisfaction. Majestic (Frank Rich, mgr.)—Majestic Musical Comedy Company to capacity business nightly. The bill is changed twice a week at this house. The new summer theatre, corner of Texas and Stanton Streets, is being completed very rapidly. Mr. E. M. Skinner is backing this enterprise. There is talk of putting in vaudeville at the Crawford next season. GEO. A. MANSFIELD.

**Salt Lake City, Utah, March 19.**—Salt Lake Theatre—Following the engagement of Lillian Russell comes a week of "local talent." The Elks of this city will present *The Elk's Tooth*. The company is composed of 125 people, and promises to make good. Willard Mack will play for an additional week at the Colonial Theatre, presenting *The Rose of the Rancho*. Both Mr. Mack and Miss Hall have won their way into the hearts of the public by their excellent acting. The Orpheum presents its accustomed bill, which is fully up to the Orpheum standard. The Bungalow will remain dark until next week, when Willard Mack and company will again appear. McEwan remains another week at the Grand, where he continues to mystify all comers. In hypnotism McEwan has no peer and has made lock-picking such a science that he is master of all kinds.

**San Diego.**—Garrick (Morosco & Wyatt, lessees; J. M. Dodge, mgr.): March 14-15, Theodore Roberts and Guy Standing in *The Right of Way*. This production proved to be one of the strongest dramatic offerings of the year and did good business. The scenery, costumes, etc., were up to the Klaw & Erlanger standard, which means complete in every little detail. 21-25, *A Trip to Africa*. 26-27, Norman H. Hackett in *Classmates*; April 2-3, Lillian Russell in *Wildfire*. Remarks: Wm. Grey, in advance of *Classmates*, and Johnny Williams, of *A Trip to Africa*, have been looking over the city the past few days, and Johnny has become so impressed with it that he has announced his intention of remaining for a while; so long, in fact, that Manager Dodge has ordered a coffin and a tombstone to present to him when he does leave San Diego on his long trip and where he can play no one-night stands. Johnny says he has a great show. Pickwick (Scott A. Palmer, mgr.): Week March 15, Armstrong Musical Comedy Company, in *The Gibson Girl*. This company is now giving a very clever little performance and is doing deservedly big business. The performance as given this week is about the best the company has put on here, and every member handles his or her part in an inimitable manner, but the bright particular star is Miss Davis as the Gibson girl. Good work is also done by Miss Bayard, Miss Bondell and the two comedians, Messrs. Armstrong and Barney Williams. *Queen* (Swartz & Urban, mgrs.): Week March 15, Sullivan & Considine vaudeville. Connelly,

Wenwick and Connelly in a melange of mirth and melody have a very clever little act. Hazel Salmon, soubrette, pleases; Carson Brothers, marvels of grace and strength, have one of the prettiest hand-balancing acts ever seen here and are making a big hit. Rose Stevens, prima donna soprano, sings three songs in an inimitable manner. Earl Girdeller and his wonderful acrobatic dogs, has a good act and more than pleases. Moving pictures conclude an excellent show. Very good business. Grand (Walter Fulkerson, mgr.): Week March 15, Walter Perry, monologue artist, has a real funny act and pleases. Renfrow and Jansen, in sketch, have a good act. Fay Carranza has a very good voice and makes quite a hit. Latest moving pictures and illustrated songs conclude a good show. Good business. Empire, Bijou, Union offer moving pictures and illustrated songs to good business. C. E. LUNDQUIST.

**DAN KELLY RELIEVES HIS FEELINGS.** Los Angeles, Mar. 17.—My Dear Editor: Am angry again. After "Jeems," my valet had placed the shamrock where it belongs—over an Irishman's heart—I exuded from my apartments, prepared to salute and return salutations. Walked two blocks. Not a "Mick" in sight. Stuck on the job; finally found a Swede manager from Goldfield looking for chorus girls for a musical comedy company. Told me he had heard Irish girls had blue eyes and looked well in the spotlight. Moved on; went into Flanagan's and ordered a creme de menthe. Now we start! Met Billy Elleford there, dressed in a green suit and distributing photos of Frank Wyman as Shamus O'Brien. Bundles of glee for mine! Another creme de menthe! (Billy took buttermilk.) Recapitulation: "Bet you a dollar, Dan, you can't find a 'Native Son' in the block." Took the bet. Lost! Tackled everything in pants, 65 in all. Result: 49 from Iowa, 10 from Kansas and 6 scattering. Bet Billy 30 cents he couldn't find a pint of the milk of human kindness in the orange belt. Billy thinking it over. So is DAN KELLY.

**Sacramento, Mar. 18.**—Melbourne Macdowell and Virginia Drew-Frescott in *Capital vs. Labor*, are at Pantages Theatre this week. Clyde Granter played Strongheart in place of D. S. Lawrence for a few performances last week at the Grand. He gave a fine performance. Jane Kelton is playing Leah Kleschna at the Grand. Girls is here tonight at the Clunie. The Gingerbread Man, 19-20; Lillian Russell in *Wildfire*, 22.

**Salinas, March 13.**—The Bell Boy played here last Friday night and gave satisfaction.

**Oroville, March 13.**—Frank Cooley at the Opera House four nights to good business. At the Pavilion Theatre Donald Blanchard and Blanche Marlin in three changes of sketches, songs and dances, also illustrated songs and moving pictures; business first class. Oro and Novelty Theatres have vaudeville and moving pictures to fair houses. Town good now, but business is very much cut up among too many cheap houses.

**Marysville, March 17.**—Mr. Frank Atkins of the Marysville Theatre gave his patrons Florence Gear and company in *Marrying Mary* as the week's attraction.

**H. MARCUSE.** Petaluma, March 17.—Hill Opera House—On March 7, *Babes in Toyland* was the attraction, and the house was packed. The production was fine in every respect and one of the best musical extravaganzas ever seen here. On Saturday, March 13, the University of California Glee Club gave a concert, which was good, but poorly attended. The Hulbert stock company plays in repertoire every Wednesday and Thursday nights. J. R. BOOTHIE.

**Redlands, March 13.**—The deal has just been completed whereby R. J. Dunn becomes the possessor of a lot on West State Street at the corner of Fourth, and the purchase means a new theatre for Redlands. Mr. Dunn purchased the lot knowing that a theatre building would interest the local Empire company, now owned and managed by R. E. G. Scott and was successful in signing a good lease. Work will begin shortly and the building will be ready by the first of September. The lot is 40x122 feet, and the building will occupy the entire space. Plans are about completed for the theatre. It will be built with a regulation stage; the floor will have a drop of five feet and the building will be two stories and entirely fireproof and have four exits on the sides. The seating capacity will be about 700. Two small storerooms will occupy the front on either side of the theatre entrance. The Empire will occupy the same location as last year, with the Air-dome, and occupy the new building some time in September.

**Napa, March 10.**—Napa Opera House (E. F. Hogan, mgr.)—March 9, *Babes in Toyland* played to big business. Eddie Redway as Alan and Gene Ormond as Jane were splendid in the leading roles, while Gus Pixley made a decided hit with his comedy. Monday, March 15, *Girls*, direct from the Van Ness Theatre, will certainly be greeted by a good crowd, and it ought to be "the lightful" (with apologies to Waldo Emerson Young). Hayes Theatre (Miss Alva Fisher, mgr.)—Good shows to good business. The Unique is being built for Miss Fisher and will open about the 1st of April. S. M. KYSER.

**En Route, Portland, March 14.**—To the Review Readers: Being booked in this northern country, where two bills a week are required, I have just written another sketch to go with my Eastern success. I am undecided as to the name for it *Lost in the Siskiyous* or *Stranded*, either would be appropriate. Will submit my plot to the readers of the Review for suggestions. Address Interstate Vaudeville Association, Portland, Ore. My idea for this sketch came from my last experience with a road show. (Slow music until curtain, please.) On the 26th of last January I was the most proud mortal in Oregon, for was I not leaving Portland as an advance representative of the Camille Kearns company? And in the baggage car was my private hotel trunk (the company not having a bill



## Correspondence

(trunk) filled with paper-printed with the wonderful words: Bunnell & Gibrett present Miss Camille Kearns and company of Eastern players in the Eastern success, A Husband on Salary. My manager, Mr. Orville Bunnell, gave me the appalling sum of five dollars for expense money, cautioning me not to squander it. How high pride can climb before toppling over! I started out with a chest expansion of sixty-two inches; but when I returned to Portland, oh, angels weep! my chest was a deep, dark cavity. By standing off hotel-keepers and raising a few dollars on a ring, stick-pin, watch and an electric iron, I managed with the few dollars sent me to ride (inside) the coaches as far south as Sisson, the most discouragingly bleak "berg" on the Kearns circuit. Arriving there broke and finding "play troupes" credit rather poor, I wired back for more tainted money. The wire came back undelivered. Then came some Sherlock Holmes work. I began wiring to each town until I got to Cottage Grove, where I was informed the company had stranded and had returned to Portland. "Stung!" The manager had disbanded without notifying me, and there I had billed three towns after they had returned. There I was, surrounded by six feet of snow, without a cent. The landlord became suddenly attached to my trunk in lieu of payment for sundry treatments of pork and beans and near coffee, etc. My journey back to Portland would cause even my worst enemy to shed tears of pity. Well, I did manage to get back, and now I have woven the above tale into one of the best little comedy sketches on the road. Scene, hotel office. Cast, advance agent and soubrette (stranded), soubrette working for board as waitress. Plot consists of the scheming on their part to get out of town. Agent wishing a headline act, please write for time. Yours without a struggle, EUGENE B. GEAR.

SACRAMENTO, March 17, 1909.—With an audience of chorus girls and stage hands spurring them on to battle, Walter Flack, manager of the Babes in Toyland Company, and his stage manager, George Fields, had a fist fight after the curtain on the last act of the show at the Clunie Theatre last Monday night. Fields is minus his job, and Flack is carrying a black eye. Eddie Redway, comedian, represented the by-play of the chorus girls during the last act. Fields took Redway to task. Flack stepped in to defend Redway. He knocked Fields across a trunk, and the latter, striking on the back of his head, was unconscious for fifteen minutes. Redway left the company on Tuesday and returned to New York.

Harrington Wheeler Writes: Chehalis, Wash., March 10.—Have taken a plunge into the moving picture business. Purchased the Orpheum Theatre here a week ago today. Am remodeling the house and going to play some vaudeville. Have the only house in town—6,000 population—and think I can hear a noise that sounds like money, which you all know we like to have and to hold occasionally. Was thinking of taking out another company this summer, but this looks better and is certainly easier—just taking in money. Expect to be here for some time, and would be pleased to hear from all my friends. My wife, (Metta Chamberlain) says she would, too, so drop us a line. We get the "Old Reliable" every week, so we know where you all are and what's going on. Regards to all friends and others. Yours for success.

## Reveries of a Grass Bachelor—Verdi on the Road—Nevada, Carl Berch's Last Stand

Verdi, Nev., March 11.—Dear Dramatic Reviewer: Please note I am in Verdi. Verdi is a hamlet ten miles from Reno, inhabited by people who are not allowed to live in Reno. Verdi, as you know, means green. Neither the place, nor the human odds and ends who infest Verdi, give any evidence of verdancy. The chief of the tribe who runs the potlatch here is called O'Connaught—pronounced Oke-not. He is four feet eleven by four feet two, and skinned and dressed in a cannibal butcher's shop would scale about 390 pounds 8 ounces—prime cuts—30 cents in shell money. The two-story woodshed they call a hall has a seating capacity of forty-seven and two children. They have eight wooden benches—called front seats; in the back seats you stand up. Prices vary as to the patrons' capacity for making a bargain. Large lots of two must have a discount or nothing doing—2 for a dollar, some; some 2½ for a dollar; some 2¾—that is, a child at foot and one in arms for a simoleon, etc., etc., and as it's bad luck to refuse real money, you vary as you judge their bleeding capacity and take their shekels with a stillborn sign. Seventeen children, cut on the imp pattern—howls, whistles, screams and all—came first. They all said their parents would come along presently and settle for them. They rushed the box-office—a wooden dry goods case and candle—and got in, occupying the entire two front rows of hard-boiled benches. As fragmentary admirers of the drama came along, I inquired for the parent or parents of the seventeen-imp gang. Nobody claimed them except one mud-faced shoemaker, whose name was Dennis, who demanded admittance so that he could pick out his truant offspring. I stopped him, and demanded 25 cents for the privilege of going inside and picking out his particular imp—glad to get rid of

the noisy anarchist. He went, and returned with the leader of the noise-fest. He lifted him by the ear and carried him about four inches above the floor, while Dennis, Junior made noises resembling the Judgment Day hullabaloo predicted by the sky-phatifeurs on Sundays. Twenty-five cents I got, and smiled, as outside the door the father, with a full-grown shoe last, beat that urchin into a pulp and carried his remains home in his leather apron. "Allah il Allah," I cried, "the Great Ruler is ruling." An elderly female climbed the narrow, ladder-like approach and bought a ticket. I asked her did she own any kid or kids in the front rows' assortment of howling idiots in embryo. She said she was a spinster. I said it wasn't my fault, and did she claim any of the outlaws as hers. She withered me with a glance and flew the bungalow. I asked the Swede janitor had the hall ever been filled—really full—since it was built? He said yes, once—fifty-eight people, the entire population, had turned out years ago to hear a lecture by David Belasco or some other shining professor, on the art of "writing a drama without pen, ink or paper and merely the aid of an author," but that was away back in the rear end of his memory and he couldn't positively say who it was who perpetrated the crowded house. Our performance smote them from all points of the histrionic compass, and in one of their unawakened moments they asked us to play another night and sure everybody would come. I said I thought they were all here. They said, no; there were three men working on a water sluice who would surely be there tomorrow night if we stayed. We stayed. The three men came, that was all. The hotels in Verdi are somewhat scattered. We could only find one. None of your fried boxing-glove, humid bread and nearly coffee for your dejeuner. No, sir; everything real! Meat with beef in it, bread with flour in it, milk with nothing in it and hot cakes and attention—all for 35 per chance, C. O. D. The other hotels are in Reno. We closed the season here for repairs and to give us a chance to get some rosin on our feet so that we can get a fresh grip, also to not offend the Irish who nowadays want a talk-fest on St. Patrick's doubtful day, instead of a shindy in a show shop over Boucicault's delightful Shaughraun. Chin chin, au revoir, shule a malacham, shule shule agraah, says the Shan van Vocht. Truly yours, CHARLES E. VERNER.

## L'Envoi

Carl Berch's last stand, like the last stand of Custer, Was a fight to a finish, and they knocked him a twister.

P. S.—The company, that is, the ladies and the handbag carriers, seemed when not eating thoroughly enraptured with one another. 'Twas a real lovers' club and when on the train looked like a traveling honey-bird menagerie. Alas, that it should ever be dispersed. May their tribe increase. They may. Allah il Allah—effendi! Selah. Marysville, March 15.—Thursday evening, March 11, Babes in Toyland to packed house at the Marysville Theatre. Monday evening, March 15, Florence Gear and company will appear in Marrying Mary. MARCUSE.

## Personals

JULIA MARLOWE never acted a more heroic part with more courage and spirit than she did in saving the life of her secretary, Miss Elizabeth McCracken, in the actress' apartments on the sixteenth floor of the Hotel Plaza last week. Miss McCracken's arm overturned a lamp and ignited her gown and the flimsy draperies of the apartment. The cries of her secretary and the brilliant illumination brought Miss Marlowe. When she reached the drawing room Miss McCracken's gown was ablaze. Miss Marlowe snatched up bed clothing and sought to stifle the flames. She threw off her own burning kimono and seizing Miss McCracken, carried her from the room.

RUMOR of a pending divorce suit between Mrs. Grace Travers and Dr. Harry Travers, a former dentist of Oakland, are emphatically denied. "I can not deny this report too strongly. It is absolutely untrue," said Mrs. Travers. "I am not suing nor am I thinking of such a step." Before her marriage to Dr. Travers several years ago Mrs. Travers was Miss Grace Breslin. She essayed theatricals, beginning in a vaudeville sketch with Frank Bacon about a year and a half ago. Subsequently she went into the Idora Park company and then into stock and is now a member of the Valencia Theatre stock company of San Francisco. She is playing in Oakland at Ye Liberty Playhouse

SUMMER TOUR 1909

OPENING APRIL 12th

An All  
Star Cast

RICHARD J. JOSE

And His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETTNew and  
Novel  
FeaturesComplete  
Scenic  
Investure

...Jane...

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole ProprietorFRED SACUTLER  
ManagerA Harp  
Soloist

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

in The College Widow this week by special arrangement. Dr. Travers gave up regular practice several years ago. He is now an attache at the State legislature in Sacramento.

Mrs. JOHN SROUFE MERRILL has arrived in San Francisco, and is at the home of her mother-in-law, Mrs. John Merrill. The shock of her husband's death, which occurred last week at Highland Springs, has completely prostrated her, and as her own health has been far from robust, her people are naturally anxious about her. She went East, at the urgent pleading of her mother-in-law, who felt that she needed the rest and complete change of scene. Before she finally made up her mind to go, she took a

flying trip back to the springs to say "au revoir" again to her husband. Her family and friends are naturally indignant at a newspaper report that Mrs. Merrill's absence in the East was significant of contemplated divorce proceedings. Mrs. Merrill will be remembered as the beautiful Olive Snyder who made her debut at the old Bush Street Theatre with Harry Corson Clarke in What Happened to Jones, under the stage name of Charlotte Beckwith. Later she starred at the Tivoli and was a beautiful and shapely member of the Tivoli principals. She retired from that company to marry Mr. Merrill, a millionaire and himself a clever and important business man.

S. TERRY MCKEAN PRESENTS

# The Players

Supporting the Popular Artist

Walter H. Newman

In Standard Plays

Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special RatesOnly Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. &amp; Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Edmund W. Bracht

The subject of this week's front page illustration is one of the clever actors of the younger generation, who is as chuck full of ambition and enthusiasm as he is of ability. Mr. Bracht has held responsible positions in several well known stocks and has played leads on the road. He has played with Ye Liberty stock in Oakland, and the Alcazar and Valencia stocks in this city. He is now appearing at the latter theatre and played Lord George Hartopp in The Great Ruby on the opening night. He plays with great intelligence and has strong, virile methods that find pleasing expression in heavy parts.

### Another Theatre

There is much activity in real estate circles over the visit of a mysterious visitor who wants a theatre built here. He says he is from the north and immediately rumor says the new house is for John Cort.

### Menzel Stock for Santa Cruz

The Leo Bell Stock, having been unable to succeed at Swain's Theatre, will close tomorrow night, and will be succeeded by the Menzel Stock Company, under the management of Charley Menzel. The new company is a particularly strong organization and is composed of Kernan Cripps and Charlotte Mundorf, in leads; Chas. J. LeMayne, Harry Hallen, Wallie Howe, Harry Stuart, Florence Young, Felice Griffin, Bebe Daniels and Evelyn Maxwell. The opening bill will be The Heart of the Blue Ridge.

### New Play for American Theatre

On April 18 Jacob Gleason, the local baseball magnate, and Frank McGlynn, the well known actor, will present a new play, written by themselves, which they have named Might's Right. The play has a political atmosphere and carries with it a strong love interest. A first-class company will be engaged to present it. If successful here the piece will be presented on the road.

### The Pirate Breaker

Arthur Aiston has been in town this week, the first time in five years. While here Mr. Aiston placed a number of his plays and left orders with his attorneys to pursue a relentless course in the future with any body found pirating his plays. Just now Mr. Aiston is particularly interested in the Eureka case. Manager Van



### Jim A. Magrath

This experienced comedian has become very popular in the Sixteenth

Zant played Tennessee's Pardner up there last year without permission and when taxed with it, tried to bluff his way out of a severe predicament by denying he ever produced the play, but Mr. Aiston had the facts and now Mr. Van Zant is up against the Federal courts, the trial to come off next month. The present suit is a civil one, but Mr. Aiston may follow with a criminal action. In the past Mr. Aiston has passed by several piracies of his plays, but now he announces he is going to the task of prosecuting every case he learns of. He means business.

### Bert Lytell to be Actor-Manager

Bertram Lytell, leading man at the Alcazar Theatre, is planning to leave the Sutter street playhouse at the conclusion of the season, in June, and will go to Rochester, N. Y., where he will be the manager of his own company and will be a star as well. "I played in Rochester about three years ago," said Lytell, "and had a fair share of success. I am to assume a part ownership in the new venture and will, if I am successful, be a sharer in the profits of the theatre. If the venture fails, then I hope to come back to San Francisco again, and that's the reason why I don't care whether I am a successful 'magnate' of Rochester or not. The theatre is under Klaw & Erlanger's control, but the offer made me is flattering and I can not afford to pass it up, even though I should like to remain in California."

### Marie Dressler Bankrupt

London, March 15.—The liability

Street Theatre, and it is confidently expected that his successful knowledge of the stock game will win out in building up this theatre to a paying basis.

ties of Marie Dressler, the American actress, amount to \$10,000 and assets to \$3,000, according to estimates presented at a meeting of the creditors today.

### Oxnard Opera House

GEO. B. AUSTIN, Manager

Attraction wanted for Opening April 15. New house and up-to-date stage, 30x69. Seating 1,000. NOW Booking for next season.

### 16th St. Family Class A Theatre

MALAN-MAGRATH & WOOD, Proprietors  
Under New Management  
Positive Appearance of the

### Malan-Magrath Metropolitan Stock Co.

Presenting Week of March 22d  
The New Comedy-Melodrama

### Shadows of Life

No waits between acts. Polite Vaudeville, Moving Pictures and Illustrated Songs. Four Big Shows in One—Drama, Vaudeville, Comedy, Moving Pictures—A Show of Quality.

Admission 10c, 15c and 25c

### New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, March 22, First Stock Company Production of

### Blue Grass

A Racing Play, by Paul Armstrong, Author of Salome Jane, The Heir to the Hoorah, Etc.

PRICES: Nights, 25c to \$1; Matinees, Saturday and Sunday, 25c to 50c.

### ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

VIOLET BLACK AND COMPANY, in Edgar Allen Wolf's Comedietta, In the Subway; THE FOUR PONCHERRYS; JAMES H. CULLEN; SILBON'S NOVELTY CIRCUS; RAY L. ROYCE; THE BLESSINGS; McDONALD AND HUNTINGTON; NEW ORPHEUM MOTION PICTURES. Last week EIGHT PALACE GIRLS, assisted by James Clemens.

EVENING PRICES—10c, 25c, 50c, 75c, Box Seats, \$1.  
MATINEE PRICES (Except Sundays and Holidays), 10c, 25c, 50c  
Phone West 6000

### Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Matinee Saturday and Sunday  
TONIGHT—ALL THE WEEK  
George Ade's Merry Musical Jest

### The Sultan of Sulu

FRANK MOULAN as the Sultan  
(His Original Role)  
May Boley, Helen Darling, Zoe Barnett, Fred Mace, James Stevens, Budd Ross, Bert Phoenix and  
A CHORUS OF FORTY

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (except Sundays and Holidays), 25c, 50c, 75c.

### AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Commencing Sunday Matinee, March 21  
Other Matinees Wednesday, Thursday and Saturday  
The Merriest of All Musical Fantasies

### The Gingerbread Man

Music by A. Baldwin Sloane. Book by Frederick Ranken. 62 in the Matchless Company. A Dozen Well-Known Artists and a Vast Concourse of Beautiful Show Girls and Bewitching Choristers.

Prices: Evenings, 25c, 50c, 75c and \$1.00. Matinees—25c, 50c and 75c—no higher.

Next—DAN SULLY in THE MATCH-MAKER

### GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

### POSTERS

2257 MISSION ST.

Phone MARKET 1865

### THE FRANCIS-VALENTINE CO. (Reche & Hoebel)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The fair Lillian Russell is with us and crowded houses demonstrate most conclusively the great hold that this beautiful woman has on our theatre goers. In addition to the star, the management have supplied a cast of fine actors and a play that has many pleasing elements. Frank Sheridan, one of the most capable of our character men, who has risen to the dignity and expensiveness of a Broadway originator, is seen in the part of the trainer. Mr. Sheridan keeps well within the limits of probability and keeps away from many opportunities to overact. This is one of the best characteristics of a good actor. Franklyn Roberts gave a striking and most excellent impersonation of the bookmaker, and Thurston Hall was manly and wholesome as the successful suitor for the fair widow. Gilbert Douglas played an English chappie with positively fine humor that was enjoyable. Will Archie, as the stable boy, was really the hit of the show, and his recognition from the delighted audience was frequent and enthusiastic. So great has been the success of this diminutive actor that he will be starred next season in *Wildfire*. Anne Buckley was immensely clever as the old maid. Two very pretty girls—Ellen Mortimer and May Elizabeth Forbes—play the young girls, but their enunciation is so poor that it mars their work. Some one ought to take them in hand and give them a series of lessons in speaking. The scenery was thoroughly appropriate and very little accessory was there to complete a most interesting performance.

## Alcazar Theatre

The wonderfully beautiful and magnificent production of *The Darling of the Gods* is in its last week. A high water mark of artistic excellence has been achieved with this production and theatre goers will have for years to come something to recall with the greatest pleasure, for few theatres in the country have ever presented such a thoroughly fine and well executed production. The musical chances offered by the text have been taken full advantage of by Edward Lada and his orchestra and this has been deservedly appreciated as one of the biggest features of the performance. Next week, the stock company will present *Blue Grass*, a Kentucky racing play that will offer the actors many fine opportunities to do good work.

## Valencia Theatre

Out of the Fold was probably conceived in a proper vein, but in the writing of it the author has on the whole not lived up to the promise of his theme. But with that handicap, the piece as played this week is pleasing the Valencia clientele, for the idea of the story seems to have reached out over the footlights and struck home—all of which is a tribute to the conscientious work of the company. Once more Darrell Standing shows his artistry by achieving an indisputable triumph with the part of Big Jim, a sheep herder. This clever actor has grasped all the possibilities of the part, which is rampant with quiet humor, a pathetic loyalty and an intensity of human understanding. Blanche Stoddard has seldom appeared to better ad-

vantage than as Helen Gray, the stranger who is striving to live down a mistake of the past, she puts a wealth of womanly feeling and a sincerity into her depiction and the result is most effective and convincing. Beatrice Nichols, as a romping, irrepressible country girl, was immensely attractive and a clever bit was contributed by Peggy Monroe, in the part of Lucy. This young woman is giving striking evidences of talent right along. Karra Kenwyn, who is well known and liked here, was a charming Aunt Jane Larkin. Thomas MacLarnie had the thankless part of John Lathrop. Gerald Harcourt was good in the part of Toby Tompkins, and Lillian Andrews did the village gossip most convincingly. Mace Greenleaf as the young schoolmaster, played with discretion and pleasing earnestness. The scenery was beautiful and a decided feature of the show.

## American Theatre

Our old friend, *The Burgomaster*, he of the wooden leg, big nose, good natured face and twisted German-English has stopped off for a week of San Francisco hospitality. Manager Cullen keeps the old show up to a pleasing standard, and although two old favorites, Gus Weinberg, the Burgomaster, and Ruth White, who was long the charming Willie Astorbilt, are missing, still the show is more than a pleasing entertainment. Harry Hermesen is all right as the Burgomaster, and Phemie Lockhart is a dainty and attractive Willie. The choruses contain much fine singing material and there is a perennial charm in Gustave Luders' music. Leo Kendall is still giving satisfaction as Doodle Van Kull, and Robert W. Allright contributes musically to the show with pleasing effect. Marie Grandpre, as Katherine, was exceedingly attractive and Etta Lockhart was a captivating roof garden favorite.

## Princess Theatre

His original highness, *The Sultan of Sulu*, in the person of Frank Moulan, is the entertaining specimen of royalty in our midst this week. This comic opera, modeled in the style of some years ago, is a very worthy and superior article and the stock company at this theatre fits very nicely into the requirements of the piece. Frank Moulan, as Ki-Ram, the Sultan of Sulu, is both a musical and humorous performer. Mr. Moulan is blessed with a splendid singing voice and a decidedly splendid idea of humor, and he proves the claim made for him that he is one of our best light opera comedians. Fred Mace, who has already developed into a big favorite, gives a very good performance in the character of Col. Jefferson Budd. James F. Stevens is seen as Lieutenant Hardy, and he sings some of his best and most pleasing songs. Budd Ross is good in the small part of Hadji, private secretary to the Sultan. Helen Darling is attractive as Henrietta Budd, and May Boley, as the Judge Advocate, gives one of her characteristic performances. Zoe Barnett was seen in the part of Chiquita, the Sultan's favorite wife. The part offered very little opportunity. Dude Kelly and Will Brown, two gentlemen of real color, are cast for the two waiters, and they perform some agile dancing acrobatics that are immensely pleasing. The singing of

the chorus and the ensemble work shown are distinctly good and of the best class.

## 16th Street Theatre

Melodrama in every sense of the word holds full sway at this house this week, and from the attendance in evidence it looks as though the Malan-McGrath Stock Company has come to stay. Jesse James is the offering for this week and is very satisfactory regarding both the company and scenic effects. Mr. Malan handles the heroic role of Jesse James in his usual capable and conscientious manner. Mr. McGrath carries off the comedy honors this week as the darkey, Lige Pumpkin, and provokes genuine merriment every moment he is on the stage. He is ably supported by Miss Murella as Eliza Jane, his affinity; the two of them make a good comedy combination. Florence Bell makes a sweet and winsome Jennie Summers. Ivan Miller is again cast in a villainish role and is brutally realistic. Eddie Hall, as his accomplice, gives good support. Bert Porter as Frank James looked handsome and was always on deck when needed. A clever and conscientious piece of character acting is contributed by Howard Nugent. He deserves special mention for his efforts. As the sheriff, Ross Birchett also contributes a good piece of work. Nellie May Howard comes in for her share of applause, and Blanche Trelease, the specialty artist, is a clever little dancer and singer and wins approval for her clever work. Illustrated songs, specialties and moving pictures complete an enjoyable evening's entertainment. The policy of the house has been changed, and beginning this week and hereafter only one performance will be given nightly instead of two as heretofore. Next week the Southern comedy-melodrama, *Shadows of Life*.

## Mme. Helena Modjeska is Seriously Ill

Los Angeles, March 18.—Mme. Helena Modjeska, the famous Polish-American actress, is seriously ill at her home on Bay Island, near Newport, Orange County. Mme. Modjeska's husband, Count Bozenta, is in constant attention at his wife's bedside. The veteran actress has been suffering for a long time from chronic kidney trouble, but her ailment has been newly complicated by an affection of the heart and lungs. Mme. Modjeska was born near Cracaw, Poland, in 1844, and was married to Count Charles Bozenta Chlapowski in 1868. She made her first public appearance in Poland in 1861.

Chicago, March 18.—Ralph Modjeska of Chicago, son of Madame Modjeska, who is reported seriously ill at Newport Beach, Cal., is expected here today in a race across the continent. He received word of his mother's illness at Montreal last night and immediately boarded a train for Chicago. He is expected here soon, and will immediately take another train west.

KATHRYN WAYNE and Graham Earle were married recently and are now in the East.

## Will Eleanor Robson Marry Millionaire

NEW YORK, March 18.—About ten days ago both Eleanor Robson and August Belmont entered positive and emphatic denials of a story to the effect that they were engaged to be married, and tonight Miss Robson, at the Lyceum Theatre, where she is playing in *The Dawn of Tomorrow*, repeated her denial. "Mr. Belmont is a very dear friend of mine, that's all," said she. Despite her denial, however, Miss Robson's best friends declare that the engagement is a fact and that she will marry Mr. Belmont in the spring or early summer. She has been in poor health lately and, like Margaret Illington, is willing to give up the stage forever. Last year and the year before Miss Robson starred in *Merely Mary Ann*, under the management of the Lieblers, and made a tremendous success of it. She is now playing to crowded houses at the Lyceum here in *The Dawn of Tomorrow*, one of the greatest of Broadway successes. Mr. Belmont is frequently seen at the theatre, and on these nights a big bunch of red roses is invariably handed over the footlights. The two are frequently seen together in the restaurants after the play.

## Spotlights

Ferris Hartman is to open in Seattle at the Grand Opera House on June 6 for a long season of comic opera.

Nat Goodwin expects to do a repertoire of five plays during his coming engagement at the Van Ness Theatre.

Following Theodore Roberts and Guy Standing at the Van Ness, will appear in succession, Richard Carle, Otis Skinner and Madame Nazimova.

On April 12th, at the Auditorium, Baltimore, Will A. Page will present Willette Kershaw in a series of plays to last as long as the weather man permits. He got as far ahead as August last year. In this connection, Mr. Page announces a company in Washington at the Belasco, and says he will try out several new plays for the Shuberts.

Take all the laughs in *The Red Mill* and all the attempts at laughter in *Babes in Toyland* and multiply them by ten and you have a fair estimate of the fun in *A Trip to Africa*. A troupe of colored people in musical comedy at 50 cents for the best seats is not expected to measure up to the New York success which plays at \$2 a seat, but the dismal failures of the last two "successes" (?) are still fresh in many people's minds, and good fun at 50 cents is highly preferable to sad fun at \$2 per.—San Jose "Mercury."

The Pollard Opera Company play Honolulu next month.

The Burgomaster leaves tonight for Los Angeles by special train.

The Western States Comedy Company leave today for the Southern mines. In the company are Ben Reynolds, Norman Phillips, Eleanor Wright, Olivette Welliston and Claude Hutchison.

The Central Comedy Company, under the management of Harry J. Kennedy, will go out today. In the company are Harry J. Kennedy, Maria Anson, Pearl McFarland, Reed Clark, Walter Walsh and Donald Blanchard and Blanche Marlin. L. R. Mitchell will do the advance.



## Vaudeville

### The Orpheum

Several new and most entertaining turns added to the holdovers that constituted the best of last week's program are seen this week and there is general satisfaction with the offering. Ray L. Royce, whose chief fame was acquired from a sympathetic character part he played in York State Folks, is one of the most prominent of the new comers in an impersonation monologue in which he takes off a variety of rural characters. James McDonald and Valerie Huntington, who are acceptable singers and clever dancers, exhibit a wide range in their singing, and their newsboy and best girl impersonation is well done. The Blessings, the man being a nimble little acrobat and the woman being a statuesque beauty and strong woman, contribute a very pleasing turn. The Eight Palace Girls have one of the regulation girl dancing and singing acts, which is pleasing. James Clemmons, agile and eccentrically capable as a dancer, is featured in the turn. The holdovers consist of the Six Little Girls and the Teddy Bear; the Kito-banzai Troupe of Japanese acrobats and balancers; G. Herbert Mitchell and Emma Rainey and her white and Indian actors. New moving pictures conclude the entertainment.

### Pantages-Empire

A full and varied program rules at this house this week. The Two Johnsons in a song and dance turn; Perrin Sommers and Lillie Storke present their sketch, Jackson's Honey-moon, with singing and musical specialties. Some exceedingly clever and eccentric dancing is contributed by Ladell and Brown, and they well deserve the applause they receive. Kid Gabriel and company introduce some interesting poses of Life on the Cow Range, taken from Remington's famous paintings. J. Bernard Dyllin, the original "Horseshoe" man, made a decided hit with his parodies and witty sayings. Just Phor Phun is a vehicle for some very clever pantomimic acting on the part of the Hanlons, and introduces some new and clever features. The usual interesting moving pictures concludes a good program. Next week will be added

### The National

In the National Road Show, Manager Sid Grauman has a programme of exceptional merit at his popular house this week. Onetta, the Der-vish whirlwind dancer, an European artist, surprises with some sensational dancing. Rosa Roma renders some delightful and artistic selections on the violin. Howard Truesdell, in his latest comedy success, Two Men and a Bottle, supplies an enjoyable feature of the programme. Tom Brantford, the mythical Monohan, is an entertainment by himself. Carroll and Cook have the audience from the start with their tuneful and clever parodies and foolish talk. The big feature of the bill is Coin's dogs. This act has been seen here before, but will bear repeating at any time. The canines perform a little playlet all by themselves with almost human intelligence and would put many a company of professionals to shame

JOSE, 'San Jose—Melbourne Mac—with studious attention with which they go through their various parts. The customary high-class pictures are in evidence and conclude a programme of exceptional quality and quantity.

### The Wigwam

One of the best bills of the season is the offering at the Wigwam Theatre this week. Kirsten's Marietta Troupe introduce some sensational equilibristic features. Frank Mayne & Co. present The Tipster, a playlet of racing slang, with plenty of good comedy. Joe Edmonds, monologist, is a departure from the average and delivers the goods. The Sexton's Dream is one of the prettiest acts to be seen in vaudeville. Mr. Youngman's beautiful voice holds the audience throughout. His rendering My Rosary is deserving of especial mention. The Piccola Midgets are comedians of no mean calibre, and they evoke much amusement. Newhoff and Phelps do a clever singing and dancing turn. The big sensational feature of the bill is Lukens' Lions, who go through their various stunts at the command of their trainer with great alacrity, as though they were the meekest of kittens. Esco Ives, the popular baritone, handles the illustrated songs and is heard to advantage. High-class moving pictures concluded a long and varied programme.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of March 21, 1909:

NATIONAL, San Francisco—Franklyn Ardell and company; Australian Tree Fellers; Adolph Zink; Fougere and Emerson; Mareena, Navarro and Mareena; John Le Claire; Great Dailey; BELL, Oakland—Coin's Dogs; Borsini Troupe, Frank Mayne and company; Tom Brantford; Onetta. WIGWAM, San Francisco—Call and Smith; Cheffalo and Capretta; The Country Choir; Ralph Johnstone and Assistant; Art Adair. NOVELTY, Stockton—The Fowlers; Newhoff and Phelps; Leslie Sisters; Clayton, Jenkins and Jasper. NOVELTY, Vallejo—Carroll and Cooke; R. Thomas; Leffingwell, Bruce and company. LOS ANGELES, Los Angeles—Lukens' Lions; Deaves' Manikins; Van Diemans; Joe Edmonds; Truesdell & Co. WALKER, Los Angeles—Mysterious Roberta; Loftin and Stuart; Wm. Tomkins; Belle Barron; La Nole Bros. QUEEN, San Diego—Alice Lewis; Cotter and Boulden; Two Les Theodors; Watson and Little.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of March 21, 1909:

PANTAGES-EMPIRE, San Francisco—John L. Sullivan and Jake Kilrain, the two old rivals who fought seventy-five rounds at Vicksburg, Miss., in '89; Dave Williams and company, comedy playlet, "According to the Code"; Fortune Brothers, European comedy acrobats; Gilbert and Katen, Hebrew entertainers; Jack Atkins, the Man who Travels. PANTAGES, Sacramento—The Four Hanlons; Ladell and Brown; Kid Gabriel and company; Somers and Storke; Two Johnsons. THEATRE Rose Roberts. EMPIRE, San Jose—

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkette, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

.... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in A Girl of the West, by H. D. Cottrell

## International Attraction Syndicate

WANTED—Sensational open-air acts for Park and Fair Circuit; Vaudeville Acts of all kinds; Orchestras and Vocalists for hotels and cafes; Entertainers for clubs, lodges, socials and banquets

W. MAURICE TOBIN, Gen'l Mgr.,  
537 Pacific Building. Tel. Kearny 5892

## J. Bernard Dyllin

EMPIRE—PRISCO—MARCH 14

Hurrah for the Irish from Sixth and Minna Sts.

Had to, forced to, did sing nightly, Never Take the Horseshoe from the Door.

## Ray Youngman

Appearing in  
THE SEXTON'S DREAM  
S. & C. Circuit

Leon Morris and Ponies; Jere Croft; Dowell and Virginia Drew Trescott; Alsace and Lorraine; Clarence Oliver; Fanton Trio; The Leslies. WIGWAM, San Francisco—Millar Musical Four. FORREST, Stockton—Don Fulano; Rich Duo; Golden Gate Quintette; Madame Puerari. EMPIRE, Los Angeles—Clara Dag-neaux and Boys; J. Bernard Dyllin. GRAND, San Diego—Mr. and Mrs. Bob Miller; Harry Walton; Annie Baumann. THALIA MUSIC HALL, San Francisco—Manning and Ford; Prof. Fait and company; Avil and Grim. COLORADO—Kohler Grand Opera Trio; Knox Brothers and Helene; Stubblefield Trio; Irving Jones; Walter H. Bedell and company. CENTRAL, San Francisco—Morey and Morey; Pearlita; Carlos Briseno; Cuban Walker and Dog. PEOPLE'S, San Francisco—Wayne, the Wizard; Edith Dubell. GEM, Chico—Phil La

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

Toska. NOVELTY, Visalia—Thomas and Payne. UNIQUE, San Bernardino—Rentfrow and Jansen. ORO, Oroville—Mildred and Alfred. LYRIC, Goldfield—Hodges and Launchmere; Chas. Oro and company; Amelia Mazette. BUTLER, Tonopah—Earl and Bartlett; Juggling Thorns.

The Forrest Theatre in Stockton, after the present year, will secure all bookings through Pantages.



## Vaudeville Notes

**HARRY-CORSON-CLARKE**—Week of March 8—Theatre Royal, Nottingham, England; week of March 15—Court Theatre, Liverpool; week of March 22—Theatre Royal, Newcastle; week of March 29—Prince's Theatre, Bristol; week of April 5—Grand Theatre, Blackpool; week of April 12—Prince of Wales' Theatre, Birmingham; week of April 19—Theatre Royal, Bradford.

J. Bernard Dyllin, at the Empire this week, is one of the old-timers, having been one of the original members of the Adelphi Theatre when it was opened by Cogill and Cooper in '78. Frank Lavaroni was stage manager and other members included such well known names as Billy White, Jeff De Angeles, Charlie Reed—now dead, Charlie Mestayer—now dead, Lew Spencer, now well known East, and Boyd Wade.

Alex Kaiser, the Stockton vaudeville manager, is keen for a house in San Francisco. He may have a surprise to spring in a few weeks.

Press Eldridge, the blackface monologist, has by no means got over the amusing habit of interspersing gags between the verses of his songs. The other night he stopped suddenly while he was singing his latest comic ditty, All I Want is a Girl, and told the following story: "While I was in London last year," he remarked in that peculiar half chuckle which has made him famous, "a hansom cab driver who had just picked up a fare was driving furiously along a crowded street, when the wheel of his cab just managed to graze a wagon which a very thin young man was driving. 'Now, then, can't yer see me?' bawled out the youth angrily. 'Very sorry,' was the reply, 'but yer whip was in front of yer!'"

Paul Stanley, comedian and composer, author of the song, Ta Ra Ba Boom De Ay, is dead after a lingering illness. Stanley, whose real name was Sonnenberg, had lived in Denver with his wife since the San Francisco earthquake. He was reduced to straitened circumstances and his health was much impaired by the shock.

The Mendils at the Star, and Vivian and Wayne at the Bell, are Grass Valley attractions. The MacDonald Sisters are seen at the Auditorium.

The Washington Square Theatre will close Saturday night before Easter as a moving picture house, then it will open as a vaudeville house again.

Newhoff and Phelps are booked for united time next season.

Mr. Jake Glass, the trainer appearing with Lukens' lions at the Wigwam Theatre this week, succeeded in taming these beasts of the jungle in one year, a hard task since not one of them was born in captivity. It may be interesting to note that Mr. Glass is the executioner of Topsy, the elephant of Central Park, N. Y., which was electrocuted about seven years ago. She was pronounced unmanageable and after having a number of killings to her credit it was decided to kill her. Mr. Glass undertook the job, after eighteen hours fighting with her he succeeded in having her lowered on to a barge from Brooklyn Bridge, being unable to drive her aboard—so that she could not get away. There plates were attached to her by Mr. Glass himself and the beast succumbed to 2,800 volts of electricity.

Carl and Robert Schenck, sons of Professor John Schenck of the Sacramento Turn-Verein, accompanied by William Wolters, left Sunday morning for Santa Cruz, where they will sign up with the Norris & Rowe Circus for the coming season. The boys are well known and are classed as all-around athletes, having taken part in many stunts on Sacramento vaudeville stages.

Onetta, the Dervish whirlwind dancer at the National this week, will make her re-appearance in London at the conclusion of her present tour.

An interesting feature at the National Theatre in the near future will be the appearance of the great English tragedian, V. L. Granville, in 'Twixt Daylight and Dawn, an act of impersonation. The tour will be under the management of Thomas Brantford. Howard Truesdell will open at the Fifth Avenue Theatre in New York City the third week in May in a new comedy sketch, written for him by Una Clayton.

The rumor that William Morris will have a San Francisco theatre will not down. It is certain that Morris or some other big Eastern vaudeville interests have a representative in town looking about for a site.

Carroll and Cook, the popular team at the National this week, took occasion to criticize Archie Levy's wearing apparel, and for doing same were sentenced to Vallejo for one week. Their appeal for suspension of the sentence was denied, and they will start in to serve out their punishment next week. Performers take notice: Do not take liberties or you may be sentenced to Stockton. Mr. Levy was very wrought up at the time, and when leaving the room was requested by Mr. Cook not to slam the door. What's the answer? Sam Mendelsohn, please answer.

Sid Grauman, the popular and genial manager of the National Theatre, was the recipient of a beautiful floral tribute from his many friends, attaches and performers playing his house this week, in the shape of a beautiful harp. Mr. Grauman was taken completely by surprise, not knowing what was in store for him when he was taken before the audience by Will J. Cook, who made the presentation address. In part he said: "This day commemorates the epoch of two memorial occasions, that of the birth of the patron saint of Ireland—St. Patrick, who drove the snakes from the Emerald Isle—and the birth of Sidney Patrick Grauman, who has always given his aid and generous support to elevate vaudeville of San Francisco to a higher sphere, and it is the sincere wish of myself and your many friends and admirers that you may live to enjoy a happy and prosperous birthday for every flower contained in this humble tribute of the great esteem in which you are held by your many friends and associates." Mr. Grauman, though greatly overcome, with modest embarrassment, was equal to the occasion and in reply said: "As Mr. Cook has said my name in full is Sidney Patrick Grauman, the name of Patrick had been given me through the earnest solicitation of my father's many Hiberian friends upon the occasion of my birth in Indianapolis, March 17th, and I am proud of it. In conclusion, I greatly appreciate the kind and flattering re-

marks of Mr. Cook. Since assuming the management of this theatre I have always tried to give the public the best to be had in the amusement line, and if at any time I have made a mistake, I assure you it was not the fault of the heart, but of the head." The generous applause which greeted his closing remarks was a flattering testimonial of the success of his efforts.

## The Nickelodeon Tangle

The nickelodeon ordinance, after an hour's bitter contest between the representatives of the moving picture shows and the theatres, was Monday passed to print by the board of supervisors, Hocks alone voting "no." The bill providing restrictions to reduce the fire and panic hazard in the small show places restricts them to a seating capacity of 400, requires side and rear additional exits, and directs the width of aisles and exits. As amended yesterday it is to become effective 30 days after final adoption, presumably next Monday. Attorney F. V. Meyers for 60 odd nickelodeon owners stated that \$1,000,000 was invested in the picture show places and made a vain plea for more latitude in the way of exits. Henry Davis for the theatrical managers urged with just as little result that all the provisions of the bill be made applicable to existing as to contemplated places. The clause requiring immediate enforcement was modified to give 30 day's grace to the nickelodeon owners, but the board refused to reduce the penalty of \$100 minimum fine with a discretionary jail sentence in addition.

## International Attraction Syndicate

The International Attraction Syndicate have opened offices at 537 Pacific Building, with W. Maurice Tobin, general manager. Mr. Tobin says that the plans of the company cover a wide range in the amusement field. The booking of circus acts and all manner of out door attractions at the parks and fairs will be a feature. Vaudeville acts of all kinds, musicians and vocalists on a hotel and cafe circuit, and entertainers for clubs, lodges, socials and banquets will be attended to. The promoting of expositions, carnivals, fairs and city celebrations will be entered into on a large scale, and the building and equipping of parks and the latest Coney Island successes will be installed in prominent coast resorts.

## Russell & Drew's New Seattle Theatre

The details of the coming of the International Opera company, scheduled as the first attraction at Russell & Drew's Majestic Theatre, now building at Pine and Westlake, Seattle, are just coming to light. Domenico Russo, well remembered here from his engagement with Collamari at the Tivoli, is to be the leading tenor of the organization. Frank Priesch will be cast for prominent parts. Aida Hemmi will sing leading soprano roles. The opening opera will be Verdi's Il Trovatore. This will be followed by Faust, Flotow's Martha, and a revival of Balfe's Bohemian Girl, which will be unusually pretentious from a scenic standpoint. The

engagement will cover a period of ten weeks, and the present plan contemplates the staging of a different opera each week. Manager Russell rather figures that Sunday, July 4, will be an opportune time for the opening of the new house. It will cost the contractors \$10,000 if every detail of the house is not completed by midnight of June 30.

## Spotlights

After an absence of several years, Mme. Sisseretta Jones, The Black Patti, returned to Los Angeles yesterday and with her troubadours pleased a large audience at the Majestic Theatre last night. No longer a young woman, Mme. Jones' voice still retains its freshness, its richness of tone and the finely sympathetic quality which have done so much to make her famous. She is not cast in the comedy, except as she appears upon the stage to interpolate her songs. The piece itself was constructed merely for laughing purposes, though it is marked neither by much originality nor much ingenuity. Tim Owsley is the best of the comedians, though he is by no means alone in funmaking ability. Most of the songs are new and there is some very good eccentric dancing, contributed by several of the troubadours. The company remains at the Majestic through the week.—Los Angeles "Examiner."

Each season that passes finds new plays and new actors bidding for favor. The one permanency in the theatre is the Shakespearean drama, and the actor is fortunate who gains recognition from his generation as its interpreter. The winter of 1908-09 has added new assurances, if any were needed, that Charles B. Hanford has won the confidence of the sincere lovers of the drama who are too honest in their affection for the greatest plays in the English language to see them done by any save tried and trusted interpreters.

The Hotchkiss company, that up to three weeks ago were playing in stock at the Novelty in Fresno, and then went on the road, closed in Merced last Wednesday night, owing to poor business. Manager Hotchkiss is now playing the Raymond Teal company for a last week, after which will appear A Trip to Africa company, to be followed by Jim Post and company for a season.

The Shuberts announce that E. H. Sothern will go to Daly's Theatre, N. Y., for a limited engagement, following the conclusion of Julia Marlowe's season there in The Goddess of Reason.

M. M. RILEY G. A. KELLEY  
**THALIA**  
**Concert Hall**  
514 1/2 PACIFIC STREET  
Up-to-Date Vaudeville  
NO ACT TOO BIG FOR THIS HOUSE

**"WANTED—Boy or Girl"**  
**TOP MOUNTER**  
115 lbs., for woman act. Write all particulars JACK SUTTON, care ARCHIE LEVY, American Theatre Building, San Francisco, Cal.



## Manager Harry Bishop Is Pleasing Oaklanders With Fine Performance of the College Widow

The Kolb and Dill regime is in full sway at the Macdonough, and the expectations of the management are being more than realized. This week's attraction, Wiener and Schnitzel, is meeting with good patronage, but not as large as that accorded the opening production. Some catchy songs are introduced, notably The Feege Man and That's the Reason, Too, I Want a Kilt. The same play will continue for another week. At Ye Liberty, Geo. Ade's College Widow is playing to packed houses and is giving the very best of satisfaction. The popular college comedy is given a presentation that would reflect credit on any kind of a company, and the manner in which it was handled by our local stock shows what a really strong aggregation of players Manager Bishop has on his pay-roll; in fact, it is the consensus of opinion that as it is constituted at present the company has better and stronger people than at any time since its formation. The two new ladies of the company, Grace Travers and Helen Lackaye, showed to excellent advantage. Not only have they a fine and attractive personality, but they also display a good share of ability. Isabelle Fletcher, in the title role, is up to all requirements and looked beautiful in some fetching costumes. As Flora Wiggins, the waitress, Georgia Cooper is the hit of the show. Her style and make-up created a laugh every time she made her appearance. As Billy Bolton, the half-back, Landers Stevens made a typical college student and gave a performance that was finished in every detail. John Thorn, a recent addition to the company, was suffering from a severe cold and consequently could not do himself justice. E. L. Bennison and Geo. Webster created many a laugh

by their grotesque comedy work, and Geo. Friend as Stubby Talmadge, the undergraduate, was the busy student to perfection. Merely Mary Ann will follow. At the Orpheum, the same old story—capacity houses, attractive programme and everybody satisfied with the performance given. This week's bill comprises: Foy and Clark, in The Spring of Youth; Bowers, Walters and Crooker, Agnes Mahr, Connely and Webb; Frank Nelson, Nonette, Charles Wayne & Co., and Jwan Tschernoff's unique circus troupe. James Post and his Buty Korus are in their last week at the Novelty and are presenting a funny musical comedy entitled The Man from Tonopah. Business pretty fair. Another prominent actress has been added to the staff of Bishop's players. Her name is Katherine Mulkins and she hails from New York. LOUIS SCHEELINE.

March 18, 1909.

## Farewell to Novelty

The once-popular and money-making Novelty Theatre in Oakland, which has of late fallen into evil days, will on April 5th be turned into a stock house. For the past year the house has been struggling on with vaudeville, and Manager Tony Lubelski, who has tried every way to make a go of it, was compelled to relinquish control last Monday. There is \$29,000 owing one of the Oakland banks; the rent is \$3,000 behind, and other debts will bring the amount owed close to \$40,000. The theatre lease will be sold at auction next Monday, and it looks as though the owner of the property, Mr. Salinger, a wealthy dry goods man, will bid it in. The plan is to put Guy Smith in charge as manager, and run a stock show,

with plays mostly of a melodramatic character. Al Hallett will be the stage director, and he has selected The Fatal Wedding for the opening bill. A strong company will be engaged. So far Georgia Woodthorpe and Ollie Cooper are the only ones engaged.

Annette Kellerman, the beautiful young Australian girl, whose swimming and diving feats have been the star feature of a number of vaudeville theatres in New York and Brooklyn of late, went on the stage of the Alhambra Theatre in New York, Monday night, with a forced smile, for she had just been crying her eyes out in her dressing-room. Miss Kellerman had read in the newspapers that she had been mentioned in the complaint of Mrs. Herbert Pattee of Boston in Mrs. Pattee's suit for divorce in the superior court of Boston. Mrs. Pattee's complaint alleged that Pattee used to sit for hours in the kitchen of their home at Revere Beach, drinking beer and eating crackers with Miss Kellerman, and alleged further that her husband had insisted that Miss Kellerman should live in the same house with them in Boston. "This is shameful and wicked to say such things about me," said Miss Kellerman, and as she said it tears coursed down her face. "I hardly knew Mr. Pattee. I never liked him even as a passing acquaintance. Mrs. Pattee was very friendly to me, but I hardly saw Mr. Pattee. I would meet him occasionally, but only exchanged the most ordinary greetings. I never sat in the kitchen with him. I never drank beer with him. I have not tasted a glass of beer since I have been in this country."

## Moving Pictures

We are the largest film renters in the West. We are the Pacific Coast representatives for The Great Northern Film Co. All feature films. Bear in mind, we do not handle second-hand films. We carry all kinds of machines and parts in stock. Film cement, 10c bottle; strip tickets, 13 1/4c M; roll tickets, 12 1/4c M; electric carbons, \$3.75 per C; Arco carbons, \$3.75 per C; Fabrilus Henri carbons, \$5.00 per C; all size condensers, 75c; announcement slides of all kinds. PACIFIC COAST FILM EXCHANGE 724 Fillmore Street. Phone West 9037. Los Angeles Branch, 547 So. Broadway.



## Andrews Opera Chairs

General Seating School—Church—Bank Office and Steel Rod Furniture Purchase direct from manufacturer THEA. H. ANDREWS CO. Pacific Bldg., San Francisco Chicago, New York, Tacoma

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE The Only Good One-Night Stand between San Francisco and San Jose. Excellent Sunday Night Stand Capacity, 600. Write for Open Time CHAS. E. HART, Manager

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

Absolutely Fire-proof

## The Theatrical Hotel of Los Angeles



## King Edward Hotel

TOUSLEY COMPANY, Props.

Best in California

Fifth and Los Angeles Streets Los Angeles, Cal.

Special Rates to the Profession

Strictly First-class

No Inside Rooms

SCENERY

## The Chas. F. Rosa

## Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers

Theatrical Typewriting

Plays and manuscripts copied. Press work and mimeographing.

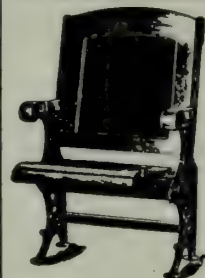
## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

680 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line

See Samples at

141 to 145

Grove Street

SAN FRANCISCO

The

Whitaker & Ray Co.

## No Pirating

## Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

## The Diamond Theatre

BLACK DIAMOND. Population, 3,000. Managers—Licata and Cipolla

First-Class Show Town

First-Class House

ELECTRIC LIGHTED. SEATING CAPACITY, 560. RENT OR SHARE. ADAPTED FOR MOVING PICTURE SHOWS

## American Theatre Commencing Sunday Matinee March 21st



Other matinees Wednesday, Thursday and Saturday.

"The Record Breaker of Last Season" Merriest of All Musical Fantasies YUM, YUM, IT'S GREAT

## The Gingerbread Man.....Man.....

Music by A. Baldwin Sloane.

Book by Frederick Ranken.

62 in the Matchless Company, Including such well-known Artists as ROSS SNOW, FRED NICE, MAURICE HOLDEN, GARRICK MAJOR, LUTE VROHMAM, MAY BOUTON, ADELE ARCHER, ROSE MURRAY, ELEANOR WARING and others, with a Vast Concourse of Beautiful Show Girls and Bewitching Choristers.

A Multitude of Emphatic Song Hits, Whistled and Hummed everywhere. Did you ever hear John Doe; Mazie; Beautiful Land of Bon Bon; Moon, Moon, Moon; Queen of My Dreams, etc. They will linger in your memory. A Medley of Mirth, Melody and Magnificence. Secure your seats in advance



# The Mining Country Is Very Much To the Bad for Theatrical Shows

To those who imagine that a mining country is a Golconda for the theatrical business, and hear of the halcyon times enjoyed by the traveling companies that visit the country where twenty-dollar pieces originate, a word from one who has very lately visited the entirety of California mining districts and knows every rut of the roads that lead from one Italian city to another along the Mother Lode—for the district made so famous by the writings of Bret Harte are no more American, for the Italian and the Slavonian have taken possession of the mining districts, and Tuolumne, Angels, Jackson are all now towns where the red, white and green flag of Italy predominates. Every town and hamlet in this district has from one to three moving picture houses, and that seems to, in every sense of the word, fill the required wants." Grass Valley, a prosperous, busy little city, is in a very peculiar condition, for it is at the present time infested by Pinkerton men, who keep watch and tab of every miner who spends a few dollars, for the reason that what is known as "high grading" is going on amongst the miners. To those who are not familiar with the term an explanation might be in order. The vein or lode carrying the values are intersected by other veins, forming what is termed a contact, and at these junctures invariably exceedingly rich ore is struck. The wily miner, if possible, conveys this ore in his dinner bucket, pipe or in some way gets away with it. Therefore the Pinkerton men are to watch any lavish expenditure, and a report is immediately made and the suspected one fired. So the miners of Grass Valley find it behooves them to spend nothing, and religiously keep away from the more expensive attractions. Nevada City, where you are immediately apprised of the fact that Mr. Edwin Booth went stranded, and where they got up a benefit to get him and his company out of town, is in a condition calculated to strand anything or anybody at the present, for the reason that there is practically no work going on there; and the town now boasts of having some twenty-nine men working. These are the conditions of the mining country of California, and I heartily advise companies from going through these sections. Angels Camp is exceedingly dull at the present time, for the reason many miners are out of work, and those who are working are Slavs, for the Americans will not work underground on account of the dangers of caving, and only very recently three were killed outright and some wounded. Sonora, having been afflicted with an epidemic of typhoid and measles, business there is very slow. The town of Tuolumne, depending on the Grizzly Mine, is dead broke, for the miners are now more than three months behind on their pay, and everyone is living on credit.

"COURIER."

# Paul Gilmore Is a Great Favorite This Week in Seattle

The Moore Theatre: Last week's attraction of Stubborn Cinderella packed the house at every performance, the music being catchy, the costumes pretty and the setting beautiful. This week's attraction, The Red Mill, opened to a packed house last night, and from the hit made at last night's performance, will prove a successful drawing card. Marguerite Frye, a former Seattle girl, takes the leading part and received a very warm welcome. The company as a whole are very good, and Mr. McGee in the men's leading part made a decided hit, and has a splendid voice. There is a gratifying combination of mirth and music, and the show bristles with song hits. Grand Opera House: Paul Gilmore is presenting this week the Boys of Company B, opening last night with a splendid house. Mr. Gilmore plays his part with a youthful dash. Jean Aubrey, the leading woman, has been here several times and is rapidly making strides toward the front. The balance of the company are all up to their requirements. The play is well staged, the second act showing the regimental encampment in an attractive manner. Third Ave. Theatre: The return of the Seattle Theatre Stock Company was yesterday endorsed with two packed houses at the production of When London Sleeps. This Theatre: The Pantages Stock Company is this week presenting

the Irish comedy, The Jilt, and handle the play in their usual good style. Mr. Frawley plays Myles

O'Hara in a thoroughly likable manner. Miss May deserves special credit for her work. The balance of the company are up to their usual standard. Orpheum Theatre: This week's bill promises to be a big one at the Orpheum, with the headliner of Zelig de Lussan, the Metropolitan opera singer; S. Miller Kent and his player will present Marriage in a Motor Car; Will Rogers, the Oklahoma cowboy; Joly Violetta, the Parisian dancer; Caron and Far-num, originators of tumbling laughter; Mr. and Mrs. Harry Clark, banjoists; Surazell and Razall, presenting the Music Publisher; and the usual set of new motion pictures. At the Star Theatre, the extraordinary headline act of the week is George Wilson, the minstrel comedian. There are also Iva Donnette and her canine pickaninny; Delmore and Oneida, European equilibrists; Ann Carew & Co., in My Lady Raffles; Ad Carlisle's Dogville Pantomime Company; Eddie Roesch, with a ballad, and two sets of comic motion pictures. At Pantages, The Five Armanis, in a beautiful and spectacular scene entitled A Night in Naples, open as one of the big features of the Pantages show. Another headliner of the new bill is Mysterious Sa-Heras, in thought-reading and transfer.

# Anna Lichter Gets Her Divorce

Anna Schuster last week changed her name to Anna Lichter, as she was known in the old Tivoli Theatre days, when she was one of the greatest favorites of the thousands who crowded the playhouse. On the ground of willful neglect she secured a divorce from William Schuster, and Judge Cabaniss granted her permission to resume her maiden name. Mrs. Schuster returned recently to San Francisco, her home, after successful seasons in the big Eastern cities. William Schuster, who is an operatic basso, did not ac-

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

company her. It developed that for years he had failed to support his wife. Mrs. Schuster simply testified at the proceedings, that for more than a year her husband had contributed nothing to her maintenance. This being corroborated, it constituted "willful neglect" within the meaning of the law and the judge signed the decree. Mr. Schuster filed a formal answer denying the allegations of the complaint. He is in the East.

**Notice to Managers**  
I have purchased the Western rights to **JANE**, and warn all managers against playing or allowing the same to be played under its own or appropriated title.  
RICHARD J. JOSE.

**LODI OPERA HOUSE**  
Stage Large Wm. Stoermer, Lessee  
**WANTED!**  
Good Attractions, and I'll give you business! Cap. 1,000; pop. 6,000; plenty of money salaries and brains. Some good time open if you have the show.  
**GET WISE**

**AT LIBERTY FOR STOCK CO.**  
**Scenic Artist**  
J. P. CAHILL, Auditorium Theatre, Los Angeles, Cal.

**WANTED**  
**FOR ROAD SHOW**—Vaudeville Acts, Single and Double, Piano Player, Good-Looking Young Girls for Chorus and Live Agent. Give full particulars and address E. B. FRANKO, Grand Central Hotel, San Francisco.

**The Pacific Film Exchange, Inc.**  
**WEST BANK BLDG., 830 MARKET ST.**  
Cor. Ellis Phone Douglas 2933  
We do not belong to the trust. No license to sign. Will furnish you with first-class selections of film of independent manufacture. We solicit your orders for anything pertaining to the moving picture business.

**WANTED**  
Good Acts and Singers Wanted at all times.  
C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

**NOVELTY**  
**MOVING PICTURE CO.**  
Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.

**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

# Daniel Sully

As FATHER DALY

In His Most Superb Triumph

# The Matchmaker

A PLAY DEALING WITH TRUTHFUL PICTURES  
OF STURDY ROMANCE

**603 LINGERING LAUGHS** —and— **MASTERFUL MORALS**

That Refreshen Everybody

San Francisco, March 28 and Week. Coast Time to Follow



## Jeffries Makes a Hit In New York

When James J. Jeffries, undefeated fistic champion of the world, stepped on the stage at Blaney's Lincoln Square Theatre last Monday, the house rose and the cheers and applause seemed to loosen the frescoes. The theatre was packed, everybody was in good humor, as there had been a lively performance from the beginning. Jeffries, of course, was the attraction of the list. The galleries roared, boys whistled and big men yelled, and the applause continued for several minutes, with everybody on the stage smiling and pleased. First the champion skipped the rope to warm his blood, while the orchestra played Yankee Doodle. Then followed gymnastic exercises of the regulation kind, which put the house in still better humor, and, finally, his sparring partner, Sam Berger, appeared with a smile that dimmed the footlights and explained that he was not Jeffries. Still there were some who did not know the difference. The audience was of miscellaneous people. The gymnastic exercises were followed by a few rounds with the medicine ball, and then Jeffries and Berger began to spar, and all cheered again as Jeffries illustrated some of his famous blows and ring generalship. From the outset a stage reporter in a big Omaha coat, suggesting thirty degrees below zero, asked questions and the answers explained what was going on to novices in prize fighting, which added to the interest of the act. Jeffries, made a good impression, he was modest and retiring and reluctantly responded to repeated calls for a speech. "I suppose I'll have to do it," he said, and then, assuming one of Bryan's poses for a twenty minute oration, he said: "Ladies and gentlemen, I thank you one and all from the bottom of my heart." Then more applause and prolonged uproar, while an immense bouquet of American Beauty roses was handed over the footlights, which Jeffries received blushing and retired. Three cheers followed, and the prizefighter had made a hit. His first vaudeville appearance was at the afternoon performance in the same theatre, when similar scenes were enacted. The theatre was crowded both afternoon and night.

## Personals

LITTLE BEBE DANIELS, who made such a hit as Claudia in The Prince Chap at the Valencia Theatre, will reappear as the nurse in the forthcoming production of Peter Pan at that playhouse.

GARRICK MAJOR, the splendid baritone who played Machievallian Fudge last season in The Gingerbread Man, is still with the company and singing Queen of My Dreams in his own inimitable way.

JESSIE MAE HALL, well and favorably known here, will be brought to the Valencia Theatre especially to play the part of Wendy in Peter Pan. She is now making a great hit in the role in the production at the Burbank Theatre, Los Angeles.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and the Cowboy  
Care of Dramatic Review

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco

Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Great Western Theatrical Circuit

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Darrell Standing

Stage Director

Valencia Stock, San Francisco

AT LIBERTY

## Lenore Butler

Prima Donna Soprano, Comic and Grand Opera

Care of DRAMATIC REVIEW

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

At Liberty

### A LIVE ONE

Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty Care Dramatic Review

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### Howard Foster

At liberty after Feb. 27th for juveniles or light comedies.

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### DAN KELLY

Comedian

Care Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
Care of Dramatic Review



## George Webb—Georgie Hays

ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCO

AS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE

## Alf. T. Layne Daisy D'Avra

Grand Theatre, Sacramento

## Harriet Jocelyn

Characters

"Mrs. Brown" in Mrs. Temple's Telegram Co.

## Donald Bowles

In Stock—Portland, Ore.

*The Bungalow*

## Robert Leonard

Arthur Cunningham Company

On tour, Care Review

## Reginald Holmes

Characters

Valencia Stock, San Francisco

## Neva West

Care Dramatic Review

## George Kenneth

On Tour with Harry Beresford

## Sedley Brown

Dramatic Director

Care DRAMATIC REVIEW

## Louise Kent

Leading Woman

Management Geo. L. Baker

Portland, Ore.

## Thurlow White

Leading Man

Girton Stock Co., Eureka

## E. P. Foot

MUSICAL DIRECTOR

Opera or Musical Comedy Address Care Dramatic Review

## Florence Cordelia Leslie

Dancing Instructor and Ballet Director

317 Mason Opera House, Los Angeles

## Thomas MacLarnie

Leading Juvenile

Valencia Theatre Stock, S. F.

## Blanche Stoddard

Leading Woman

Valencia Stock, S. F.

## Bertha Foltz

Leads

The Players

## Al Hallett

Myrtle Vane Co.

Pickwick Theatre, San Diego

## Priscilla Knowles Bennett Jack

Engaged

Care Menzel

## Milton Stallard

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

## Whit Brandon Ethel Tucker

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

## Charles E. Gunn

Leads

Care DRAMATIC REVIEW

## Walter H. Newman

Featured 1909-10

Management S. Terry McKean

## Harry C. Bradley

Light Comedy and Characters

Mrs. Wiggs of the Cabbage Patch

Management Liebler & Co.

## George B. Baldwin, Jr.

Valencia Stock Co., S. F.

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## Beatrice Nichols

Ingenue and Soubrette

Valencia Stock, San Francisco



## Sydney Ayres Is a Devil of a Good Actor In Faust, a Portland Show This Week

PORTLAND, March 15.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Pangle, res. mgr.)—Well, we have at last had The Red Mill, the musical comedy that has been so much talked about. It played at this theatre the latter part of last week, and the business it enjoyed was satisfactory in every respect. It deserved it though, for it was one of the best shows of its class that has come this way, and a few more of that calibre would be gladly welcomed. The leading parts were all well taken care of, and while we would like to have seen Montgomery and Stone in their roles, their substitutes gave satisfaction. The supporting company was large and the production was first-class. The latter part of this week Girls is the attraction. Lehigh in concert March 16.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Time and again words of praise have been uttered as to the productions made by Managers Baker and Seaman by their stock company, and I can assure every one that when it was done they well deserved the kind words spoken, for some of the productions have excelled road companies that previously have been seen in this city in the same plays, but it was not until yesterday that they outdone themselves, if that was possible, when they produced Goethe's Faust. We all remember dear old Louis Morrison in the play, and we used to look forward to his appearance, well knowing that he was going to play Old Nick right up to the handle, and further that we were going to see a fine scenic production of the drama, and we were not disappointed, but, I dare say without fear of contradiction that never in this city have we had as fine a production from a scenic standpoint of the immortal morality play as was offered at this theatre yesterday. It would be impossible to excel the Brocken scene. And as for the company, I must take off my hat to Sydney Ayres for his fine impersonation of his Satanic majesty. True, it was hard for the matinee girls to swallow him in that line of work, but from a critical standpoint, it was really the finest piece of acting since his coming to this city. Following closely on the heels of Ayres comes Donald Bowles, who played Faust. All who have seen Bowles play juvenile roles know of his ability, and can easily imagine how fine a portrayal he would give of the name part of the play. Izzetta Jewel was good in all respects as Marguerite and Mina Gleason as Dame Martha was right in her element, and gave a perfect performance. James Gleason, Howard Russell and William Dills in the minor roles were equal to all demands made upon them. No doubt Faust will do a big week's business. Next week—There and Back.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—This house is dark this week, and remains so until Harry Beresford opens.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—Last week's bill was a capital one in every respect, there were four acts on the bill that were above the average, and the balance of the acts were good. Violet Black in

The Subway; Four Puncherries; Jas. Cullen; and Sibon's novelty circus were the acts that more than made good and which went to make up one of the most entertaining weeks of vaudeville. Commencing tonight the bill includes Tom Nawn and company; Eight Melanis; Four Dunbars; Faye, Miller and Weston; the playlet Wireless; W. E. Whittle; and Charles Mathews.

LYRIC THEATRE (Keating & Flood, mgrs.)—The Charity Ball is this week's offering at this theatre. It was presented yesterday to packed houses. The production is first-class in every particular and the management is to be congratulated for the same. Herbert Ashton and Lillian Branscomb rejoined the company yesterday, and each were given an ovation on their appearance. Mr. Ashton will again direct the stage. Ralph Belmont gave another good performance of his role yesterday, as did Mrs. Lillian Griffiths and Rupert Drum.

GRAND THEATRE (J. E. Ericson, mgr.)—Don. Leno's Youngsters is the feature act this week, and the balance of the bill includes Ellsworth and Lindon; Les Georgettys; Errac; Sarah Cogswell; and Harry McDuffee.

PANTAGES has Adelaide Hermann for their headline act for this week. A. W. W.

## Daniel Sully In The Matchmaker

A welcome announcement for theatre goers of San Francisco is that of the return of Daniel Sully in his Western comedy-drama, The Matchmaker, next Sunday, March 28. In these days of the "hurry-up" drama, when plays are hastily thrown together and put on the boards on a few days' notice, it is refreshing indeed to witness a performance which bears the marks of care and study, evidences attention to minor details and the intelligent application of those fundamental dramatic rules which make all the difference between a good performance and the kind universally described as "rotten." When a play receives the unanimous endorsement of the press, the pulpit and the public, it is safe to conclude that there is something out of the ordinary either in the play itself, the manner of its presentation, or the actors who appear in it. In The Matchmaker each of these three elements of interest may be said to contribute to the success of the play, but the great drawing power of this comedy-drama comes from its faithful portrayal of the characteristics of widely diverging types of human nature. Each character in the cast is a study in itself, from the degenerate halfbreed "Injun" to the Reverend Father Daly himself. Mr. Sully's conception of the role of the frontier priest appeals most strongly to clergymen, without regard to denomination or creed; the brethren of the cloth recognize in Father Daly a type of the missionary who is fighting the good fight not alone in the outlying districts of this country but in every land and clime. Their sympathy goes out to the Idaho pastor in

his trials and tribulations and, better than anyone else, the clergyman appreciates the realism of his cares and perplexities. Fortunately the serious element of the play is not allowed to predominate, as under the rich humor and delicious vein of comedy may be seen the stern, unalterable laws of every day life, and while the average theatre goer will carry away with him only the memory of a delightful comedy, the observant student of human nature will note how closely the comedy is allied to tragedy, and how often in the humor the smile mingles with the tear.

## Ragtime Dead, Says Sousa

"Ragtime has had its funeral," said John Philip Sousa, the bandmaster, discussing popular music. "It had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came and then half a million imitators sprung up and as a result the people were sickened with their

stuff. I have not played a piece of ragtime this season," continued the march king, "and it's simply because the people do not want it. I used to play it. I do not discriminate between ragtime and grand opera, or anything else that possesses merit. Some of the best of the old ragtime will bear as clever manipulation as Dvorak bestowed on the old Slavonic dance tunes."

Geo. D. Baker, who for the past two seasons appeared in the stellar role of Brady & Grismer's production of As Ye Sow, and is at present featured in the part of Grenfall Lorry in Graustark, will star next season in a new romantic play as yet unnamed, under the management of The Graustark Co., Inc.

Clyde Fitch has named the central character in his new comedy, The Bachelor, in which Charles Cherry is to be seen for the first time as a star, George Goodale, in honor of the oldest dramatic critic in America. Mr. Goodale is still occupying that post on the Detroit Free Press.

## . . . Van Ness Theatre . . .

ONE WEEK ONLY, MARCH 22-28

Klaw & Erlanger Present Their Original New York Company  
in Sir Gilbert Parker's Great Drama

## The Right of Way!

GUY STANDING AND THEODORE ROBERTS

In Their Famous Impersonations of Charley Steele and Joe Portugais

MATINEES WEDNESDAY AND SATURDAY

## Wanted, a Manager

To Route Properly and Manage the Business of

## Charles E. Verner

AND HIS SUCCESSFUL PLAYS AND COMPANY

No money required, only brains and business acumen

Write care DAN FLOOD, Esq., Manager Lyric Theatre, Portland, Ore.

## En Tour--20-All Star Colored Artists-20 Something New and Novel

In the Musical Comedy

## A Trip to Africa!!

**FUN FAST and SINGING and DANCING**  
**URIOUS GALORE**

Grand Street Parade by Uniformed Brass Band of 12 Pieces and Entire Company

Address all communications JOHNNY WILLIAMS, as per route.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, March 27, 1909

No. 5—Vol. XX—New Series



Mr. and Mrs. Harry Bernard





Richard Carle, who presents himself in his new musical gambol, *Mary's Lamb*, at the Van Ness Theatre next week.

## Something About Richard Carle

He is 37 years old.

He was born in Somerville, a suburb of Boston.

He has worn glasses since early childhood, and never has played a part on the stage without his transoms.

At 17 he was giving lyceum entertainments throughout New England.

His first stage work was in *A Mad Bargain*, of which James T. Powers was the star.

He played in California in the companies of James T. Powers and Peter F. Dailey fifteen years ago. He has never been to the Pacific since.

He played for several years in the New York Casino company, in its palmy days. During the London engagement of this company he rose to be leading man.

Returning to America ten years ago, he was engaged by the Dearborn Theatre company, Chicago, to revamp several musical plays, especially *The Storks* and *The Explorers*.

His first play was *Mam'selle 'Awkins*, which is still a favorite in some sections.

His first big musical comedy was *The Tenderfoot*.

He is the author of *The Tenderfoot*, *The Mayor of Tokio*, *The Maid and the Mummy*, *The Spring Chicken*, *The Boy and the Girl* and *The Hurdy Gurdy Girl*, all musical comedies.

He writes not only book and lyrics for his musical plays, but he composes the music as well.

He acts as his own manager, thus drawing salary and royalty and participating in the profits of his plays as well.

*The Boy and the Girl*, one of his musical plays, was produced in Chicago last Saturday night, March 20.

His present long tour in *Mary's Lamb* will end in Duluth on May 15. Two weeks later, at the Colonial Theatre in Chicago, he will appear in *The Hurdy Gurdy Girl*, his own musical comedy.

He has never smoked cigar, pipe or cigarette.

His baptismal name is Charles Nicholas Carleton.

## Spotlights

Klaw & Erlanger and Joseph Brooks have accepted a play by Mrs. Gertrude Andrews, entitled *Through a Window*, which they will produce early next fall.

The Black Patti Troubadours, which follow Daniel Sully at the American Theatre, are now making their thirteenth annual Trans-American and California tour, and this season the vocal equipment of the organization is said to be better than ever before. Sissirietta Jones, known as the "Black Patti," and who has often sung with great success in this city, is said to be in better voice than ever and Managers Voelckel and Nolan have surrounded her with the strongest support in years. The two-act musical comedy, *The Blackville Strollers*, is this year's offering and it is

# The Correct Clothes Shop

Here we are comfortably located at No. 57 POWELL STREET, opposite the Flood Building, in a neat cosy little shop, dedicated to you boys who want to be dressed right and reasonably. That is why we've chosen a modest location, where the landlord doesn't get all the profits. "But we've got the goods"—and welcome you.

Very cordially,

**Chas. S. Rosener**

CLOTHIER TO THE PROFESSION

No. 57 Powell Street  
Formerly Van Ness and Eddy

loaded with clever comedians, nimble dancers, a comely chorus and a score of song surprises.

Notwithstanding the tremendous success of *The Halfbreed* the last performances of that stirring comedy drama will be given this Saturday and Sunday afternoons and evenings, and on Monday night *Pretty Peggy*, the romantic and beautiful play, will be presented on a most elaborate scale. In the titular role Blanche Stoddard will have a splendid opportunity to shine. Thomas MacLarnie will be the David Garrick, Gerald Harcourt will play Sir Charles Hanbury, and Charles Dow Clark will be the Earl of Cholmondeley. Thomas Lowell will be the younger Cholmondeley and Robert Homans will play Cavendish, the fortune teller. Lillian Andrews will be Peg's mother and pretty Beatrice Nichols her sister Polly, a part she played with great success at the Bush Temple, Chicago.

The Right of Way, Klaw & Erlanger's production of the dramatiza-

tion of Sir Gilbert Parker's novel, in which Guy Standing and Theodore Roberts are starring, is one of the successes of the season on the Pacific Coast, despite the fact that the play was not received with the cordiality it deserved in the East. Messrs. Standing and Roberts remain together next season, appearing in an American play in which there are two big roles.

The Round Up, Klaw & Erlanger's big play of the Arizona desert, by Edmund Day, has captured the West. Next season it will be sent through the South and out to the Pacific Coast, with a strong cast. Maclyn Arbuckle, however, will not play the role of the sheriff, as he has been called upon to create the leading role in Eugene Presbrey's new play, *The Circus Man*, which will be produced by Klaw & Erlanger and Joseph Brooks in Chicago next August. The *Circus Man* will be one of those big productions for which Klaw & Erlanger have become famous.

## Wanted, a Manager

To Route Properly and Manage the Business of

**Charles E. Verner**

AND HIS SUCCESSFUL PLAYS AND COMPANY

No money required, only brains and business acumen

Write care DAN FLOOD, Esq., Manager Lyric Theatre, Portland, Ore.

## En Tour--20-All Star Colored Artists-20 Something New and Novel

In the Musical Comedy

## A Trip to Africa!!

**FUN FAST and SINGING and DANCING  
URIOUS GALORE**

Grand Street Parade by Uniformed Brass Band of 12 Pieces and Entire Company

Address all communications JOHNNY WILLIAMS, as per route.



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Architectural Item From Los Angeles

Architecture is the craze at the Belasco Theatre at present. It was only a few days ago that Richard Vivian added an \$8,000 house to his possessions, and now Georgie Clayton, treasurer, has just completed a chicken house for the accommodation of five bantam hens, and for the benefit of the "eggzercise" he will obtain in gathering the eggs. And now Gil Williams is constructing a kennel for imported cats.

## A Real Parisian

William Collier was about fifteen years old when he went abroad as a member of the Augustin Daly Company—that extraordinary organization including such names as Drew, Skinner, Rehan, May Irwin, Edith Kingdon, James Lewis and Mrs. Gilbert—that Daly brought to London and to Paris with a repertoire of eleven pieces, and that finally scored its greatest success, the old comedy, *Love on Crutches*. It was the golden age for little "Willie" Collier, who acted as prompter, call boy, and generally beck and call individual for Mr. Daly. "Willie" was particularly taken with Paris. He found the language a little difficult—in fact, he was greatly amazed on discovering that to order a meal in dialect, or by giving an imitation of a Frenchman using English, was not understood by the ordinary French waiter. "If it hadn't been for John Drew," the comedian now says, "I should have starved to death." Paris, its boulevards, its cafes, its theatres, its life, seemed so many Elysian fields to young Collier. Every cent of the fifteen dollars a week that was his salary he spent left and right drinking to the dregs the best that Paris had to give him. But finally he found himself at a standstill against the insurmountable obstacle of an empty pocket; so he went to Mr. Daly, and, pulling a long face, said: "Mr. Daly, I can't go to London with the company unless I have fifty dollars right off!" "Fifty dollars," repeated the manager, "H'm, let me see; well, I believe you say you like Paris very well? All right, you shall stay in Paris!"

## Mme. Tetrassini Applauds Herself

Mme. Luisa Tetrassini of the Manhattan Opera Company was the guest at a beefsteak dinner given in the "Garret" at Reisenweber's, New York, last week by Mrs. Jacob Litt. Four negro singers entertained the diners, and later they were photographed with Mme. Tetrassini standing in front of them. When the dinner was over Mrs. Litt's guests were treated to a novelty when records of Mme. Tetrassini's voice were ground out. The singer seemed to enjoy them immensely. While the machine was rolling out the high, top note she made all the appropriate gestures as if she were really singing her favorite arias. When the

machine started to rasp every one laughed, but the prima donna motioned them to remain quiet. As soon as the song was ended Mme. Tetrassini led the applause. The dinner was given after the opera performance at the Manhattan, and several other singers of Mr. Hammerstein's company were guests of Mrs. Litt.

## American Theatre

The last performances of the greatest musical comedy success of the season, *The Gingerbread Man*, will take place this Saturday afternoon and evening, and at the Sunday matinee Daniel Sully, "the natural actor," and a great favorite here, will begin a week's engagement in *The Matchmaker*. The role of Father Daly, which Mr. Sully portrays, is said to give the popular actor great opportunities for the display of that rich Celtic humor which is his peculiar characteristic. In *The Matchmaker* he has another Parish Priest, in which he starred so successfully for several seasons, but the present play is much stronger dramatically. The scenes are laid in a little frontier town in Idaho, where Father Daly, pastor of the local church, has great trouble in controlling and governing a wayward flock. There is a wealthy, domineering ranchman in love with his pretty ward, a young mining engineer who proves a formidable rival, a very disreputable half-breed "Injun," a rollicking, lovable, slangy hoyden who is the chief torment of Father Daly's life, a pompous army colonel, a fascinating widow from New York, a callow young artist and a number of interesting minor characters. Mr. Sully has a supporting company that is good and the production identical in every respect with the one he gave in New York. The *Black Patti Troubadours* will follow *The Matchmaker*.

## Alcazar Theatre

With the entire strength of the Alcazar company in *When We Were Twenty-One*, an adequate presentation of Henry V. Esmond's charming play is assured, commencing next Monday evening. *When We Were Twenty-One* was the finest vehicle in which Nat C. Goodwin and Maxine Elliott ever jointly appeared, and it served them as a starring medium for three seasons. It deals with an escapade of *The Imp*, a youth who has just attained man's estate. He is an orphan, but no parents could treat him better than does his guardian, Dick Carew, and three former friends of his father, bachelors all and self-styled *The Trinity*. They assist Carew in looking out for the youngster's scholastic and worldly training, but despite their espionage and counsel he secretly becomes infatuated with *The Firefly*, a woman of the music halls. When the alliance is discovered by *The Trinity* they are appropriately shocked, for they had settled it that he would marry Phyllis Ericson, a young lady who covertly admires and is admired by Carew, the latter, however, being willing to subdue his heart yearning to promote the boy's happiness. He is kept in ignorance of the lad's entanglement by *The Trinity*, who endeavor

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DE. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismier's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.  
**WILLIS BASS**, Business Manager



*Oliver Morosco Enterprises*  
HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

*The Judge and the Jury*      *The Halfbreed*  
*The Empress and the Soldier*  
*In South Car'liney*

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Co. 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The  
**Garrick Theatre**  
San Diego, Cal.

**MOROSCO & WYATT**,  
Lessees and Mgrs.

to bribe *The Firefly* to relinquish her claim when the lad learns of their scheme and dismays them all by asserting she is his wife. The rather complicated situation this evolved is relieved by *The Firefly* disowning *The Imp*, who goes abroad, leaving *Phyllis* and *Carew* to realize the dream they had both been secretly nurturing. From beginning to end the play is prolific of interest, and the character-drawing is excellent. Evelyn Vaughan will be cast as *Phyllis*, *Bertram Lytell* as *Carew*, *Ernest Glendinning* as *The Imp*, *Messrs. Walling, Hickman and Wesner* as *The Trinity*, *Louise Brownell* as *The Firefly*, *Bessie Barriscale* as a piquant daughter of *Erin*, and *Adele Belgarde* as *Mrs. Ericson*, mother of *Phyllis*, while all the minor parts will be well taken care of.

## The Orpheum

A capital program is announced for next week. It will be headed by the *Eight Melanis*, Italian vocalists, who will contribute a highly artistic and ambitious singing number. This elaborated offering is the evolution of a smaller act known as the *Melani Trio* which for years has been popular in vaudeville. To the original trio have been added two prima donnas and three male vocalists. *Tom Nawn*, delineator of Irish roles, will appear in a mythical comedy entitled *Pat and the Genii*. He will be assisted by *Mrs. Nawn* and *Charlotte Appelle*. *The Four Casting Dunbars*, American athletes, will introduce an aerial novelty of intrepid and sensational character. *Charles Matthews*, known in the English dominion as "the human kangaroo," and who has held against all comers in open competition the title of champion jumper of the world, will be a particularly interesting incident of the coming program. He will be assisted by *Doris Reece*. Next week will be the last of the *Four Poncherries*; *Silbon's Novelty Circus*; *James H. Cullen*; and of *Violet Black* and company.

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for travelling troupes. For information inquire of **P. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager  
The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

## Grand Opera House Black Diamond California

The only legitimate house in this district. 2500 population; an extra good show town. Seating capacity, 650. Rent or Share.

**M. SIRE**

Manager of Opera House

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## A. L. Erlanger Abroad

A. L. Erlanger is abroad. Friends write that he is like a boy out of school away from the responsibilities and trials of the American Theatrical Syndicate. In a London interview he said: "We have had a big season in America and I believe the theatrical interests generally weathered the panic last year better than any other branch of business. The years of compact organization which began with the formation of our syndicate in 1896 had evidently equipped managers to weather a little financial storm, and we had fewer failures in proportion than in any other line of investment. I have come over here to confer with Charles Frohman about an English production of Little Nemo, which as you know is the biggest musical comedy success that has even been made in America or any other country. We would like to produce the play here on the same lines and with the same people that we have presented it in America, bringing over the scenic equipment and organization of 200 people intact. An American spectacle has never been produced in London, and we believe we may say without egotism that we can show the people here in two and a half hours more quick entertainment than they ever saw in their lives in the same length of time. There is nothing local about Nemo except the Independence scene, which, after all, is as familiar to intelligent Englishmen as it is to Americans. As to when Little Nemo will be presented here, that is a question of securing a large theatre and unlimited time. We have an option on the Gaiety play, Miss Gibbs, and also on the pantomime at the Drury Lane, which has been held over for two days so as to give me a chance to see it." When asked about the rumors of a theatrical war in America, Mr. Erlanger said: "There isn't going to be any theatrical war. There never was any theatrical war. Any powder or ammunition that has been used has been wasted. We do not fear Gatling guns or cannon or the newest invention of noiseless powder. Our organization is complete and has grown stronger every year in the fourteen of its existence. There is one thing which the yellow journals which are constantly trying to bring about strife (I suppose for the purpose of increasing their advertising) always forget, and that is, that since the beginning of the world the figure 'I' has always come first. Every city has one biggest building, every country has one biggest city; America has only one national capital. Every city has its one leading newspaper, its one greatest lawyer and its one biggest business concern. There is only one Standard Oil Company, only one United States Steel Corporation. No matter how many railroads are operated in America, the public generally select one as their favorite for their personal transportation. No matter how many great insurance companies there are there is always one that is bigger than the others. No matter how many universities and colleges there are, there is always one that is best. Some one ship that crosses the ocean is quicker than the others. There is only one Pacific Ocean; only one Amazon River. The newspapers might as well recognize the law of dominance in the theatrical business. Notwithstanding all the yelping and

barking of these yellow boys, there is only one theatrical syndicate worthy of the name; there never has been but one." Mr. Erlanger expects to remain in London only a few days to finish up his business with Mr. Frohman, when he will depart for the Continent, visiting Paris, Brussels, Berlin, Vienna, Buda-Pest and such other points of interest as may attract his attention.

## New Leading Woman for the Valencia

Harriet Worthington, who will follow Blanche Stoddard as leading lady of the Valencia stock company, arrived from New York on Friday and is busy preparing for her initial appearance in this city as Peter Pan. She is possessed of singular beauty and a most magnetic personality and is a great favorite on Broadway, where she has just concluded a most successful engagement in the leading role of The Gentleman from Mississippi. She has had an extended experience with stock companies, brings twenty-two trunks of costumes with her, and if her Eastern success is any criterion, will undoubtedly become a warm favorite in San Francisco.

## Spotlights

Peggy Machree closes its season in the East in May. John O'Hara, who was in the original cast of Wildfire with Lillian Russell, rejoins the company next season.

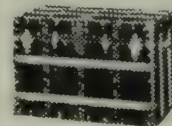
Harvey B. Day is putting out The Belle of Japan, which was launched

some years ago under the title of The Belle of Manila. Harvey's address is 231 Seventh Street, Milwaukee.

An elaborate revival of The Mascot will be the Spring attraction at Klaw & Erlanger's New Amsterdam Theatre, New York. Audran's comic opera will be given in its entirety, a performance which New York theatre-goers have never seen or heard. Raymond Hitchcock as Lorenzo will head the cast. Associated with him will be Flora Zabelle as Bettina, Estelle Wentworth as Fiametta, Edward Favor as Rocco, Henry Coote as Pippo, Edgar Atchison Ely as Frederic, Bruce Smith as Matheo, and a strong chorus. The Mascot is the opera in which Fay Templeton made her first hit at the Bijou Theatre, New York City.

Fannie Ward carried off the honors at the benefit given for Mrs. Lester Wallack at Wallack's Theatre by the theatre managers of New York by her performance in Eugene Walter's playlet, The Flag Station. Mr. Walter has expressed the wish to write a play for her. An incident that surprised him in the production was the change made in the names of the railroad stations. Miss Ward used the play in London last season. On the morning after its first production a top-hatted, frock-coated solicitor of a Canadian railroad called on Miss Ward and in the best legal terms carefully and fully explained that the railroad company which he represented had changed its system of signals since the play was written. Although under the method as represented by the playwright not a life had been lost in a wreck, neverthe-

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

## For Lease The Garden Theatre

SAN JOSE, CAL.

Is for lease (one to three years). The house is in first-class shape; capacity, 1,800. Write or wire.

A. M. McCABE,  
San Jose, Cal.

less it might give a prospective passenger a wrong conception of the road and its management. Therefore, much as he regretted the proceedings unless the names of the railroad stations were altered and the railroad remained unnamed in the play of necessity he would have to begin an action for \$100,000 for damages. The changes were made at once. No one thought of the matter when the American production was rehearsed and that is why Mr. Walter got the impression that the players were taking liberties with his manuscript.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK ..... \$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



## Ollie Morosco Produces Arizona in Los Angeles, Despite Legal Tangle Over Play Ownership in the East

Los Angeles, Mar. 25.—We are all sort of sitting up and taking notice here this week, over the Burbank production of Arizona, and wondering just what is due to happen, because of it. Why? Well, because. The creditors of Melville B. Raymond are having a lot of troubles about the ownership of Arizona, and there have been warnings and counter-warnings against its production anywhere in the country pending the settlement of matters. Then, here a week or ten days ago, Augustus Thomas, no more important a personage in the disputed matter than the author of the play, shield his castor into the ring, and claimed that the play had reverted to him. Following which, he also issued a warning against the production of the play, in stock or otherwise. Now, somewhere along the line, Manager Morosco unquestionably made arrangements for the production of the play, but just as unquestionably, he's disobeying "somebody's" mandate in having gone ahead with the piece. Whose? Heaven-only knows, but it's a cinch that somebody's going to claim he has disobeyed, and we are wondering from just what point of the heavens the lightning will come. That man Lewis S. Stone is surely it, both as an all-round stock actor and as a creator of new roles in try-outs. There are three brand new plays in my recollection in each of which he made such a hit that the authors wanted to take him to New York to head the Metropolitan casts. When The Test was put on here, Jules Eckert Goodman not only wanted him for the Eastern production, but tried hard to get him because of his excellent work as Tretman, the ex-convict. Now George Broadhurst wants him for Gresham in The Dollar Mark, which is just closing a most successful three weeks' run. But there's nothing stirring, right now anyhow, "for we've 'im an' we an't a gwine to let 'im go" until we can't help ourselves. Florence Reed, the talented daughter of Roland Reed (rest his soul!), has arrived in the city to assume her duties as leading woman of the Belasco company, vice Florence Oakley, resigned. Miss Reed is a young woman who is preceded by a most excellent reputation for ability and charm, and from whom we expect much. She makes her first appearance in Jerome K. Jerome's comedy, Miss Hobbs, next week.

AUDITORIUM—Uncle Tom's Cabin continues to crowd the Auditorium for the second week of the production. The play contains many excellent musical numbers, well sung, and it is well staged and deserves success.

BELASCO—The Dollar Mark continues to pack the Belasco. If crowded houses are any indications of the success of the play, then George Broadhurst's new play will make a hit in the East. The cast has improved in the last two weeks, and in its third week is running with all the smoothness of the old-timers.

BURBANK—Arizona, Augustus Thomas' drama, is being given for the first time in stock by the Burbank Company this week. It is a great play and the Morosco Company gives a well-acted and well-staged version of

it. William Desmond as Lieutenant Denton is at his best and deserves particular mention for his excellent work. A. Byron Beasley gives a most pleasing and convincing characterization of Henry Canby, the ranchman. Harry Mestayer, as Tony, the Mexican, gives a studied and finished portrayal of the part. Blanche Hall is most happily cast as Bonita, the fascinating ranch girl with Broadway gowns. Charles Giblyn has his first real opportunity in this play and he does some very excellent work as Hodgman the villain. Margo Duffett is cast as Lena; Lovell Alice Taylor as the indiscreet Mrs. Bonham, and William Yerance as Colonel Bonham. The minor parts are all well taken and every scene is admirably staged.

MAJESTIC—The Burgomaster, Pixley and Luder's musical comedy, is with us again. The same old jokes, the same tuneful music and a lot of pretty girls please the audience at the Majestic this week. Marie Granpre, as Ruth, the summer girl, is the most pleasing feature of the performance, and she uses her sweet and powerful voice with delightful effect. Harry Hermesen makes an excellent burgo-master, and Leo Kendal as "Doodle" and Fred Bailey as A. Booth Talking-ton contribute much of the comedy. The chorus is pretty and well drilled, the staging good, and the costumes new.

GRAND—The Tales of Hoffman at the Grand this week is probably the most ambitious thing ever presented by a musical stock company. Mr. Blackwood has had this production in mind for several months, but it was not until the arrival of Edgar Walsh that the project was possible. Mr. Walsh as Horman is introduced to us in a line of operatic work in which he is at his very best, and Christine Nielson astonished even her most ardent admirers by her singing. Ferris Hartman does some very clever character acting as Coppelius, a Jew. Jos. Fogerty as Dr. Miracle wins well-deserved praise. The opera is full of bewitching music, and the settings and costumes are unusually beautiful. There is an enlarged orchestra. Mr. Blackwood is to be congratulated on the success of his undertaking.

MASON—Richard Carle, the accomplished comedian, makes his first appearance in Los Angeles at the Mason Opera House this week. He presents his own musical comedy, Mary's Lamb. The central character is Leander Lamb, hen-pecked husband of Mary Miranda Lamb, who has been held under close scrutiny for a score of years, while everyone venerates Mary Miranda as the personification of all that is good. Mr. Carle plays the lamb; Julia Ralph is the wife, and Cecilia Rhoda appears as an actress. The cast is large and the chorus is agile, pretty and graceful. Some of the most popular songs include: Betsy's the Belle of the Bathers, My Madagascari Maid, If No. 1 Met No. 2, I Idolize Ida, The Modest Little Model, and Love is Elusive. Mr. Carle sings A Lemon in the Garden of Love. One of the excellent features is a series of shadow pictures.

ORPHEUM—The present bill at the Orpheum is as varied as it is en-

tertaining. It includes two gymnastic acts, two sketches, two musical acts, a magician and a troupe of dogs and ponies, besides orchestral numbers and pictures. Frank Nelson, in the sketch, Thirty Dollars, heads the bill. It is a very clever thing, well done. Tony Wilson and Mlle. Heloise are gymnasts who make difficult things look easy. Nonette plays the violin and sings, and Guy Hoppe and Sol Goldsmith give an admirable comedy and musical skit. Jwan Tschernoff's dogs, ponies and pigeons are a well-trained troupe, and one pony possesses remarkable intelligence. The bill is most satisfactory.

LOS ANGELES—Luken's lions are the feature of the programme at the Los Angeles this week. These lions are well trained, and the man in the cage displays a large amount of courage which to my mind is akin to foolhardiness in his handling of them. Howard Truesdell and his company of four present an amusing playlet, Two Men and a Bottle. Harry Deaves' manikin actors are exhibited in a travesty on Uncle Tom's Cabin. Joe Edmonds is a monologist, and the three Van Diemens are aerial gymnasts. Motion pictures complete the bill.

EMPIRE—The bill for the week at the Empire includes Clara Dagneau and her dancing boys in a singing and dancing act; J. Bernard Dyllin, The Original Horseshoe Man, with new jokes and songs; Kawana, Japanese juggler, and the stock company in Duffy's Daughter Kate.

FISCHER'S—"More laughs than ever" is the verdict after seeing The Pawnbroker, which is Producer Chas. Alphin's new bill at Fischer's. Max Bloom as the loan shark and Ben T. Dillon as his Irish wife furnish the fun because of marital infelicity. Nellie Montgomery portrays the Bowery After Dark, Frank Vack is the Jew's brother-in-law, Pearl Jardinere is a merry widow, and Tracy McDermott the rent collector. Among the musical numbers interpolated in the piece are a burlesque on The Merry Widow, by Tracy McDermott; Choo, Choo Cars, by Ben T. Dillon, and I Wish I Had a Pal, by Miss Montgomery and chorus. Miss Raymond has a solo number that is very good. The usual motion pictures complete the bill.

UNIQUE—The Astronomer is the title of the burlesque which Frank B. Blair is putting on at the Unique this week. It is a very pleasing piece, and the climaxes come fast and the audience is kept guessing. Will Armstrong sings My Irish Canary; May Parker is heard to advantage in Carmena. Miss Parker is the new soprano of the company. Jack Curtis does a walking part, his appearance creating a laugh on each entrance. Miss Sutherland is cast as the daughter of Laurel Atkins and sings a catchy song entitled, Uncle Remus. John J. Martin makes his first appearance this week and is proving himself a comedian of much ability, and his number is entitled I'm Glad I'm Married.

WALKER'S—The bill at the Walker Theatre contains a number of high-class acts. At the head of the bill is Mysterious Roberta, in The Milk-Can Mystery. Other features include Will Tompkins, with some of his live-wire monology; Loftin and Stuart in a one-act playlet; La Nole Brothers, in good work on the horizontal bars and Roman rings; Luella Davis, soprano; Belle Barron, character come-

dieme, and Joseph Manley in illustrated songs.

FLORENCE D. EMERY.

## San Jose Playwright Scores Success With New Play

On Sunday, March 21st, Sacramento saw the initial production of The Wall Between, in four acts, written principally by Ray W. Harden and incidentally by D. S. Lawrence. An exceptionally large crowd greeted the opening matinee at the Grand, despite threatening weather, and at the evening performance every seat was sold, including boxes and galleries, and several standing. Each performance during the week has been to full houses, the audience voicing an enthusiastic approval by prolonged applause and curtain calls. The Wall Between has met with the decisive support of the people, who pay to see it, which is, after all, the all-important question. Despite the fact that the Sacramento press have been unfavorable to past productions at the Grand, they have been compelled, by the exceptional success of The Wall Between and its widespread popularity among theatregoers to give to it considerable credit. They describe it as novel and interesting and full of surprises, with a compelling interest which makes the unraveling of its twin stories a fascinating sight. "It is so eternally different, for one thing," says the Bee, and later adds: "Bernard Shaw himself never wrote anything crazier." After a week of continued success at the Grand Theatre, during which The Wall Between has created a mild sensation, and become the talk of the Capital, it is certain to see a great and prosperous future. Inquiries have already been received from several managers, and it is now certain that The Wall Between will be seen in a high-class road production next season. It is rumored that it may be presented at the American for a brief run, and later at the Victory, San Jose—the home of Author Harden, where the new play has created considerable interest.

## Princess Theatre

Frederick Ranken and Henry K. Hadley's musical comedy, Nancy Brown, in which Marie Cahill captured New York, will receive a superb production next Monday night. The scene of this delightful play is laid in an imaginary Oriental city, which, for want of a more appropriate title, is dubbed Ballyhoo. There Nancy Brown conducts an international matrimonial bureau with extraordinary and diverting results. Frank Moulan as Muley Mustapha Bey of Ballyhoo will have a congenial role that is brimful of opportunities. May Boley will have Marie Cahill's part of Nancy Brown. She is delighted with it and recognizes that its many possibilities will afford her a splendid chance to distinguish herself. The Princess Beauty chorus will be in pleasant evidence in new and magnificent costumes, and a thoroughly perfect ensemble will gratify those who attend. The Sultan of Sulu will be played for the last times this Sunday afternoon and evening.

ISABELLE FLETCHER closes at Ye Liberty playhouse in Oakland next week.



## Dates Ahead

**A Knight for a Day** (H. H. Frazee, prop.)—Rockford, 3; Hammond, 4; Michigan City, 5; Waukegan, 6; Kenosha, 7; Janesville, 8; De Kalb, 9; Aurora, 10; Chicago, 11-17.

**Allen Curtis Musical Comedy Co.**—Reno, Nev., March 14-April 25.

**Annie Russell in Stronger Sex.**—St. Louis, indefinite.

**Arthur Cunningham** (Kerry Gow and Shaun Rhue), (Charles V. Kavanagh, mgr.)—Walla Walla, March 27; Pendleton, Ore., 28; La Grande, 29; Baker City, 30; Wesler, Idaho, 31; Caldwell, Ore., April 1; Boise City, Idaho, 2; Nampa, 3; Salt Lake City, 4, and week; Ogden, 12; Logan, Idaho, 13; Pocatello, 14; Dillon, Mont., 15; Helena, 16; Great Falls, 17; Butte, 19-20; Bozeman, 21; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Ben Hur** (Klaw & Erlanger, mgrs.)—Oshkosh, March 29-31.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Black Fiddl Tronbadours** (H. Voelckel, mgr.)—Watsonville, March 27; San Jose, 28; Santa Cruz or Redwood, 29; Palo Alto, 30; Vallejo, 31; Napa, April 1; Santa Rosa, 2; Petaluma, 3; San Francisco (American Theatre), 4-10.

**Brewster's Millions.**—Calumet, March 27; Ishpeming, 29; Marquette, 30; Escanaba, 31; Green Bay, April 1; Menomonee, 2; Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskatine, 17; Davenport, 18; Moline, 19; Gasburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. B. Hanford** (F. Lawrence Walker, mgr.)—Pocatello, March 27; Logan, Utah, 29; Ogden, 30; Provo, 31; Salt Lake City, April 1-3; Grand Junction, 12; Leadville, 13; Canyon City, 14; Pueblo, 15; Colorado Springs, 16; Victor, 17-18; Boulder, 19; Fort Collins, 20; Greeley, 21; Cheyenne, Wyo., 22; North Platte, Neb., 23; Kearney, 24.

**Corinne—Lola from Berlin** (Oscar Hodge, adv.)—Minneapolis, March 25-28.

**French Stock Company.**—Seattle, Feb. 21 to April 10.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Girls** (The Shuberts; Whitaker Ray, ahead.)—Victoria, March 26-27; Vancouver, 29-30; Bellingham, 31; Everett, April 1; Tacoma, 2-3; Seattle, 4, week.

**Gingerbread Man.**—San Luis Obispo, March 28; Salinas, 29; Monterey, 30; Santa Cruz, 31; Woodland, April 1; Marysville, 2; Chico, 3; Red Bluff, 5; Ashland, 6; Medford, 7; Eugene, 8; Albany, 9; Salem, 10; Portland, 11, week; Seattle, 18, two weeks.

**Graustark** (Central)—Delaware, March 28; Lancaster, 29; Nelsonville, 30; Athens, April 1; Sistersville, W. Va., 2; Washington, Pa., 3; Waynesburg, 5; Erwin, 6; Janet, 7; Dubois, 8; Tyron, 9; Huntington, 10; Belmont, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17.

**Graustark** (Eastern)—Newport, R. I., March 29; Taunton, Mass., 30-31; New Bedford, April 1-3; Attleboro, 5; Milford, 6; Pittsburg, 7; Worcester, 8-10; Salem, 12-14; Lowell, 15-17; Manchester, N. H., 19-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-27-28; Lewiston, Me., 29-30.

**Graustark** (Western)—Cincinnati, March 28-April 3; Chicago, indefinite.

**Isle of Spice** (H. H. Frazee, Prop.)—Macon, April 1; Breckfield, 2; Keokuk, 3; Ft. Madison, 4; Macon, 5; Quincy, 6; Hannibal, 7; Mexico, 8; Columbia, 9; Jefferson City, 10; East St. Louis, 11.

**Jas. J. Corbett** (H. H. Frazee)—Dayton, March 25-27; Chicago, 28-April 3.

**Louis James in Peer Gynt.**—(Wallace Munro)—Ashtabula, March 29; Youngstown, 30; Akron, 31.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**Richards & Pringle's Minstrels** (Holland & Filkins)—Joplin, Mo., March 27; Galena, Kan., 28; Rich Hill, Mo., 29; Pleasant Hill, 30; Sedalia, 31.

**Rose Melville** (Sis Hopkins)—(J. R. Stirling, mgr.)—Richmond, Ind., March 29; Muncie, 30; Marion, 31.

**Red Mill** (C. B. Dillingham, mgr.)—Tacoma, March 27; North Yakima, 29; Walla Walla, 30; Spokane, 31.

**The Flower of the Ranch** (H. H. Frazee, Prop.)—Owosso, April 1; Pontiac, 2; Pt. Huron, 3; Saginaw, 4; Ann Arbor, 5; Coldwater, 6; Janesville, 7; Toledo, 8-10; Youngstown, 12-14; Wheeling, 15-17; New Philadelphia, 19; Canton, 20; Akron, 21; Ashland, 22; Tiffin, 23; Frankfort, 24; Ft. Wayne, 25.

**The Thief** (Special), (Charles Frohman, mgr.)—Omaha, Neb., March 29-31.

**The E. French Stock Company—Third Avenue Theatre**, Seattle, Wash., permanent.

**The Royal Chef** (H. H. Frazee, prop.)—York, April 5; Lancaster, 2; Reading, 3; Allentown, 5; Easton, 6; Pittsford, 7; Carbondale, 8; Wilkesbarre, 9; Scranton, 10; Sunbury, 12; Williamsport, 13; Latrobe, 14; Youngstown, 15-17.

**Add Nickleodeons**

**The Right of Way.**—Portland, April 1-3; Tacoma, 4-5; Victoria, 6; Vancouver, 7-8; Bellingham, 9; Everett, 10; Seattle, 11-15; Ellensburg, 16; Walla Walla, 17; Spokane, 18-20; Wallace, 21; Missoula, 22; Anaconda, 23; Helena, 24; Great Falls, 25; Butte, 26-27; Bozeman, 28; Livingston, 29; Billings, 30; Miles City, May 1; Winnipeg, 3-6; Grand

Forks, 7; Fargo, 8; Minneapolis, 9-12; St. Paul, 13-15; Superior, 16; Duluth, 17-19; Lawrence, 20; Madison, 21; South Bend, 22, and close.

**Trip to Africa** (Johnny Williams, ahead)—San Diego, Garrick, March 25; San Francisco, 27-28; Honolulu, 29; Redlands, 30; San Bernardino, 31; Ontario, April 1; Corona, 2; Riverside, 3; Anaheim, 4; Long Beach, 5, week.

## Correspondence

**Philadelphia**, March 20.—The Happy Marriage, a comedy by Clyde Fitch, and the musical play, The Boys and Betty, in which Marie Cahill appears at the Garrick, are the only absolutely new presentations of the week. To the Forrest returns George M. Cohan's lively concoction, The Yankee Prince, while the attractions which remain over from last week are A Grand Army Man, with David Warfield in a sympathetic character study of the old Grand Army man, Wes' Bigelow, at the Lyric; Annie Russell, who has scored another success in the interesting drama of English life, The Stronger Sex, at the Chestnut Street Opera House; and the musical comedy hit, The Newlyweds and Their Baby, at the Adelphi. Vaudeville Notes.—Lucy Weston, the clever English comedienne, is still working heavily. She is featuring A Little Bit's a Whole Lot Better Than Nothing at All. Irene Franklin has been captured by William Morris. She will be assisted by Bert Green on the Morris circuit for thirty weeks. Nance O'Neil will return to vaudeville, opening March 22 at Keith's, Boston. In One Thousand Dollars Reward, Alice Lloyd has purchased a five hundred acre ranch with over a thousand head of cattle at Rushville, Neb. Between the Twins is the title of a new production announced for early presentation by May Tully. Belle Gordon, the athletic girl, is now playing vaudeville under the direction of Jack Levy. Mrs. James Brown Potter has retired from the stage. Bessie McCoy is said to be a vaudeville probability when The Three Twins closes its season. Despite liberal offers from William Morris, Eva Tanguay, it is said, will remain with the United. Passaic, N. J., has a brand new vaudeville theatre in the New Montauk. Jules Delmar books. The Shuberts are notifying vaudeville interests that they hold a contract with Eddie Foy for his services to next June, and they will fight any effort to capture him. The Reporter's Nosegay—Robert Hilliard will shortly be seen in a new play, entitled A Fool There Was, under Frederick Thompson's management. Henry B. Harris is at Monte Carlo. Klaw & Erlanger have obtained from Channing Pollock the rights of a new play to be finished for early production next season, entitled The Right to Happiness. Helen Ware, who has scored an enormous success at the Hudson Theatre, New York, in Charles Klein's play, The Third Degree, is the daughter of John Remer, architect of Baldwin's Theatre, San Francisco, which was destroyed during the earthquake. In St. Louis and Kansas City Olga Nethersole is doing a great business in N. J. Hurlbut's The Writing on the Wall. George M. Cohan expects to celebrate his next birthday, the Fourth of July, among the Alps. It is a certainty that the stars and stripes will be unfurled atop of Mount Blanc on that occasion. Many persons prominent in New York and other large cities are interested in a movement to raise a fund for the purchase of a bronze statue of the late Richard Mansfield to be placed in the foyer of the New Theatre. A committee of New York men has been formed to further the project, with Mr. Paul D. Cravath as treasurer. Marie Cahill is so well pleased with the success of The Boys and Betty that a tour is now being booked which will extend to the Pacific Coast. Rose Stahl, of The Chorus Lady fame, holds a medal for cooking that she won attending the Convent of the Sacred Heart of Montreal. Helen F. Cohan, the charming mother of The Yankee Prince comedian, and who appears with him in The Yankee Prince, is conceded to be one of the most handsomely gowned women on the American stage. Percy Haswell, who is now traveling with Otis Skinner, will have the leading part in the new Tarkington play called Foreign Exchanges. Rose Stahl will present The Chorus Girl in London on April 19. Press Eldridge is Harry's minstrel. George Cohan has promised to write a play for Carter De Haven. Burr McIntosh is to be manager hereafter by N. A. Brady and Joseph Grismer. He is to go on a lecture tour. Annie Russell's tour in The Stronger Sex will end in Philadelphia on March 20, and shortly afterwards she will sail for England to spend the summer abroad. Miss Russell will have a new play next season and will continue under Wagenhals and Kemper's.

CALVIN M. FRANKLIN.

**Laramie, Wyo.**, March 21.—Nothing doing here the past week at Opera House. Nothing definite in sight.

**El Paso, Texas**, March 20.—El Paso Theatre (Crawford & Rich, mgrs.)—Norman Hackett, who appears at this house March 20-21, is a staunch Elk, as well as a matinee idol. Mr. Hackett belongs to the San Diego lodge, and his initiation into this lodge was most unique. The San Diego bunch, desiring to have a little fun on the side and to do something extra, as befitted the initiation of so important a member, arranged to have Mr. Hackett arrested. Immediately after the curtain was rung down at the matinee performance, two burly policemen arrested Mr. Hackett. And Mr. Hackett's protests were to no avail. They marched him out in front of the house just as the audience were leaving, and all kinds of stories were started about his arrest. At the police station the charge was entered of theft. Mr. Hackett was accused of robbing one of the guests of several diamonds at the hotel where he was stopping. Finally after a very heated argument and a few words were used that would not look

good in the Sunday school weekly, Mr. Hackett was bailed out. He was then taken to the Elks' Club and initiated according to the Elk ritual, after which Mr. Hackett was told that his arrest was only a joke. Coming, March 22, Richard Carle in Mary's Lamb. Majestic (Frank Rich, mgr.)—The Majestic Musical Company have played to capacity business all week. The chorus is well drilled and good to look upon. Those deserving special mention are Blanche Hayes, Willella Redmon, Grace Wolf, Edna Donnelly and Messrs. Joe Haggerty, Bert L. Russell and Geo. A. Burton. Crawford (Crawford & Rich, mgrs.)—The Glass players will close their engagement at this house March 24. They go to Shreveport, where they open in stock at the Majestic. They will remain in Shreveport until the middle of May and will open in Dallas at Cycle Park, May 17. They have played to good business during their stay here and have given satisfaction. Manager Frank Rich's face is wreathed with smiles of the brand which will not rub off. The Park Association has just voted an appropriation of \$10,000 to be spent on improvements, work to start at once.

GEO. A. MANSFIELD.

**San Diego**, March 22.—Garrick Theatre (Morosco & Wyatt, lessees; J. M. Dodge, mgr.)—March 21-22, A Trip to Africa. This is a colored aggregation and they give a very fair performance. The company is composed of some excellent singers and dancers, and the chorus, while not a large one, is well drilled. George Taylor, the comedian, is very funny and has a very good voice which he uses to advantage. He can be classed among the best of his race on the contemporary stage today. On account of the inclement weather they are doing only fair business. 26-27, Norman K. Hackett in Classmates. 28-29, The Burgomaster. April 2-3, Lillian Russell in Wildfire. Remarks—Manager Dodge returned yesterday from San Francisco where he closed a contract with Jim Post to bring a musical comedy company to the Garrick for the summer, commencing May 5th, and it is the writer's personal opinion that he couldn't have signed up a better company. There is no doubt but that the S. R. O. sign will be displayed quite frequently. Pickwick Theatre (Scott A. Palmer, mgr.)—Week 21, Armstrong Musical Comedy Company in A Trip to Coney Island. This is a good comedy, and Edward Armstrong has some good opportunities to show his worth as a comedian in the part of Zeke Hayrake, and he is not slow in grasping them. Libby Blondell sings two songs, Monkeyland and Down by the Seashore and scores a big hit. Inez Bayard also scores a hit when she sings My Idaho Gal. Barney Williams makes good as a Grafter and sings some good parodies. One of the song hits is Julia, sung by Armstrong, Williams, Rhen, Davis, Blondell and Baird. Ethel Davis sings Roses in a pleasing manner. The chorus as usual sing and dance well. Good business continues to rule. Queen Theatre (Swarts & Urban, mgrs.)—Week 21, Sullivan & Considine vaudeville. The bill opens with Walter Berlin, clever change artist, who has a pleasing act. Watson and Little in their vocal comedietta, A Matrimonial Bargain, have a neat little act. Alice Lewis, comedian, pleases. Les Theodors, gymnasts, who display strength and agility, have a good act. Cotter and Boulden in singing and dancing sketch entitled Whips in Bits, have a clever act and score a big hit. The show which is really a good one, concludes with the latest moving pictures. Good business. Grand Theatre (Walter Fulkerson, mgr.)—Manager Fulkerson is showing good judgment in his selection for the Grand this week. The bill is composed of the following artists: Harry Walton, king of Chinese dialect comedians, who has one of the best acts of its kind on the vaudeville stage today, scores a big hit. Reed and Reed in Finnigan's Home, have an act that is a scream from start to finish. Anna Baumen, vocalist, sings several songs in a pleasing manner. Eugene Debell in illustrated songs and latest moving pictures conclude a good show. Good business. Empire Theatre (W. W. Bosley, mgr.)—The Musical Shireys have a good musical turn. Albert Tint sings Highland Mary and Brudde Sylvest in a pleasing manner. The Lydick Sisters in illustrated songs, and moving pictures conclude a good show. Gaiety Theatre (W. A. Marsh, mgr.)—The Great Kamama Medicine Show. Bijou and Union Theatres offer moving pictures and illustrated songs to good business.

**San Bernardino**, March 23.—At the Opera House (Mrs. M. L. Kiplinger, mgr.)—The Elleford company last week played a very successful engagement, a full house and a well pleased audience was the rule each night. Tuesday, 16th, however, The Right of Way to one of the best houses of the season. The production was satisfactory in every respect and was so pronounced by all. 29, Lillian Russell in Wildfire.

J. E. RICH.

**Redlands**, March 23.—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, bus. mgr.)—18, The Right of Way was played before a large audience which enjoyed every moment of the play. 24, Norman Hackett in Classmates was well received. Next attraction is Lillian Russell on the 31st. April bookings include The Burgomaster on the 3d and Daniel Sully, 22.

**H. A. HARGRAVES.**

**Fresno**, March 17.—Barton Opera House (Robert G. Barton, prop. and mgr.)—Joseph DeGrasse played Merchant of Venice, 10. Fair attendance. Good show. Gingerbread Man, 16, pleased large audience. Novelty Theatre (A. J. Hotchkiss, mgr.)—Raymond Teal Musical Comedy, Too Rich to Marry, 15-18. Melrose stock company opens 22 for indefinite stay. Empire (Ed Hoen, prop.)—Gertie Dunlap company, The Wizard of Wall Street, 15-21. Good business. Redmond company, 22, The Bachelor's Romance. Star, Bijou, National, Grand and Fair theatres, moving pictures to small attendance. Item—After twenty-eight weeks of paying business at the Empire the Gertie Dunlap company will close 21. Lew Virden and Gertie Dunlap will join the Raymond Teal musical comedy company, the

other members of the company will go on the road as the Jackson-Berger stock company. The roster of the company is Lorna Doone Jackson, C. Rae Berger, Leslie P. Webb, Mayme Pansler, Max Hoen, Josephine Martin, Harry Roberts, Frank Roberts and Ed Hodel.

**Monterey, Tex.**, March 12.—The Juarez Theatre here was destroyed by fire last night, causing a loss estimated at \$250,000. The building was unoccupied.

**Fresno**, March 24.—Barton Opera House (Robt. G. Barton, prop.)—The Right of Way, 21. Fine performance. Good attendance. Black Patti, 25. Novelty Theatre (A. J. Hotchkiss, mgr.)—Nashville Students, 22-28. Good show to fair business. Empire Theatre (E. Hoen, prop.)—Redmond stock company in A Bachelor's Romance. Excellent performance to good returns. Five moving picture houses doing fine business on Saturdays and Sundays, balance of week very light.

L. W. WILSON.

**Marysville**, March 21.—Girls, at the Marysville Theatre on March 22. The Girls gave a very classy performance and played to a big house. Daniel Sully in The Matchmakers played on Tuesday evening, March 23, to a large and appreciative audience.

**Woodland**, March 20.—Peter Rice, manager of the Harry Beresford company, had a very narrow escape from death while en route to this city a week ago. He left the train at Goshen Junction to send a telegram and the train started to pull out before he was ready. Mr. Rice is an elderly man and a rather portly gentleman, consequently not over active. He lost his grip and fell from the steps. Some of the bystanders who witnessed the accident grabbed him just in time to save him from rolling under the wheels. Aside from one of his legs, which was considerably bruised, and a general shake-up, Mr. Rice escaped uninjured. The accident rather unnerved the members of the company who are very fond of their manager. To add to the company's woes, they were delayed several hours, almost missing their engagement in this city. To make matters even worse, Mr. Beresford, the star, was suffering excruciating pains from neuralgia in the head when he arrived here. Few people in the audience were aware under what difficulties the company were laboring during the performance.

**Tacoma, Wash.**, March 20.—Charles B. Hanford made his annual visit to this city, 7-8, presenting A Winter's Tale and Othello. The supporting company was a large one and adequate in every respect. The plays were given in splendid style. Miss Drofnah was at her best in the dual role of Hermione and Perdita in A Winter's Tale, while Mr. Hanford gave a masterly interpretation of Iago in Othello. Prominent in the casts were Gertrude Fowler, Alexander McKenzie and Andrew Tombs. March 10, Paul Gilmore, who is also an annual visitor here, brought with him The Boys of Company B. The play was a lively and clean little comedy, but not worthy of so good an actor as Mr. Gilmore. Harry McClain, Lyman Overmann and Ethna Bern are deserving of special mention. Arthur Cunningham in The Kerry Gow, 14, made a real hit here, his songs being especially well received. The company is a good one and will return here 21, presenting Shaun Rhue. The Girl Question opened last night for a two nights' engagement and was greeted by a large and enthusiastic audience. The piece is a lively one and the music catchy. Paul Nicholson gets many laughs and is well supported by Elsie Scott, Marguerite Devon, Nina Collins and Russell Lennon and a large chorus. March 23, recital by Joseph Lelievre; 24, lecture by Admiral Robley D. Evans; 26-27, The Red Mill; 28-29, Florence Gear in Marrying Mary. At the opening performance of Quo Vadis at the Star Theatre, Charles B. Hanford occupied a box and addressed the audience. That Tacoma's appreciation of the Mr. Rae players in Quo Vadis was evidenced by the big business that prevailed all week. The piece was gorgeously staged and costumed and splendidly given. Mr. McRae was fine in the role of Marcus Vinicius, having played the part when Quo Vadis was first produced on the road. Mr. Holuber as Petronius gave a successful rendition of the part. Mr. McCub as Ursus played in his usual finished manner. Robert Lawrence was in one of the best characters he has given us, that of Nero the Emperor. Miss Oswald made a pleasing Lygia, rendering her emotional scenes in a natural manner. Tom Sullivan as Tigellinus and Miss Van Tassel as the designing queen of the emperor were strong and virile in their parts. Miss Robeson, Miss Llewellyn and Miss Cordray and Ed Lawrence, Denton Vane and a large supporting company all contributed to the success of the production. During the week just closed the Star's bill was The House of a Thousand Candles, which was well received. Miss Oswald made a charming Marian Devereux and Allen Holuber a manly and independent John Glenarm. John McCabe made the most of the role of Bates the butler and Denton Vane was capital in the role of Larry Donovan, the merry Irish lad. J. Brigham Percival and John Sullivan as the villains were equal to all demands made upon them. Miss Robeson in the role of Sister Agatha, Miss Cordray as a young school girl, Ed Lawrence as the eccentric grandfather and Robert Lawrence as the young priest were all excellent in their parts. Wednesday night, March 17, the bill given was Kathleen Maymourn, under the auspices of the A. O. H., the leading roles being taken by Miss Van Tassel and Michael J. Hooley, the latter a well-known actor on the Coast. Miss Follansbee of Seattle was also in the cast and acquitted herself creditably. Between the acts specialties were introduced by Miss Cordray, Mr. Vane and Mr. Hooley. Next week, Cousin Kate. The vaudeville houses have had their usual good bills. At the Grand, the Georghetty Family of acrobats gave an act sensational and novel. Lightning Hopper amused with his cartoons and Elmer Tenley with his monologue and

Continued on page 7.



## Katherine Mulkins Makes Very Favorable Impression in Oakland

This has been rather a dull and listless week in dramatic circles. The most important feature at the Liberty is the introduction of Manager Bishop's new ingenue, Katherine Mulkins, who made her first appearance Monday eve in Israel Zangwill's charming comedy, Merely Mary Ann, in which she essayed the title role and played it in a manner which stamped her as an artist of considerable ability. The young lady has a charming appearance, a good, full voice and made a most favorable impression with her work. Her support by Lanlers Stevens and Geo. Friend was all that could have been wished for, as both of those popular actors appeared at their very best and had parts congenial in every way. Lillian Elliott, as the lodging-house keeper, did some great character work and was one of the hits of the play. E. L. Bennison, Geo. Webster and Georgia Cooper were the others who were conspicuous for their clever work. Next week, The Importance of Being Earnest. The inclement weather has interfered with the attendance at the Macdon-

ough to a considerable extent, and this week's business has diminished somewhat. Kolb and Dill are still presenting Wiener and Schnitzel, but will change the bill next week, when The Politicians will be the offering. A Modern Pocahontas, presented by a company of full-blooded Indians, is the chief attraction at the Orpheum and is proving quite a novel and interesting feature. Foy and Clark are also repeating their last week's success in The Spring of Youth. The other numbers are good and fully up to the Orpheum standard. Six Little Girls and a Teddy Bear, Kitabanza Troupe, Geo. Herbert Mitchell, Walters and Crooker, Agnes Mahr and Connelly and Webb. Isabelle Fletcher, who, for the past two years has been the leading woman with Bishop's players, has concluded her engagement and will give her final performance in The Importance of Being Earnest, next week's production at The Liberty. At present Miss Fletcher's future plans are rather indefinite. Caught in the Rain and The Crisis are early Liberty productions.

LOUIS SCHEELINE.

## Picture Machine Men Organize

Butte, March 24.—A long stride forward was made here this week, when the picture machine operators formed an organization, for the protection both of themselves and of the public. An examination is necessary before the acceptance of candidates for membership, and as a guarantee to the public that a competent man is in charge of the machine, at least once during each performance the union seal will be pictorially displayed on the screen. The officers elected are A. E. Elge, president; M. A. Cannon, vice-president; C. A. Humphries, financial secretary, and Roy Mitchell, recording secretary. Mr. Cannon will act as business agent for the body. Another link is to be added to the gigantic chain of Orpheums in the erection of a house for the vaudeville purveyors presided over by Morris Meyerfeld, at Ogden, Utah. Ground for the house has already been purchased, and it is announced that building operations will be commenced as soon as the snow gives way to spring. Mr. Meyerfeld is represented at Ogden by J. H. Garrett, who will have charge of operations, and through whom the land was secured.

## Favors City Nickel Theatres

Chicago, March 22.—New light is thrown on the 5-cent theatre problem by Mrs. William I. Thomas of the juvenile court women's committee, who urges the establishment of a "municipal nickel theatre."

## Fight Pictures Are Good

The motion pictures of the Burns-Johnson fight now exhibited at the Novelty Theatre are remarkably fine, and it is at once noticed that the films are about the best ever shown of a

fight. Every movement of the fight is depicted and it is almost as enthusiastic to watch them as it must have been to see the fight itself. After four weeks here the pictures will be taken on the road.

## United States Court Stops Ben Hur Pictures

By a decision rendered last week in the United States Circuit Court of Appeals, a moving picture exhibition is held to be a stage representation violative of the rights of the author's copyrighted book. The question arose in a suit brought by Klaw & Erlanger and Harper & Brothers against the Kalem Company to enjoin the moving picture exhibitions of Ben Hur. The Kalem Company, which is a member of the moving picture trust, admitted that the scenes which were being exhibited were taken from General Lew Wallace's book, Ben Hur, but it urged through its counsel, Drury W. Cooper, that the representation was only an exhibition of pictures and not a dramatic performance under the copyright law, and that in any event the statute was unconstitutional which sought to prevent moving pictures, because it was not a "writing" within the meaning of the constitution which vested in Congress the power to secure to authors and inventors the exclusive right to their "writings." Klaw & Erlanger and Harpers & Brothers were represented by John Larkin and David Gerber, and it was shown that over five hundred different theatricums were giving exhibitions of Ben Hur throughout the country, and while they conceded that the questions presented had never been decided in this country because the moving picture was a matter of recent discovery and development, still as an author was protected in the story which he originated, any method of conveying to the public that story, whether in pantomime, dialogue or by means of moving pictures was a violation of the au-

SUMMER TOUR 1909

OPENING APRIL 12th

An All Star Cast

**RICHARD J. JOSE**

New and Novel Features

Complete Scenic Investure

**...Jane...**

A Harp Soloist

Staged under direction of FRED J. BUTLER, Alcazar Theatre, S. F. RICHARD J. JOSE, Sole Proprietor FRED S. CUTLER, Manager

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

thor's exclusive right to his origination. The Circuit Court of Appeals held that in order to give a moving picture exhibition it was necessary to take the novel of the author and prepare a synopsis or story, which was in effect a dramatization and that the author alone had the right to make or authorize a dramatization and that therefore a moving picture exhibition of a story of an author violated the author's exclusive right secured to him by his copyright.

CORRESPONDENCE—Continued from page 6.

Ellsworth and Linden in a one-act farce. His Day Off, provided the comedy features of an interesting bill. The Marco Twins with their absurd actions are always good drawing cards here and this week is no ex-

ception. Alice Davenport and company in a well-acted sketch, called Now, and the McIntyre Sisters in songs and dances furnish clean and meritorious acts. Hetty Urma is a pleasing singer and dancer. Next week the tiny trained elephant Baby Hip will be the stellar feature at the Grand. At the Pantages, Adelaide Hermann entertained with her feats of magic. Joe Goodman had an entertaining monologue and the Ott players an amusing farce, The Gibson Girls. The Scotch Maids with their dancing and the Haydens in a tight rope act pleased everybody. This week the Eight Russians in their songs and dances are a big feature, their act being new and novel. The Garden City Trio of singers sing well. Al Haynes and Julia Redmond have a clever little play, The Girl and the Critic. Warner and Lakewood amuse with The Scarecrow and the Maid, Warner being an especially good dancer.

A. H. Leota Howard Writes: Baker City, Ore., March 19.—I joined the Curtiss Comedy Company in Lewiston, Idaho, last October 12th. We are one of the few companies who lived through the severe winter. We carry eighteen people, including a full band and orchestra of seven pieces. We will open at the Keyler Grand Theatre in Walla Walla, Wash., April 12, for summer stock.

S. TERRY McKEAN PRESENTS

# The Players

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116 SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Mr. and Mrs. Harry Ber- nard

A very clever producing couple is Mr. and Mrs. Harry Bernard, who are among the best known actors in the Middle West and on the Coast. They are now putting on acts in San Francisco at the Central Theatre, where the cleverness of their acting and the superior quality of their offerings are attracting very unusual attention. In fact, the word has gone out that the Bernards are giving something of a very superior article, and as a consequence the theatre is doing a great business. Ever since their engagement the capacious Central has been packed to suffocation on Saturdays and Sundays. Last Sunday, Manager Howell sold 5,500 admissions and the police stopped further sales. Mr. Bernard is a comedian with the real funny bone, and as a producer he has few equals. He has been trained in the old school that has brought out both talent and versatility. Mrs. Bernard plays the character parts, and is thoroughly experienced in the difficult art of "feeding" the comedians. She also takes a motherly interest in the girls and has an exceptionally pretty, attractive and well trained chorus. Prominent in the company are Jim Rowe, of the old and well known team of Lord and Rowe, and Mabel La Monaie, who plays soubrette parts and directs the dancing numbers. Mr. and Mrs. Bernard are continuously in receipt of offers that keep them busy the year around. For the past two years they have been producing over the Elite Circuit in the Middle West, but a strong effort is being made to keep them in California where their ability is acknowledged and admired.

### Abe Cohen Returns From New York

Abe Cohen, manager of the American Theatre, who left two weeks ago for New York, in company with his partner, Ed Homan, returned Wednesday night, after completing arrangements to bring some great summer shows to his theatre.

### Frank Sheridan Has a Court Engagement

The Rauer Collection Agency in its attempts to collect an old judgment against Actor Frank Sheridan of the Lillian Russell company, caused the thespian and his manager, Frederick Hinton, a lot of trouble and unpleasantness during the last day of their stay in San Francisco. A citation requiring that Hinton bring his books into court

to show whether or no Sheridan had money coming to him, reachable under the California attachment laws, resulted in a temporary and partial victory for the defendant and his manager. Sheridan was allowed to leave town, making his train for Sacramento by a narrow margin. The matter is to be taken up again within a fortnight when the Russell company will be playing in a neighboring town, and when Messrs. Sheridan and Hinton will come into court a second time for further questioning. This court action was the result of a theatrical venture indulged in by Sheridan and two partners in Salt Lake some years ago.

The examination of Mr. Sheridan took place last Thursday in Judge Trout's court. George Frederick Hinton, manager of the Lillian Russell company, testified about advances made by the company to Mr. Sheridan, on his salary, and exhibited an I O U for \$100 signed by Sheridan. Then he was asked if he personally had made any advances to Sheridan. Hinton replied "no." Sheridan, who is being pressed by the Rauer Collection Agency for \$1,630 due under a judgment obtained in Salt Lake City more than 10 years ago, will leave the Lillian Russell company Tuesday week. He gave the manager a fortnight's notice after being examined by Judge Cabaniss last Tuesday. "Sheridan is stubborn," said Hinton, "and he is throwing up his position with the company rather than be forced to pay what he considers an unjust claim. His engagement would have run to June. As he has to pay the transportation of his successor from New York to this State, and as he must also pay his own and his wife's fare back East, he is sacrificing in all something like \$3,000 in order to escape the judgment." Hinton testified that Sheridan has in the last few weeks been paying off a debt of \$400 he owed the company, and that of his week's salary of \$200 becoming due March 27, \$100 has already been advanced to him. Attorney Meyer asked the court to order Hinton to pay the \$100 into the hands of the sheriff of San Francisco, but this Judge Trout refused to do. The attachment issued to bring Hinton into court was discharged and he was allowed to hurry to San Luis Obispo, where the company appeared last Thursday evening.

### Fischer Wants to Return to San Francisco

E. A. Fischer, who is probably as well known as any manager ever associated with San Francisco theatres, was in this city the early part of the week on a still hunt for a theatre. He and Sam Loverich, who controls the Novelty, had several talks, but owing to the fact that Billy Roche, the fight referee, acting for Jimmy Coffroth, the fight referee, had an option on the place, nothing came of the conferences. Roche intends establishing the Novelty as a vaudeville house. In the meantime, Mr. Fischer, who had made plans to build a fine new theatre in Los Angeles, was up against several conditions that were not to his way of thinking, and called all building ideas off. And it's a safe

bet that this genial, popular and successful amusement purveyor will soon be back in San Francisco.

### Personals

LILLIAN RUSSELL in Wildfire is doing phenomenal business on the Pacific Coast. Her season will not close until the middle of June. She will open in her new play, The Widow's Mite, by Edmund Day, in New York City the middle of September. Will Archie, who is playing the part of the stable boy, will be featured in Wildfire next season. Edmund Day is now wintering in Los Angeles.

JACK DODGE, the popular manager, who is inseparably connected with the amusement life of San Diego, made a flying trip to San Francisco early in the week, visited a host of friends for a few minutes each and then, a few minutes before catching the "Owl" for the South, signed Jim Post and his company for a season at the Garrick Theatre in his city, commencing May 3d.

DESPITE all his unquestioned managerial acumen, John Cort has laid down his hand for once, and admits that the problems of managing concert tours for Mme. Calve are beyond him—that is, the managing of the tours on a mutually satisfactory basis. Mme. Calve, in common with other "artists" in whom the "divine spark" illumines brilliantly, is a bit eccentric on some points, says the Napoleon of Northwestern theatrical matters, and "fussy" to a degree. Hence when it required a strategic trick to induce her fulfillment of an engagement at Havana, Mr. Cort, by his representatives, decided that the traditional "last straw" had been crowded on, and hence canceled the remaining concert dates for the season, also retiring from the management of the diva's business affairs. The lady returned to St. Augustine, Friday, gave a concert on her own responsibility, and is now planning an early fitting to Europe.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

### 16th St. FAMILY Theatre

MALAN-MAGRATH & WOOD, Proprietors  
Under New Management  
Positive Appearance of the

### Malan-Magrath Metropolitan Stock Co.

NEXT WEEK  
The Romantic Melodrama, a Story of  
the Hills. Entitled A

### Little Wild Flower

No waits between acts. Polite Vaudeville, Moving Pictures and Illustrated Songs. Four Big Shows in One—Drama, Vaudeville, Comedy, Moving Pictures—A Show of Quality.

Admission 10c, 15c and 25c

## THE FRANCIS-VALENTINE CO. (Roche & Hoeber)

# Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters for Theatrical Agents

PHONE-MARKET 2114

Send Bills of Lading to us. We will take care of your paper

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Night, March 29th, Henry V.  
Esmond's Charming Play

## When We Were Twenty-one

Made famous by Maxine Elliott and Nat. C. Goodwin.

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

8—MELANIS—8; TOM MAWN & CO.; 4-CASTING DUNBARS—4; CHARLES MATTHEWS, The Human Kangaroo, assisted by Doris Reece; 4—PONCHERRYS—4; JAMES H. CULLEN; SILBON'S NOVELTY CIRCUS; NEW ORPHEUM MOTION PICTURES. Last week of VIOLET BLACK & CO., in Edgar Allen Woolf's Comedietta, "In the Subway."

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Beginning Next Monday Night  
Marie Cahill's Big New York Musical  
Comedy Hit

## Nancy Brown

FRANK MOULAN—MAY BOLEY and  
the Princess Favorites in the Cast.

CHORUS OF FORTY

PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (except Sundays and Holidays), 25c, 50c, 75c.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

One Week, Commencing Sunday Matinee,  
March 28

The Comedy Success of Two Seasons

### Mr. DANIEL SULLY

as Father Daly  
In His Most Superb Triumph

## The Matchmaker

A Play Dealing with Truthful Pictures  
of Sturdy Romance.

Prices: Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

Next—Black Patti Troubadours.

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

# POSTERS

2257 MISSION ST. Phone MARKET 1865



## Van Ness Theatre

Seldom is it the good fortune of the play going public to witness a production at the hands of a company boasting such undeniably clever co-stars as Guy Standing and Theodore Roberts, who are respectively the Charley Steel and Joe Portugais of the current production of *The Right of Way*. The two men are each masters of their art, and have each devoted a world of study to the interpretations in hand. Mr. Roberts, a San Franciscan in his early youth, has ever been a close student of human nature. Also he spent much time with the Canadian-French habitants in special preparation for his present assignment. The combined result is a genuine achievement and a portraiture that is distinctly all it should be. Mr. Standing's part is one hardly less difficult, if less ostentatious, and requires a deftness of handling not easily attained. The combined work of the two men would make a less meritorious play than *The Right of Way* worth while. Their supporting company is hardly worthy of them in some respects, although none of the actors are without merit; it is not that, but merely they suffer much through enforced comparison with the stars. Probably the work of Evelyn Walls as the "red woman" is most worthy of special notice, while among the men, the work of the priest is the only thing that stands out noticeably. I think that the lighting effects in the second scene, that at the Corte D'Orion saloon, are the best I have ever seen. The shimmering waves of the river in the background, the shadowy flicker of the lamplights on the walls of the dingy little drinking room where the river drivers assemble to pass their spare hours, and the thousand and one little details that go to make the scene realistic together with the gradual and almost imperceptible changes of light make a scene hard to equal. Although the play is far from being as strong as Sir Gilbert Parker's novel, and standing by itself and without the novel's reputation and the supporting greatness of the presenting stars, might not be deemed as a really notable one, it is unquestionably one which grips the heart while it is being witnessed. And after analysis is not impotent. The production is well staged.

## Valencia Theatre

The Halfbreed, Oliver Morosco and Harry Cottrell's melodrama, which received a rather unsatisfactory presentation at the Colonial some two years ago, is being given a worthy production at the hands of the Valencia stock this week. Mace Greenleaf, who created the title role when Mr. Morosco first produced the play at his Burbank Theatre in Los Angeles, recreates the educated half-Indian in the current bill, and plays it with all the finish and understanding which made his work in the first offering noteworthy. The "girl" of Blanche Stoddard and Ross Kennion of Thomas MacLarnie complete a good triumvirate of leading characters. There are a host of well-handled and well-colored character parts in the piece, many of which are deserving of high praise. As for the play itself, it is a

melodrama, pure and simple, with a world of heart interest, many more or less tense situations, two murders (off stage), and one gunshot in the darkness to furnish the smell of powder without which no "honest and true" melodrama may be. Its story tells of the all-absorbing love of Delmar Spavinaw, a half-breed Indian, for Evelyn Huntington, a beautiful, wealthy and lovable white girl, whose father is a judge and cattle king in the Indian Territory. Of course, the girl doesn't return his love, being epris with a deserted plainsman hero, whose little son is her baby admirer. Seizing upon a meeting between the hero and a messenger from his recreant wife, who wants a divorce and has communicated with him for that purpose alone, the Indian inflames his lady's jealousies, succeeds in having the hero saddled with the murders (done by his band of Indians) and generally mixes things up for the edification of the public and to allow of a skillful disentanglement by the playwrights. Eventually the wrongs are righted, and the guilty one, defiant as to the white men and romantically steadfast as to his love for the beautiful white girl, slips the lariat with which the plainsmen are about to lynch him over his arm, jauntily buttons his natty coat, dons his gloves, bows to his erstwhile lady, and says, "Come on, gentlemen," himself leading the way to his execution. Mr. Greenleaf does himself decided credit in his handling of the more or less intricate part, and, while never holding the sympathies of his audience, yet commands their respect and admiration for the good work. Mr. MacLarnie's Kennion is more or less a feeder for the situations of the title role, yet he stamps the creation with individuality and carries it well, so well that better evidence is not needed as to his ability as an actor. Miss Stoddard has but meager opportunities for being anything but her very pleasing self in the part of Evelyn. Naturally, she is more than acceptable. Of the minor characters, Gerald Harcourt as "Fuge," lover of the innkeeper's daughter; Chas. Dow Clark as the romantic French host himself; William Wolbert as a drunken "doc"; Reginald Travers as the father of the heroine, and Lillian Andrews as "Surly Sue" are the best. The piece has been well staged and is worthily presented. Master Jesse Mendelson, as "little pal," his father's solace and idol, does some juvenile acting that does him rare credit. He reads his lines intelligently and, moreover, acts them as a natural boy would.

## 16th Street Theatre

This theatre still continues to play to large and appreciative audiences. This week's offering is a Southern comedy-drama, *Shadows of Life*, and gives all members of the cast a chance for some good acting. Mr. McGrath revels in the part of the love-lorn Major; his love-making and conflicts with his rival being irresistibly funny. Mr. Malan, as the hot-headed Southerner, gives his usual conscientious and finished performance. Florence Bell shows herself to be a versatile young actress and handles the leading role in a painstaking manner that shows a thorough study and understanding of the character. She has a better vehicle this week to display her talent and exhibits a decided improve-

ment over her former work. Howard Nugent is up to his usual standard, and as the Southern Colonel dispensed with the traditional goatee, which was refreshing. Mr. Nugent is a decided acquisition to any company. Ivan Miller again this week devotes his time to harassing and making everybody miserable in his suave and delicately cruel way. As the disgraced son returned home for forgiveness, Eddie Hall was very satisfactory, but we would suggest that Mr. Hall wear habiliments more suggestive of a prodigal son than of a Spanish grandee. That petite little soubrette, Miss Murella, as Patty, kept her two ardent admirers continually at each other's throats and really seemed to enjoy it immensely. Ross Birchett as the Major's rival has a rattling good light comedy part and handles it well. Some splendid work is contributed by Miss Howard as the adventuress. This is the first week that Miss Howard has appeared without a character make-up, and she was a pleasant surprise. Miss Trelease shows herself to be an exceptionally clever toe dancer and wins hearty approval for her work. William Brady in a black-face turn keeps the audience in an uproar with his jokes and parodies. The staging of the production is all that could be wished for, and on the whole the production is an improvement over the preceding. Next week the romantic melodrama, *Little Wild Flower*, will be produced. A treat is promised.

## Alcazar Theatre

For beauty of production and general effect, *Blue Grass*, the week's play, should be the best output of that capable dramatist, Paul Armstrong, who gave us *The Heir to the Hurrah*. But it does not live up to the cleverness of the production accorded it or to the splendid acting of the company. The play, while pleasing, just misses fire, and the two leading actors of the company, Bertram Lytell and Evelyn Vaughan, have comparatively little to do—hardly nothing, in fact, except to make love, and they give a clever exposition of that delightful pastime. The play is strong in character types, and these are cleverly handled. The honors of the performance unquestionably fall to Burt Wesner, who plays Old Folks, the family servitor, who lives solely for the honor of serving the Taylor family of Kentucky and their celebrated brood-mare, My Lady. Wrapped up in his old black soul is a fervid devotion to the once gallant racing mare, and his devotion is touching. Mr. Wesner has some of the longest speeches ever written for an actor, and in the fourth act, where he is found puttering around the stable, he delivers a long speech full of splendid sentiment, with a tremendous amount of real pathos. The audience, visibly effected, responded with enthusiastic applause. Howard Hickman, too, has the gift of eloquent pathos and is an exceptionally good all-around actor. His Colonel Taylor was a clever study, even if his Southern dialect was rather trying at times. John Maher contributed a delightful small part with perfect fidelity in make-up and Southern intonation. Christie McLean triumphantly carried out the comedy idea of a Southern mammy, who had some of the richest comedy chances ever given to a stage darkey. Louise Brownell and Adele

Belgarde were pleasing and attractively gowned, and the balance of the company were effective. Edward Lada and his orchestra introduced several characteristic Southern airs and medleys that were greatly appreciated.

## American Theatre

Bright, spicy, musical, pretty and alluring—that is about the list of adjectives necessary for a fair description of *The Gingerbread Man*, and if you don't believe it, go see. It's just a bit of Mother Goose done into a near-comic opera or musical comedy, whichever you choose; they're much alike nowadays. But nursery lore or not, it's an entertaining diversion they offer you, well presented by a company, which if it boasts but a couple of celebrities, has a host of clever people on its roster; both among the principals and the chorus. Fred J. Nice is more than nice in his eccentric interpretation of the title role; while his grotesque dancing is ample apology for his not overly strong singing voice. Rose Murray is a chic, winsome little Margery Daw, and her doll imitation quite captivates the house. The "happy thoughts" of Ross Snow in his Wondrous Wise, together with the wonderful contortions of his elongated and elastic nose are convulsing, while Adele Archer is so sweet and captivating a Jack Horner that one wonders why there should ever be the question of a doubt with Mazie Bon Bon as portrayed by May Bouton, as to her affection for him. Carrick Major as the evil dealer in black art, contributes what is musically one of the best things in the piece, *My Queen of Dreams*. Possessing a strong, melodious voice, his handling of the number elicits repeated encores. Maurice Holden is a very amusing Good Fairy. The musical hits of the play include *Mazie*, *The Mythical Land of Bon Bon*, *Moon, Moon, Moon*, *The Original John Dough*, and *Nursery Rhymes*, as well as several very well handled and meritorious ensemble numbers.

## Princess Theatre

This is the second week of *The Sultan of Sulu*, in the name part of which Frank Moulan scores as heavily as he did when he created the part. The present show is a wonderful one for a stock house, and as a matter of fact, it would be difficult for a road company to equal this performance, for few, if any, road organizations ever carried such a high-class company or ever exhibited such a fine handsome singing chorus. Mr. Moulan and his fellow-workers—Fred Mace, Budd Ross, J. F. Stevens, Helen Darling and May Boley—are a conscientious and hard-working aggregation, and their splendid ability is enthusiastically received nightly.

## Henry Miller Has New Play Ready

The Family, Robert H. Davis' new play, is being prepared for a New York presentation by Henry Miller's forces. There are but seven characters in the piece, the most important of which is to be assumed by William Burgess, until recently with the Potter forces in *The Girl from Rector's*. Mr. Burgess is succeeded in *The Girl* by W. J. Ferguson.



## Vaudeville

### The Orpheum

While it wouldn't be fair to say that the Orpheum management has taken to "girl shows," yet there are an even dozen pretty ones, some even entitled to the appellation "beautiful," scattered 'round through the olio provided this week—and a very excellent olio it is, too. There's a pretty girl who nearly sings in the opening number of the bill; another who does marvelous feats of strength in the second; a clever, very pretty and vivacious soubrette-ingenue who stars in the fourth number; an octette of English (?) lassies who cavort and carol through three or four selections as the ninth allotment, and a woman whose abilities on the tight wire are ably seconded by her pleasing personality, for the closing number. Now maybe that isn't a preponderance of evidence as to the twelve section bill being a "girl show," and then again, maybe it is; suit yourself. Anyhow, it's a good show, full of laughs, catchy music for the most part well sung, and replete with feats of strength and agility to excite your admiration. What more should you want? Violet Black and her players in The Subway, a comedy sketch, is given the feature position. As for the sketch, it holds enough of interest, possibility and humor to pardon the very apparent dramatic license which obtains to make a fifteen minute interlude in the traffic of a subway station during which time there isn't a single train passes, and only five people are seen in the depot. Maybe the trains were prevented from keeping their usual "minute headway" by a blockade somewhere, and then again, maybe the audience is so interested in the comedy that they pass unseen and unheard. Those are the only hypotheses I can imagine for an explanation of the unusuality. The sketch is a breezy if somewhat improbable little affair, but through the good work of Miss Black and her company of three men, Messrs. Cameron Clemons, Eugene Keith, Herbert Morris and E. W. Brown, the audience is admirably entertained. The Blessings present a startling ten minutes—startling because of the amazing feats of strength accomplished by Madame Blessing, the ease with which she accomplishes them, and the equally difficult balancing stunts of her smaller, if better (?) half. Mme. Blessing is a beautiful woman of the Junoesque type, whose muscular development is the more remarkable since it does not interfere with her symmetry. Silbon's novelty circus serves to introduce a quartet of educated cats, who do tricks and stunts of unbelievable cleverness; a love of a collie dog, who displays almost human intelligence, and a Shetland pony, whose accomplishments are diverse and varied. The animals are exhibited by a man who uses comedy and a woman who can lay claim to recognition beyond her control over the animals by her child's dress and real bare legs. The Eight Palace Girls and James Clemons repeat their success of last week; Ray L. Royce pleases with his impersonations; the Four Poncherrys offer a cleverish wire-walking exhibition, and James McDonald sings to the picturesque accompaniment of Valerie Huntington's

acting and dancing. One of the best things on the bill is the number of James Cullen, "The Man from the West," with his clever parodies, adroit humorisms and inimitable "Thank you." Good motion pictures complete the bill.

### Pantages-Empire

Manager Weinstock has the banner attraction of the year in the personage of the Champion of Champions—John L. Sullivan—who, rotund of girth and as jolly as ever, entertains his many admirers with several amusing anecdotes of his long career, before his boxing bout with his old antagonist, Jake Kilrain. Those expecting to see a couple of decrepit old men make a feeble attempt at the boxing game were accorded a great surprise instead to see a couple of hale and hearty old men, with hair plentifully sprinkled with white, put up as lively a boxing bout as the average normal being could well wish for, and they do not deliver gentle love taps either, as I learned upon going behind the scenes, where I found Kilrain with a lacerated ear. Upon my remarking it, he said: "That will be healed by morning, and that's a sign of plenty of good, healthy blood in the system, and if any one thinks we are ready to take the count they are badly mistaken, as John and I both feel as well as we did twenty years ago." Hats off to these two old war horses! They are still in the ring of life's vicissitudes for many years to come if an appearance of good health counts for anything. The balance of the bill is composed of several clever turns. Fortune Brothers entertain with some very amusing acrobatic stunts, and some clever and entertaining musical numbers are introduced by the Stoddards. Jack Atkins, the man of many travels, has several new parodies which capture the audience. One of the best little acts seen for some time is to be found in According to the Code, by Harry Cottrell, and presented by Dave Williams and company. It is brim full of good comedy without being a burlesque; good, legitimate and clever acting predominates. Mr. Williams has to be seen to be appreciated and has surrounded himself with clever support. Gilbert and Katen, Hebrew entertainers, also deliver the goods and have an inexhaustible fund of new and up-to-date parodies. Interesting moving pictures as usual complete one of the best programs seen in some time.

### The Wigwam

Manager Harris of this popular house has a bill this week that is hard to beat. Chefalo and Capretta in their Garden of Mystery have several new features to mystify the audience with. The College Boys with the Dancing Feet do some exceedingly clever and intricate steps in the dancing line. The Miller Musical Four give masterful selections upon numerous instruments and well merit the applause they receive. The Country Choir prove themselves to be masters of harmony to the degree of almost perfection. A scourging of the methods of rich corporations is to be found in the sketch, The Second Story Man, as it is presented by Chris Lynton and company in a very creditable manner. The comedy of the evening is supplied by Art Adair, who is a musician of no

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

**Gantner & Mattern Co.**  
KNITTERS

COR. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## .... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after tremendous success in A Girl of the West, by H. D. Cottrell

## International Attraction Syndicate

Sensational open-air acts for Park and Fair Circuit; Musical Acts of all kinds; Orchestras, Pianists and Vocalists for hotels and cafes; Entertainers for clubs, lodges, socials and banquets.

W. MAURICE TOBIN, Gen'l Mgr.

537 Pacific Bldg. Tel. Kearny 5892

## J. Bernard Dyllyn

EMPIRE—FRISCO—MARCH 14

Hurrah for the Irish from Sixth and Minna Sts.

Had to, forced to, did sing nightly, Never Take the Horseshoe from the Door.

mean calibre and has a fund of funny stories that keeps the house convulsed. The big sensation of the evening is supplied by Ralph Johnson, who has something distinctly different to offer in trick bicycle riding. His stair climbing stunt in itself is clever, but the leap from the top of the flight to a narrow platform several feet below is a thriller. Fred Sanderson's rich baritone is heard to advantage with the illustrated songs. Several reels of interesting motion pictures complete an exceptionally good program.

### The National

The roster of this popular house this week leaves nothing to be desired by the most fastidious lover of vaudeville. The Australian Tree Fellers are the headliners for this week and the novelty of their act justly entitles them to the fact. Their lightning like demolition of logs with saw and axe and the accuracy with which they hurl their small hand axes proclaim them to be masters of their art (if I may use the term—see vaudeville note). Ma-

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

## RAY YOUNGMAN

Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit

## For Sale

A first-class vaudeville sketch; three people; full of comedy and action. Plays 18 minutes. A real novelty. Address **R. CARE DRAMATIC REVIEW.**

reena, Nevorra and Mareena are gymnasts in a class by themselves with a number of new and difficult stunts introduced in the act. Adolph Zink handles a number of costume changes in a clever manner. Moving pictures of an amusing nature,



depicting him making the changes is an interesting feature of the act. Ray W. Snow, as a monologist, has his own inimitable way of entertaining an audience. You like him, you can't help it. As a juggler John Le Claire wins generous approval for the neatness of his work. Elise Schuyler make good with a number of songs, such as I'll Marry Him to Make a Home for Mother. The Franklin Ardell company appear in a farce entitled Cat-astrophe, with the emphasis on the cat. It is funny to the point of absurdity, but you have to laugh. It is a vehicle for good comedy work and Mr. Ardell is given excellent support by Gladys Brockwell. Motion pictures of an interesting nature complete a program that is unusually satisfying.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of March 28, 1909:

NATIONAL, San Francisco—Don Leno's Youngsters, Erric, Ellsworth and Lindon, Les Georgettys, Sarah Cogswell, Great Dailey. BELL, Oakland—The Tree Fellers, Adolph Zink, Fougere and Emmerson, Mareena, Nevarro and Mareena, Carroll and Cook, John Le Claire. WIGWAM, San Francisco—Coin's Dogs, Borsini Troupe, Tom Brantford, Dave Morris & Co., Onetta. NOVELTY, Stockton—Anna Clarke, Callan and Smith, Marie Reitz, Franklyn Ardell & Co. NOVELTY, Vallejo—Kelly and Violette, Ray Snow, Lightning Hopper. LOS ANGELES, Los Angeles—Frank Mayne & Co., The Country Choir, Ralph Johnstone and Assistant, Art Adair, Chefalo and Capretta. QUEEN, San Diego—Newhoff and Phelps, Dolph and Susie Levino, Joe Edmonds, Leffingwell Bruce & Co. WALKER, Los Angeles—Ransdale and Bance, Warren Ellsworth, Alice Lewis, Hazel Salmon, Georgia Gardner & Co., Devaul and Lotta.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of March 28, 1909:

PANTAGES-EMPIRE, S. F.—Madame Adelaide Herrmann, Widow of the Original Herrmann; Four Ott Players; Two Scotch Macks; The Hayden Family; Senora Tetriani. PANTAGES, Sacramento—Sullivan and Kilrain; Gilbert and Katen; Dave Williams and company; The Stoddards; Jack Atkins; Fortune Brothers. WIGWAM, San Francisco—Melbourne MacDowell and Virginia Drew Trescott. THE-ATRE JOSE, San Jose—Four Hanlons; Ladell and Brown; Kid Gabriel and company; Somers and Storke; Madame Puerari. FORREST, Stockton—Alsace and Lorraine; Fay Carranza; King, Stone and Feeley; Clarence Oliver. EMPIRE, Los Angeles—Manning and Ford; Joe Valle; De Shields. GRAND, San Diego—Clara Dagneaux and Boys; J. Bernard Dyllin. THALIA MUSIC HALL—Fanton Trio; Two Johnsons; Phil LaToska; Don Fulano. COLORADO—Piccolo Midgets; Thos. Keough and company; Goff Phillips. BUTLER, Tonopah—Hodges and Launchmere; Chas. Oro and company; Amelia Mazette. LYRIC, Goldfield—Earl and Bartlett; Juggling Thorns; Jere Croft. GEM, Chico—King and White.

## Vaudeville Notes

Gilbert and Katen, the Hebrew entertainers, will book next season with William Morris.

John L. Sullivan will be featured by John Cort during the Fair in Seattle, opening there about June first up to the close of the Exposition. He will be accompanied by his sparring partner, Jake Kilrain.

Bert Stoddard of The Stoddards at the Pantages-Empire this week, is the original Stoddard of Stoddard and Wilson—The Rat Catchers—which played here about three years ago. The act was dissolved and last presented at Tony Pastor's house, Fourteenth Street, New York, January 20, 1908. The original manuscript of the act is now in the possession of Fred Wilson, and is not to be used except by the originals.

While Gilbert and Katen, playing the Empire this week, were doing their turn one evening, Jake Kilrain standing in the wings started to kid Katen, who becoming exasperated ran off the stage and attacked Kilrain. There was a lively set to, and if Sullivan hadn't appeared there is no telling what may have happened. Katen says he will get him yet. Kilrain says, "Pooh, pooh." I do not vouch for the veracity of this statement, but merely repeat it from reliable authority.

While standing too close to a cage of tigers at the winter quarters of a circus, on March 13th, in Portland, Mrs. Vernon, who was appearing at a local theatre in an act with her husband, a ventriloquist, was clawed by one of the big cats, and she is now at the Good Samaritan Hospital. Her face is terribly lacerated from the claws of the Royal Bengal tiger, and the woman had to be placed on the operating table while many stitches were taken.

Juliette Chandler has joined Wayne and Adams in vaudeville.

W. H. Weber, who will be remembered as the manager of The Haymarket before the fire and after that calamity, built The Lyceum Theatre at Twenty-ninth and Mission Streets and ran it for a while as a combination stock house, with an occasional short season of vaudeville, died at his rooms above the theatre, Tuesday morning of last week. He was suddenly seized with neuralgia of the heart and died at 1 o'clock Wednesday morning. Mr. Weber had for a year past been running the Lyceum as a picture house, and now his wife, who was left with practically nothing but the lease of the theatre, has taken up the work and is carrying on the theatre. Mr. and Mrs. Weber were particularly happy in their married life, and the sudden death of the husband has been a terrible shock to the devoted wife. A baby boy, two years old, is left with the mother.

Nance O'Neil appeared in vaudeville, March 22d, at Atlantic City, which will be followed by a week at Keith's, Boston. She then plays fifteen weeks over the Orpheum circuit. Miss O'Neil will appear in a playlet called \$1,000 Reward, supported by William Bonelli, David Miles and Paul Scott.

Howard Hall will play the tabloid version of The Man Who Dared in the London music halls, where he has been engaged for twenty weeks.

J. Bernard Dyllin is in Los Angeles

this week at the Empire Theatre. The Horseshoe song was called for after his eighth song. Mr. Dyllin has been singing this song since 1878, and people seem never to forget it or grow tired of it. A song is lucky now to last a season.

Mrs. George Goldsmith, who is better known by her stage name, Lillian Burkhardt, left, March 25th, for a four weeks' engagement at leading vaudeville houses in Denver, Seattle, Portland and San Francisco.

L. Wolfe Gilbert, of Gilbert and Katen, has completed a new song hit for Mrs. Stoddard of The Stoddards, for which he has received the remuneration of \$200 in honest-to-goodness money.

Franklin Ardell, who is presenting his sketch, Cat-astrophe, at the National this week, had a dark jest perpetrated upon him while playing in Vallejo last week. He received a number of telephone calls and scented missives during his engagement and eventually made an appointment with his admirer, after the performance and took her to a cafe for some refreshments, where he importuned her to remove her heavy veil, which she steadfastly refused to do. (Said he wouldn't like her if she did.) Finally he threatened to leave if she didn't give him a glimpse of her fair features. She raised the veil. "Shades of darkness! A coon." He left. His friends wear a pleasant smile when he meets them, but say nothing.

Lightning Harper, cartoonist, will be one of the attractions at the National Theatre next week, and display his ability as a sketch artist. Mr. Harper is connected with one of the largest newspaper syndicates in America.

Franklyn Ardell, formerly in support of Eddie Foy and Marie Cahill, goes East from here to play Keith & Proctor's time in his sketch, Cat-astrophe, written for him by Alice Davenport, sister of Fanny Davenport, deceased.

Mr. Katen, of Gilbert and Katen, at the Empire this week, is an ardent admirer of the "Eternal Feminine," and also of the great American national game—draw (not a gun) poker. Ardell says hello.

James Marrion, with the Australian Tree Fellers at the National Theatre, this week, holds the championship of the world, having defeated Hugh McHugh, the Australian champion and breaking the world's record. Time, one minute, seventeen seconds; size of log, 19 inches in diameter. Manager Le Breque also has with the act, Mr. Tom Leggett, the lightweight champion, and Mr. Henry Dubois, the middleweight champion.

## Burns-Johnston Fight Pictures Are Being Pirated

The great success that naturally is attending the exhibition of the Burns-Johnson fight pictures has lead the Harback Film Company of Seattle to offer a series of pictures which are advertised as the real pictures, but which are rank counterfeits. Col. Billy Thompson, who represents Hugh D. McIntosh, the Australian promoter, who owns the pictures, is on the trail of all who offer these pictures as the real thing, and something will be doing if anybody attempts to steal or infringe on his rights. As per an announcement on our back page, Col. Thompson warns all managers against

playing these bogus pictures. He has instructed his attorneys, J. M. and H. L. Rothchild of this city, to go to any length to protect his rights. The real Burns-Johnson pictures have been protected by copyright and any offense committed under the copyright laws will be vigorously prosecuted.

## New Nickelodeon Ordinance

The amended nickelodeon ordinance, making 400 the maximum seating capacity, was passed to print by the Board of Supervisors Tuesday. Murphy also introduced a measure requiring the owners of moving picture shows to secure permits from the police commissioners before operating such places of amusement, and providing a fine of \$500 with maximum sentence of six months in jail for any proprietor whose house should exhibit any picture portraying lewd, lascivious or criminal acts. This measure will be reviewed by the police committee before action by the board. The provision setting forth the character of pictures which may not be exhibited follows:

It shall be unlawful for any person, firm or corporation to display or to cause or permit to be displayed at any moving picture exhibition or at any entertainment at which moving pictures are exhibited any picture, illustration or delineation of any nude human figure or of any other matter or thing of an obscene, indecent or immoral nature or offensive to the moral sense; or any picture, illustration or delineation of any matter, murder, suicide, robbery, holdup, shooting, stabbing, assault, clubbing or beating of any human being, or the commission of any crime or any lewd, lascivious or criminal act.

It is reported that Virginia Brissac is to succeed Warda Howard as leading woman with George Howard at the Lyric Theatre in Vancouver.

**WHEN OPPORTUNITY** knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for **MADISON'S BIG BUDGET No. 11**, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, and gags, sensational recitations, etc. Price \$1. **A GRAND OFFER.** For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, **JAMES MADISON, 1404 Third Ave., New York**, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

M. M. RILEY G. A. KELLEY

**THALIA**

**Concert Hall**

514½ PACIFIC STREET

Up-to-Date Vaudeville

**NO ACT TOO BIG FOR THIS HOUSE**

**A Will M. Cressy Sketch FOR SALE**

New and one of the best ever written by this successful author.

Will be sold at a bargain.

WALTER BARRON

Care Dramatic Review, S. F.



## Billy Mong Is Playing The Clay Baker in Portland to Pleased Audiences at the Lyric

Portland, Ore., March 22.—Heilig Theatre (Cal. Heilig, mgr.; William Pangle, resident mgr.): The concert given by Lheviny last week was well attended. This was the last offering of the Misses Steers and Coman. The latter part of last week brought us Florence Gear in Marrying Mary, and he it said to her credit that she gave us a high class performance of the part that we had previously seen Marie Cahill in. She is well fitted to play the part of Mary, and her support was good, although it could not compare in any way with that Miss Cahill had when she presented the play in this city. Last night we had Clyde Fitch's latest success, Girls, and without a doubt it is one of the most pleasing plays that has come this way for quite a while. Fitch is to be thanked in giving to us such a delightful entertainment. The play brought back to us Ethel Terry, who was formerly a member of the Baker Stock Company, and as one of the girls she readily showed her Portland admirers that she has well advanced in her chosen profession. Bessie Toner and Suzanne Jackson complete the men-haters, and they were equal to all demands. The Right of Way comes April 1st. Bungalow Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): Again the stock company takes a dip into comedy, and offer George Arliss' There and Back for their bill. It is the first time it has ever been done here. It is a well written farce, and although the first act is a trifle talky, the play goes at a whirlwind speed in the last two acts. Sydney Ayers and William Dills are found playing the principal comedy roles and give good accounts of themselves, and William Gleason in a Scotch role plays the same as if it were written around him. Louise Kent and Mina Gleason have the principal roles of the ladies, and both are well cast and meet all demands. The play is produced up to the usual high standard we are sure to find at this theatre. Next week, Leah Kleschna. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, business mgr.): That odd fellow, Harry

Beresford, is back again after a long absence. He opened at this theatre Sunday afternoon in his new vehicle, Who's Your Friend, and truly he has got a laughter-maker in it in the full meaning of the word laugh. It is a bright, natural, clean comedy and calls for high dramatic art on the part of the star, and, of course, it is not necessary for me to state to those who have ever seen Beresford that he is adequate. His support is fairly good and serve as a good feeder to the star. This house is dark next week. Orpheum Theatre (J. E. Ericson, mgr.): The past week the Orpheum has kept up its reputation in the vaudeville line, and no complaint can be registered by its patrons for lack of good entertainment. Tom Nawn, in the playlet, Pat and the Genii, was the headliner, and it is one of the most entertaining playlets produced at this house since its opening. The Four Casting Dubars have a high-class acrobatic act, and the musical turn of the Eight Melanis was of high order. The other acts were entertaining in every respect. Commencing tonight: Mlle. Zélie De Lussan is the feature act. The others on the bill are S. Miller Kent & Co., Will Rogers, Jolly Violletta; Caron and Farnum, Mr. and Mrs. Harry Clark, Surxall and Razall. Lyric Theatre (Keating & Flood, mgrs.): This week's bill is The Clay Baker, in which William Mong is starred, and is supported by the stock company. Mong was playing heavy at the Bungalow, and his work in the lead at this house is worthy of commendation. The stock company gave him good support, especially Herbert Ashton, Ralph Belmont, Rupert Drum and Lillian Branscomb and Mrs. Lillian Griffiths. Grand Theatre (J. E. Erricson, mgr.): Marco Twins are the headline act, and the balance of the bill includes Alice Davenport & Co., Joe Watson, Hetty Erma, Elmer Tenley, the operetta, The Yankee Tar, and Harry McDuffee. Pantages has Marisoffs Eight Russians in singing and dancing for their feature act, and Rawson and June as a specially added act. A. W. W.

## Virginia Thornton and Russell & Drew's Melodramatic Stock Pleasing Seattle

Seattle, March 22.—The Moore Theatre: The Girl Question made a hit at the opening performance last night, packing the house. It is a breezy, snappy performance, and Paul Nicholson, who assumes the burden of the comedy, bears it easily. The entire ensemble were good to look at, with plenty of changes in costumes and plenty of song hits. Grand Opera House: Florence Gear in Marrying Mary proved a big merrymaker at the opening performance last night. The play still retains the smart air for which Marie Cahill made it famous, and Miss Gear certainly fills the bill very cleverly. She has three solo numbers, which are repeatedly recalled. The supporting company is a very creditable one to the star and manager. Seattle Theatre: The Russell and Drew Stock Company are this week presenting From Tramp to Mil-

lionaire. There is the usual assignment of melodramatic parts to the people who know how to inspire sympathy for the heroine and hero. Miss Thornton is the heroine whom Mr. Travers, the hero, rescues and marries. Si Condit is the inventor, and the villainy is distributed among Messrs. Thorne and Sutherland and Miss Davis, all of whom were cordially disliked. Two enormous houses yesterday testified to the drawing tendencies. Lois Theatre: Two delighted audiences yesterday saw the Pantages Stock Company in Tennessee's Pardon, and as produced by them becomes a play of the highest class. Miss May took the part of Tennessee Kent in a sweet, lovable manner, and both her humorous and pathetic scenes were handled in an artistic manner. Mr. Frawley, in the part of Caleb Swan, has a part of which he makes

much. Mr. Abram as Asa Brice is seen in one of the best things he has done at the Lois and is bound to make many warm friends during the week's run. Mr. Kimball, who plays the part of champion liar, certainly carries off the honors, and his every appearance is a signal for laughter. The balance of the company are all up in their respective parts and assist to give a very finished performance.

E. MORGENSTERN.

## Jessie Shirley Will Give Up Stock in Spokane

Beginning September 1 the Auditorium Theatre at Spokane will pass to the Northwestern Theatrical Association and be under their direction. The policy of the house will be to play the first-class combinations, and the dollar shows are to be played at the Spokane Theatre, the present home of all of the bookings of the Northwestern in the Eastern Washington metropolis. The change means the discontinuing of the stock company engagement of the Jessie Shirley company. Jessie Shirley and her company have been in Spokane nearly five years, and of late the stock has not been doing as well as formerly. Too many of the same faces, year after year, and the natural let down of interest that comes periodically to stock, explain why the attendance had fallen off, although the members of the com-

pany numbered many friends in Spokane.

## Farrar-Scotti Engagement Rumored

New York, March 24.—Musical, social and theatrical circles are gossiping with renewed interest about the tale of the industrious Dame Rumor to the effect that Geraldine Farrar and Antonio Scotti are to be wed. Although they are constantly seen together, and it is an open secret that if indeed there be no engagement, it is not Sig. Scotti's fault, yet no confirmation can be obtained from the parties of the story. On the contrary, the gentleman says he would be only too happy and proud to be allowed the privilege of making such an announcement, were it true. Miss Farrar remains silent upon the subject.

### SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers

Theatrical Typewriting

Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

860 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line

See Samples at

141 to 145 Grove Street SAN FRANCISCO

The Whitaker & Ray Co.

## No Pirating

OF

## Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.



## Andrews Opera Chairs

General Seating School—Church—Bank Office and Steel Rod Furniture

Purchase direct from manufacturer

THE A. H. ANDREWS CO. Pacific Bldg., San Francisco Chicago, New York, Tacoma

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between San Francisco and San Jose. Excellent Sunday Night Stand Capacity, 600. Write for Open Time

CHAS. E. HART, Manager

## The Diamond Theatre

BLACK DIAMOND. Population, 3,000. Managers—Licata and Cipolla First-Class Show Town

ELECTRIC LIGHTED. SEATING CAPACITY, 560. RENT OR SHARE. ADAPTED FOR MOVING PICTURE SHOWS

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Rob Roy Tells All The Recent New York Theatrical News

NEW YORK, March 21.—It may be true that New York likes plenty of lightness and gayety, and even frivolity, in its theatrical bills of fare—indeed, it is true—but it likes also such graver, sterner fare as only Shakespeare can provide. Witness the large audience which greeted Robert Mantell's interpretation of Macbeth last week in the New Amsterdam Theatre. Surely there is no frivolity in that great tragedy, yet no comedy success of the winter has brought out more genuinely hearty applause than that received by the star at the end of every act and scene in which he appeared. Mr. Mantell was at his best, and that must be said with equal truth of Marie Booth Russell, the Lady Macbeth, especially when she planted the seed of murder in her husband's heart and in the sleep walking scene. Alfred Hastings as Duncan, Ethelbert Hales as Banquo and Fritz Leiber as Macduff—the latter winning a curtain call—shared in the honors of an excellent production, which all in the cast helped to make an undoubted success. \* \* \* The Faith Healer, Henry Miller's new play, was produced for the first time last week in St. Louis. It is by William Vaughn Moody, author of The Great Divide. The locale is rural Missouri, and Ulrich Michaels (Mr. Miller), the son of a missionary to the Indians, who has lived long in New Mexico, wanders into the humble home of the Beelers, in a Missouri hamlet, and falls in love with Rhoda Williams, a niece of Mrs. Beeler. The play has the merit of freshness, originality, seriousness, honesty, sincerity, good writing and competent acting. \* \* \* Thomas W. Ross appeared last week in the title role of The Fortune Hunter, an American play, by Winchell Smith, which was produced in the Apollo Theatre, Atlantic City, for the first time on any stage. George M. Cohan, one of the managers, was present and assisted in directing it. The play deals with a man who sets out to find a fortune and wins a banker's daughter, but falls in love with another girl and marries her and decides to make the fortune. Mr. Ross was applauded generously. Others who shared in the honors of the night were Mary Ryan and Messrs. Forest Robinson and Hall Hamilton. \* \* \* If you went to Wallack's Theatre last week your attention was arrested in the lobby by this device: "Women are voting in four States in the West now. Why are you not voting in New York?" This banner was hung, or worn apron fashion, by a suffragette. Acting as a sort of bodyguard were three others, all of the gentler sex, who wore badges. That made it very obvious for mere man that he was in for it. And he was, for when he got into the theatre his gaze was met by a yellow suffragette banner, which hung from the railing of the first balcony. It was the first performance here of Elizabeth Robb's play, Votes for Women, that stirred them up over in London or five months. And you may be sure that it was a special audience that assembled to see it. There was a wholesale absence of the blasé first nighter and a liberal sprinkling of what are known as "highbrows."

Women with spectacles were in numbers, men of serious mien and also men with undisguised expressions of curiosity. The play is about a girl who is betrayed by a man, who later rises to political power in England. She becomes an ardent worker for the cause of woman, and when in after years they meet and he wishes to make atonement she shows that he can wipe out his debt to womankind by aiding the cause of woman. All the members of the company were members of the Actors' Society of America. Miss Shaw, finished actress, was Vida Levering, the worker for woman's rights, and Martin Alsop was the English politician, Kathryn Browne acted the part of his betrothed. Clare Weldon, as one of the suffrage speakers, was excellent. The others all strove earnestly for the cause—or for the play. And the mob scene of the suffragettes, in Trafalgar Square, was impressive. To sum it up, it is one of those plays that are interesting to those who are interested in it. \* \* \* Clyde Fitch's original offering, The Bachelor, at Maxine Elliott's Theatre last week proved to be a light comedy in three acts, interwoven with a pretty love story between a confirmed bachelor and his stenographer. Charles Cherry was the bachelor and Ruth Maycliffe the stenographer. The play is short, but a most delightful play. The Bachelor was well received. \* \* \* To commemorate the one hundredth performance of Wilton Lackaye in Cleveland Moffett's play, The Battle, at the Savoy, souvenirs were distributed last week. They were booklets bearing the title Laconigrams. The laconigrams were collected by Mr. Lackaye. \* \* \* The Beauty Spot, the new De Koven-Herbert musical comedy, had its first public performance last week at the Belasco Theatre, Washington. Following a

week at Washington the play will be seen at Baltimore and Philadelphia, after which it will come to the Herald Square Theatre. In the cast are Jefferson De Angelis and Marguerite Clarke. \* \* \* The Head of the House, a new comedy of politics and domestic life, by Edward W. Townsend and Frank Ward O'Malley, had its first metropolitan production in the Grand Opera House, Chicago, last week, with Ada Lewis of California in a distinctive stellar role. If almost continuous laughter when Miss Lewis was on the stage is a sign of approval of her work, she lived up to her reputation. The sidelights on district politics and the part a clever housemaid can play in the game were laughably interesting. The company supporting Miss Lewis acquitted itself well. George C. Tyler, managing director for Liebler & Co., and Mr. O'Malley watched the production anxiously and seemed pleased. Others present were Viola Allen and Kyrle Bellew. The engagement here is for three weeks. \* \* \* Robert Hilliard will appear in Potter Emerson Browne's new play, A Fool There Was, in the Liberty Theatre on March 29. The story deals with New York of today. In the supporting cast will be William Courtleigh, S. K. Walker, George Clare, Nanette Comstock, Emily Wurster and Katharine Kaelred, the latter an Australian actress. \* \* \* The Potency of Suggestion will be the subject of Augustus Thomas' address at the graduation exercises of the American Academy of Dramatic Arts in the Empire Theatre next Tuesday afternoon. \* \* \* Vesta Tilley will return to New York to sing in vaudeville, and is to leave England on March 26. Percy G. Williams, who has engaged her, has a publicity agent who asserts that she is to receive \$3,000 a week and a proportionate rate for each encore, which he figures will be about £10 sterling. ROB ROY.

The Chas. B. Hanford Company will rest in Salt Lake City, Holy Week.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

SEVERAL new and important people will be added to the personnel of the Valencia stock company for some of the big productions which will follow Peter Pan. A new leading man, direct from one of the season's successes on Broadway, will make his first appearance in this city April 26, and Albert Brown, who played the leading part in Paid in Full when Walter's drama was presented at the Van Ness recently, will be another of the additions. Josephine Brown, who won the first prize in the world's beauty contest conducted by New York and London papers, and who is as clever as she is beautiful, will also appear soon after Easter.

### Notice to Managers

I have purchased the Western rights to **JANE**, and warn all managers against playing or allowing the same to be played under its own or appropriated title.

RICHARD J. JOSE.

### LODI OPERA HOUSE

Stage Large Wm. Stoermer, Lessee

#### WANTED!

Good Attractions, and I'll give you business! Cap. 1,000; pop. 6,000; plenty of money salaries and brains. Some good time open if you have the show.

GET WISE

AT LIBERTY FOR STOCK CO.

### Scenic Artist

J. P. CAHILL, Auditorium Theatre, Los Angeles, Cal.

### The Pacific Film Exchange, Inc.

West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.

We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

### WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

### NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F.

### Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

CITIZENS, LOCK YOUR DOORS!

# RICHARD CARLE

WILL WALK IN HIS SLEEP EVERY NIGHT DURING THE NEXT TWO WEEKS AT THE VAN NESS THEATRE. IT'S A WAY HE HAS IN HIS LIVELY AND TUNEFUL MUSICAL GAMBOL.

# MARY'S LAMB

You have all seen Carle's plays, but without him. This time you will see Carle HIMSELF, and in his best Musical Comedy.

Mr. Carle is the author of the following musical plays:

"THE TENDERFOOT," "THE MAYOR OF TOKIO," "THE MAID AND THE MUMMY," "THE SPRING CHICKEN," "MARY'S LAMB," "THE HURDY GURDY GIRL," and "THE BOY AND THE GIRL."

Mr. Waldemar Young, of the Chronicle, heard Mary's Lamb bleat in New York last summer. He writes: "And there is Richard Carle in 'Mary's Lamb,' which you will find to be the funniest musical show of the season. Carle, I think, is the best of the comedians in musical work."



## Ancient Laws Relating To Stage Censorship

In view of the recent controversy in New York whether or not a play censor is needed, it may be interesting to those who have followed the discussion which was started by Archbishop Farley, to note the strange laws that have been enacted for the purification of the stage. The first attempt in England to establish a censorship was made in the reign of Henry VIII. By an act it was criminal to play in an interlude contrary to the orthodox faith, declared or to be declared by that monarch. In the reign of Edward V, in 1549, an act was passed making it criminal to use profanity on the stage. In the first year of Queen Elizabeth's reign it was made an offense punishable by a fine of one hundred marks to speak anything in the derogation, depraving or despising of the Book of Common Prayer in plays. In 1605 an act was passed making it an offense punishable by a fine of £10 to jestingly or profanely speak or use certain sacred names in any stage play. Censorship of plays was exercised in republican Rome. From 1545 to 1624 the Master of the Revels in England was the dramatic censor. From that time on the supervision was exercised by the Lord Chamberlain.

## Miss O'Neil in Vaudeville

Makes Her Debut in Keith & Proctor's  
125th Street Theatre in  
\$1,000 Reward

Miss Nance O'Neil made her vaudeville debut in New York last week in Messrs. Keith & Proctor's 125th Street Theatre in a one-act playlet by De Witt Kaplan, entitled One Thousand Dollars Reward. The scene is laid in Arizona, and the plot hinges around the robbery of an express train. The audience took kindly to the little play, and gave Miss O'Neil a hearty welcome. The leading male role was well played by William Bonelli.

Pretty Peggy, Frances Neva Aymer's love story of Peg Woffington and David Garrick, will follow The Halfbreed at the Valencia Theatre.

A good benefit for Mrs. Lester Wallick, with Blanche Bates, Mrs. Leslie Carter, Wilton Lackaye, Eleanor Robson, William Faversham, Anna Held and many others just as famous in the bill, was given week before last in New York.

**GEORGE W. CALVERT**  
Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

**SUSIE HOWARD**  
Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

**WARDA HOWARD**  
Leads  
Lyric Theatre, Vancouver, B. C.

**FRED S. CUTLER**  
Back with the Company this Season  
Richard J. Jose—Season 1909-10.

**MINA CROLIUS GLEASON**  
Baker Stock, Portland.

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco

Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Great Western Theatrical Circuit

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Darrell Standing

Stage Director

Valencia Stock, San Francisco

AT LIBERTY

## Lenore Butler

Prima Donna Soprano, Comic and Grand Opera

Care of DRAMATIC REVIEW

## George Foster Platt

Stage Director

Valencia Theatre, San Francisco

At Liberty

A LIVE ONE

Charles Armand, Advance Agent. No Brush.

452 Oak Street, San Francisco.

GEORGE R. MATISON

"The Cowboy," in The Lieutenant and  
the Cowboy

Care of Dramatic Review

EDWARD B. LADA

General Music Director  
for Belasco & Mayer

A. BURT WESNER

Alcazar Theatre, San Francisco

TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist

At Liberty Care Dramatic Review

GEORGE SAUNDERS

Dramatic Review

MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

## Howard Foster

At liberty after Feb. 27th for juveniles or light comedies.

CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



**EDDIE Mitchell**

Juveniles

EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

CHESTER STEVENS

Blunkall Co., Long Beach

JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

DAN KELLY

Comedian

Care Dramatic Review

GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

FRED. C. CHARMAN

Juveniles and Light Comedy

Care of Dramatic Review



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow***Robert Leonard**Arthur Cunningham Company  
On tour, Care Review**Reginald Holmes**Characters  
Valencia Stock, San Francisco**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

**Sedley Brown**

Dramatic Director

Care DRAMATIC REVIEW

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**Thurlow White**Leading Man  
Girton Stock Co., Eureka**E. P. Foot**MUSICAL DIRECTOR  
Opera or Musical Comedy Address Care Dramatic Review**Florence Cordelia Leslie**Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**Leads  
The Players**Al Hallett**

Myrtle Vane Co.

Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**Engaged  
Care Menzel**Milton Stallard**Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**Leading Man and Director  
At Liberty  
Care DRAMATIC REVIEW**Charles E. Gunn**Leads  
Care DRAMATIC REVIEW**Walter H. Newman**Featured 1909-10  
Management S. Terry McKean**Harry C. Bradley**Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch Management Liebler & Co.**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**Leads  
Care DRAMATIC REVIEW**Beatrice Nichols**Ingenué and Soubrette  
Valencia Stock, San Francisco



# WARNING TO MANAGERS

## Playing Fake Burns-Johnson Fight Films

THE HARBECK FILM COMPANY, OF SEATTLE, IS ADVERTISING *BOGUS* REPRODUCTIONS OF THE BURNS-JOHNSON FIGHT PICTURES.

I HEREBY WARN ALL MANAGERS IN THE WEST AND IN THE UNITED STATES NOT TO USE THESE BOGUS PICTURES, AS I AM PREPARED TO GO THE LIMIT TO PROTECT MY RIGHTS TO THE REAL BURNS-JOHNSON FIGHT PICTURES, WHICH I HAVE COPYRIGHTED AND FULLY PROTECTED ACCORDING TO THE UNITED STATES COPYRIGHT LAWS.

THE ONLY REAL PICTURES NOW BEING SHOWN IN THE WEST ARE OWNED BY ME AND REPRESENTED BY COL. BILLY THOMPSON, WHO HAS CHARGE OF THE EXHIBITION END OF THE PICTURES AND WHO IS NOW EXHIBITING THESE PICTURES IN SAN FRANCISCO AT THE NOVELTY THEATRE, AND WHO WILL IMMEDIATELY, FOLLOWING THE TREMENDOUSLY SUCCESSFUL SAN FRANCISCO ENGAGEMENT, TAKE THE PICTURES ON A TOUR OF THE ENTIRE WEST. J. M. AND H. L. ROTHCHILD OF SAN FRANCISCO, EXPERTS ON COPYRIGHT LAW, ARE MY LEGAL REPRESENTATIVES FOR THE PACIFIC COAST.

### HUGH D. McINTOSH

New York City

March 24, 1909



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, April 3, 1909

No. 6—Vol. XX—New Series



Priscilla  
Knowles

Bushnell, Foto



The rumpus stirred up in Los Angeles by fighting the war against the stage and cinema, by a strong defense of the stage by Playwright Broadhurst, has received fresh impetus most unexpectedly from the church itself. Rev. Edward Adams Cantrell has written the following open letter to Dr. Charles L. Davis, who started the con-

oppose card playing and dancing and de-  
stage. Permit me to say that I am one of  
a growing number of people in the world  
who are inclined to think that the play-  
and recreation of the people is as import-  
pulpit as by quarantining the stage. Both  
of these institutions are with us and both  
and rationalized, can do a great work in the  
that it held in the old days of Greek civ-  
vicious elements connected with the stage  
today no one can deny. But can you deny  
vicious also? Or can you claim for the  
or virtue as compared with the dramatist  
and actor? Such claim would be an as-  
sumption unwarranted by facts. As to  
the sermon, I believe, and am ready to de-  
fend the proposition, that the modern drama  
not only comprehends more of truth and  
life, but exalts a higher standard of mor-  
ality than does the modern orthodox ser-  
mon. Will you deny the proposition? Will  
you do it in the open—outside the protec-  
tion of your pulpit? Will you meet the  
issue? Yours for the exaltation of life  
above names and things.—Edw. Adams Can-  
trell.

Cleveland, O., March 20.—A mass of falling plaster, and a frightened, foolish and false cry of "Fire" were the overture to a serious panic at the Majestic Theatre last night, in which a score of women and children were crushed, smothered and generally injured, many people were trampled on and at least six people were more or less seriously injured. The accident occurred between the second and third acts. Dampness caused by a leaky roof caused a patch of plaster possibly three feet square to become loosened from the ceiling. It fell to the parquet, mostly, hitting several of the audience and cutting one man's head. A portion of the debris, followed by its cloud of dust, struck the gallery and a frightened boy cried "Fire!" The panic ensued. Coolness and prompt action by the house attaches prevented what at its inception bade fair to become one of the worst theatre panics in years.

Guy Standing, who played in The Right of Way at the Van Ness last week, is one of the most enthusiastic autoists in America. He recently returned from an automobile trip through Europe. He toured England, France and Germany. He is enthusiastic over the possibilities of a motor car, and enjoyed his vacation at a most nominal cost. According to Mr. Standing, the expense of shipping an American car to Europe is not excessive. He asserts it is more economical to take

Norman Hackett and a strong supporting company are coming to the American Theatre Easter Sunday, in the play in which Robert Edeson scored such a distinct success. *Classmates*, by William C. DeMille and Margaret Turnbull.

Reports float down from Sacramento about the internal dissensions in the Del Lawrence Company. A final split between Lawrence and Sandusky would not surprise people on the inside.

Here we are comfortably located at **No. 57 POWELL STREET**, opposite the Flood Building in a neat, cosy little shop, dedicated to you boys who want to be dressed right and reasonably. That is why we've chosen a modest location, where the landlord doesn't get all the profits. "But we've got the goods"—and welcome you.

Very cordially,

## CLOTHIER TO THE PROFESSION

No. 57 Powell Street  
Formerly Van Ness and Eddy

A meeting of German actors and actresses which began yesterday, shortly before midnight, did not terminate until noon today, after proceedings of an exciting character. The meeting was convened to protest against new rules and regulations introduced by the Association of Theatrical Managers for the guidance and control of actors and actresses engaged at their theatres. These regulations have given rise to great resentment among the members of the profession, who consider their interests are seriously injured. Many angry speeches were delivered, in which theatrical managers were vigorously denounced as tyrants, slave drivers, blood suckers and thieves. Herr Rickelt, a prominent Berlin actor, who is the leader of the movement, declared that many agreements are concluded between the theatrical managers and members of the theatrical profession which are absolutely immoral, owing to the extent to which the actors and actresses are exploited. Speeches were also delivered by six members of the Reichstag, who assured the members of the profession that their aims and ambitions found sympathy in parliamentary circles. The Association of

Theatrical Managers tonight issued a statement repudiating the attacks made on them by the actors and actresses.

By a special arrangement with Russell & Drew, sublessees of the Seattle Theatre, Seattle, that house will be released by them for the remaining year of their agreement with the Northwestern Theatrical Association, and on September 1 a new scheme of entertainment will be provided, the house passing to San Francisco parties, who will rename it the Tivoli and install a permanent light opera company in the present home of melodrama. Before the new management assumes control of the Seattle Theatre, the new Majestic Theatre, now building for Russell & Drew, will have been completed and they will have transferred the bulk of their interests to Westlake boulevard, Fifth avenue and Pine street.

The latest gossip is that John P. Danne will play Mary Marble, Little Chip and a famous company at Los Angeles this summer. Which house? The Majestic or the Auditorium?

### In the Musical Comedy

Grand Street Parade by Uniformed Brass Band of 12 Pieces and  
Entire Company  
Address all communications JOHNNY WILLIAMS, as per route.



**Cor. Van Ness Ave. and Fulton St.  
San Francisco, California**

### Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



### The Retort Poetical

Otis Skinner, recently taken to task for his interpretation of Philippe Bridau in The Honor of the Family—the play made from Balzac's novel—sent the following not only retort courteous, but poetical, to his critics. It is Mr. Skinner's rhythmic impression of what he considers Philippe Bridau should be upon the stage, disdaining any arguments as to what Philippe Bridau is like in the pages of Balzac. The conclusion one arrives at from reading both sides of the controversy, is not whether Mr. Skinner or his critic is right—not whether Bridau is a friend of D'Artagnan, as the actor makes him, or a Bill Sykes, as the critic would have him—but whether there might not be more poets if there were more critics in the world. At any rate, indignation made these verses by Mr. Skinner:

**BALLADE OF MONSIEUR BRIDAU**  
Bridau! I view you askance!  
You are too bad I declare,  
With your prancing blade and free lance,  
Your wash-buckler, devil-may-care,  
Ready to fight or to swear,  
To drink or to dice or to dance,  
To behave over there,  
These are the manners of France.  
Less me! One shrinks from your glance,  
You make at your impudent stare,  
Then with a threat you advance,  
Wagging in with an air,  
Will your good uncle's affair,  
Called for such treatment perchance,  
And Flora had need of a scare,  
These are the manners of France.  
Less! I admit, as you prance,  
Solent, bold, debonair,  
Who you are of romance,  
Eager to do and to dare,  
Courage you have and to spare,  
Handshakes, too, to entrance,  
To bully, cajole, or ensnare,  
These are the manners of France.  
**ENVOY**  
Princess, I bid you beware!  
Ladies have never a chance,  
You should go over there,  
These are the manners of France.

### Spotlights

Leota Howard and the Curtiss Comedy Company gave one of the most finished and artistic performances ever seen in this city at the Binar Theatre last night. In spite of the disagreeable weather, a good sized audience enjoyed a performance that has never been equalled at the prices. The Workman proved to be a highly interesting drama furnishing much food for thought. Leota Howard's first entrance as Ethelrompton was a signal for an outburst of applause from her many friends who presented her with an enormous bouquet of roses as a token of their appreciation of her return. Her work is more finished and effective than ever. In her strong scenes she was especially good. In her support Melville Mayo did some excellent work and by his finished rendition of the difficult role of Percy Ruskin established himself with critical observers as an actor of high class. Francis Wilkerson, another new member of the company, was equally pleasing. Eva McKinzie as Polly gave a quaint conception of the little country girl, and Ella Hazlett was simply great as Cinders. S. M. Curtiss gave a finished performance of The Workman, and Robt. McKinzie as King, the leader of the strikers, did the best work of his engagement.—*Baker City Exchange.*

The Curtiss Comedy Company, now playing Baker City, Oregon, is composed of Leota Howard, Melvin Mayo, Chic Kehoe, Harold Harris, S. M. Curtiss, George Routh, Harry Mendall, Ray Penington, Tom Matott, Sallie Drummond, Lillian Mullaly, Flossie Striker, and Bessie Canwright.

The Streeter-Bryan company, which has been playing to indifferent business in Phoenix at the Third Avenue Theatre, left there recently for Texas.

Count Louis de Savigny, one of the wealthiest noblemen of Normandy and great-grandson of Antoine Lavoisier, discoverer of oxygen, leaped blithely from a cab and ran directly into the arms of a process server in the lobby of the Hotel St. Regis, New York, Wednesday, March 10. The process server's summons gave Count Louis notice that he had been sued for \$50,000 for alleged breach of promise by Grace Conklyn, an actress of that city. She says he promised to marry her, toured the West with her under that promise and then deserted her suddenly just as she had finished her trousseau. The ceremony, she says, was to have taken place at the Little Church Around the Corner, the naval station.

San Bernardino is waking up theatrically, and the past week organized a Theatrical Association lodge, enthusiasts from both San Bernardino and neighboring cities combining in the organization. The organization has a large membership in this country and Canada, and comprises about 90 per cent of the prominent and lesser lights among those theatrically inclined. The officers of the new lodge are E. B. Fickes, president; J. Baldrige, vice-president; Leo M. McLaughlin, secretary and treasurer; board of trustees: H. O. Higgins, Riverside; H. Wilms, Redlands; William Mather, San Bernardino.

The engagement of Ralph Stuart by Barton & Wiswell for a period of five years beginning September next adds another strong attraction to the list of enterprises handled by this firm. Mr. Stuart will be presented in plays of the romantic order, a field in which his talents as a forceful actor, are adapted. A new play, as yet unnamed, has been secured for Selma Herman, who is at present under the firm's management and will remain for three years to come. Miss Herman goes to Seattle for a season in repertoire beginning April 11th. Her regular season in the best of the popular priced houses will begin on September 5th. The new song show for the "Smart Set" company is already under way and gives promise of being the most pretentious enterprise of its kind ever offered. As usual the cast will be headed by S. H. Dudley. Among the list of plays to be presented next season by Barton & Wiswell will be found new ones by Willis Steel, James J. Montague and a new English melodrama at present running in London.

By the will of the late Eugene Tompkins, various charities, mostly in Boston, will be enriched eventually by nearly a million dollars. The will, dated June 14, 1906, and filed for probate in Boston, contains bequests to former members of his staff in the

## The Elleford Company

For 1908-09 — All Royalty Plays

<b>PALS</b> , by Edmund Day	<b>UNDER THE GASLIGHT</b> , DE. BILL
<b>ALL DUE TO DIANA</b>	<b>THE OTHER FELLOW</b>
<b>DORIS</b>	<b>THE NEW CINDERELLA</b>
<b>FROM FARM TO FACTORY</b>	And Several Others.
<b>A WOMAN'S SECRET</b>	

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

### Coast Pirates Keep Hands Off My Plays

<b>Tennessee's Pardner</b> AT THE <b>Old Cross Roads</b> <b>Shadows on the Hearth</b> <b>Pretty Peggy</b> By Frances Aymer Mathews	My Attorneys <b>Platt &amp; Bayne</b> Crocker Bldg. San Francisco California
--	--



HOME OFFICE  
**BURBANK THEATRE BUILDING**  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

**Ready for Stock**

<b>The Judge and the Jury</b>	<b>The Halfbreed</b>
<b>The Empress and the Soldier</b>	
<b>In South Car'liney</b>	

Is the New Majestic a winner? Well, we guess yes

### MOROSCO'S BURBANK THEATRE

Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

**Hamburger's MAJESTIC Theatre**  
The Handsomest in the West  
Co 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The **Garrick Theatre**  
San Diego, Cal.  
MOROSCO & WYATT,  
Lessees and Mgrs.

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

### Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

### Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1529 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

### Oxnard Opera House

**GEO. B. AUSTIN**, Manager

Attraction wanted for Opening April 15. New house and up-to-date stage, 30x69. Seating 1,000. NOW Booking for next season.

### Grand Opera House

**Black Diamond California**

The only legitimate house in this district. 2600 population; an extra good show town. Seating capacity, 650. Rent or Share.

**M. SIRE**  
Manager of Opera House

### GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted, full stock of new scenery.

**M. C. CLARK**, Mgr.

### NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WIGS

**ALL MAKES, GREASE PAINTS, POWDERS, ROUGE**  
Largest Line on Pacific Coast. **MAKE-UP BOXES, PLAY BOOKS**  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Something About Richard Carle

Richard Carle is one of the unique persons of the American stage. He is author, composer, lyric writer, stage manager, dancing instructor, star comedian and producer. He not only writes his own plays, but he provides much of the music, arranges the dances, preparing the sketches for the scenery, produces and manages his plays, thereby drawing salary as star, drawing royalties from his songs and participating in the net profits as manager.

Mr. Carle is still on the sunny side of forty. He was born in Somerville, Mass., a suburb of Boston. He was christened Charles H. Carleton. His father, Edgar W. Carleton, still lives in Somerville. According to the father, everything indicated a stage career for the son from earliest youth. When he was still in his kilts, young Carleton strung a wire screen across an unused wagon loft, mounted some old chintz curtains and gave shows in which he furnished the whole entertainment. The admission fee was ten nails and the receipts were cashed at a junk dealer's.

When he was 15 or 16, young Carleton fed his stage fever with frequent but fugitive trips to the old Howard Athanaeum in Boston. There, in exchange for admission, he passed out programmes—a tall, gawky boy with light hair, spectacles and an imitation fur cap, with the accompanying ear muffs, tied together atop. He had a keen eye for Somerville faces, and when he saw a neighbor coming he introduced the novelty of passing out programmes behind his back. To get out nights he elected himself a member of a mythical club which had for recreations whist, sleigh-riding, candy pulling and spelling matches.

"It's strange your club never meets at our house," observed his father.

"Yes, it is strange," replied the son, "but our club is very peculiar."

Watching the old-timers at the Howard was an inspiration to young Carleton. Several of the men now prominent in amusements used to be great favorites at the old music hall, and he longed to be able to sing, dance and do funny falls as they did. The idea of the legitimate stage also occurred to him, for once in a day dream he had printed this card, which he quietly slipped to his mother one morning:

**RICHARD CARLE**  
Boston Museum

His mother beamed on him fondly as she saw him in perspective a representative actor.

"But I never dared to show that card to father, who was sitting across the table," declares the comedian. However, he clung to the name and the following summer found him putting out handbills announcing at various summer resorts, "Richard Carle in imitations and at the piano." He charged no admission, but trusted to the generosity of his audience, adding naively that he had no charge.

He had been in this kind of work only a short time when he applied for a job to Rich and Harris of Bos-

ton, at whose theatre James T. Powers was playing in *A Mad Bargain*. He was engaged at \$25.00 a week. After *A Mad Bargain* Mr. Carle appeared in various plays, including *A Country Sport*, in which the late Peter F. Dailey was then starring. But the turning point in his career came with his engagement in *The Lady Slavey* at the New York Casino. His aptitude was such that George W. Lederer took him to London, with the company that stayed there two years in *The Casino Girl*, *An American Beauty*, and *The Belle of Bohemia*. During this engagement he rose to be leading man.

Returning to America, he began writing for the stage. As author, his first work was *Mam'selle Awkins*, closely followed by a burlesque, *Way Up East*, which was presented by several notable casts. About this time he was engaged by the old Dearborn Theatre company of Chicago. First he revamped *The Explorers*, originally a failure, into something of a success, then he worked out another's ideas on the fanciful topic, *The Storks*. This work had its handicaps, and Mr. Carle had no opportunity of showing his real skill until he wrote *The Tenderfoot*.

Then followed *The Mayor of Tokio*, another big success. This ran almost two years. In the meantime he had written and produced *The Maid and the Mummy*, which enjoyed wide popularity, although he never played in it himself.

During the summer of 1906 he was engaged to "Americanize" a musical comedy, *The Spring Chicken*,

which had been running for two solid years at the Gaiety Theatre in London. The result was quick success when *The Spring Chicken* was produced that fall. The play ran four months in New York, three months in Chicago and two months in Boston.

In the summer of 1907 he finished the manuscript of a musical comedy, *The Boy and the Girl*, for the Bank Officers' Association of Boston, which produced the play with great success in February, 1908.

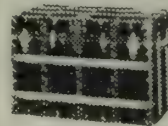
While he was on the road Mr. Carle worked over an old French farce, *Madame Mongodin*, which he renamed *Mary's Lamb*. As in the case of *The Spring Chicken*, he provided book, lyrics and music. *Mary's Lamb* was produced March 2, 1908, in Columbus, O., and was a success from the very start. It ran for three months last summer in New York and also enjoyed extended runs in Boston and Chicago. He is using this piece for his present western tour, which will end May 15, and Mr. Carle will immediately begin rehearsals for *The Hurdy Gurdy Girl*, another of his musical comedies, in which he will begin a summer run May 30 at the Colonial Theatre in Chicago. In the meantime, on March 14 at the Whitney Theatre in Chicago, *The Boy and the Girl* will have begun a season of ten weeks. This piece Mr. Carle has rearranged since it was presented by the Boston amateurs, and it is one of his most promising musical comedies. It will go from Chicago to Boston in June, for a summer run at the Tremont Street Theatre.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

## For Lease The Garden Theatre

SAN JOSE, CAL.

Is for lease (one to three years). The house is in first-class shape; capacity, 1,800. Write or wire.

A. M. McCABE,  
San Jose, Cal.

F. J. CHAPMAN, manager of the Watsonville Opera House, was a DRAMATIC REVIEW caller last week.

COL. BILLY THOMPSON, who is representing the Burns-Johnson fight pictures in the West, is very much wrought up over the introduction of bogus pictures of the fight in Seattle and as he is known to be a fighter and stickler for his rights, he proposes to go after the pirates hot and heavy. He has retained J. M. & H. L. Rothchild as his attorneys, and proposes to hold everybody who allows the bogus pictures to be exhibited.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK .....\$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington; D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



## Ferris Hartman Finds the Appeal to Los Angeles

### Theatregoers in Love Tales of Hoffman Very Strong

LOS ANGELES, April 1.—BURBANK—Manager Oliver Morosco has found it necessary to continue the run of Arizona at the Burbank Theatre for another week. He announces that this will positively be the last week of Arizona. He has no option in the matter, the eastern litigation in which the piece is involved forbidding its continuance after next Saturday night. The cast remains unchanged.

MASON—The Mason opera house is dark this week, but will open next week for a six-day engagement of Lillian Russell, in the Broadhurst-Hobart play Wildfire.

MAJESTIC—Norman Hackett appears this week for the first time in play. The story of the play has to do with the rivalry of two West Point cadets, and their adventurous career in the tropics. Here, lost in the mazes of a poisonous jungle, they fight their final battle for love. Mr. Hackett rises fully to the requirements of his role. The part calls for some good manly talk that makes the character a genuinely strong and likeable romantic creation. The first act, which shows the campus at West Point in the evening, is a good piece of staging, contrived with a careful attention to detail. One other striking example of the scenic artist's importance in this production is in the third act. It represents a tangled forest near the head waters of the Amazon. The merest glimpse of it suggests deadly reptiles, etc. It is here that the rescue party come upon the unhappy man for whose life they have risked their own. The encounter is intensely dramatic and the final escape of the survivors by a second rescue party brings the scene to a spirited conclusion. Mr. Hackett's "Duncan Irving" is well conceived and executed. Miss Doris Mitchell is seen to advantage as the girl and the rest of the supporting company is strong.

GRAND—The Tales of Hoffman is being repeated with great success at the Grand this week. "Sold out" signs appear at every performance. Miss Neilson, Mr. Welch, Mr. Arling and the other favorites have the same roles they interpreted so well last week.

ORPHEUM—The headlines at the Orpheum are Harry Foy and Florence Clark in a very funny skit entitled, The Spring of Youth. It involves the experience of an elderly person shipped up from Tombstone, Arizona, to benefit by the rejuvenating waters. Bowers, Walters and Crocker are billed as "The Three Rubes," and have an eccentric acrobatic act. There is no talk in their act and talk is useless in making an attempt to describe it; it must be seen to be appreciated. Agnes Mahr does some exceptionally fine toe dancing. She is assisted by Flora Mahr. Jack Connelly and Margaret Webb contribute some clever musical burlesque. The holdovers include Nonnette, Frank Nelson and his company in Thirty Dollars, Jwan Tschernoff's dog and pony circus and Goldsmith and Hoppe.

LOS ANGELES—There is an unusually good bill at the Los Angeles Theatre this week, the best feature

of which is The Sexton's Dream, a scenic novelty of picturesque quality. It is a long time since the Los Angeles has offered so effective a stage picture as is shown in this act. Another act of excellent quality is provided in the singing of a mixed quartette, billed as The Country Choir. Frank Mayne and his company offer an amusing playlet of slang dialogue entitled, The Tipster. Other acts on the list include Ralph Johnston, a trick bicycle rider; Art Adair, an "eccentric musical comique, and Chefalo and Capretta, Italian magicians.

EMPIRE—The bill for the week at the Empire Theatre includes the following good acts: Manning and Ford, champion buck and wing dancers; De Shields, aerial cyclist; Joe Valle, in a musical act. By special request the Empire stock company presents Al Frank's original version of The Dope Fiend. New motion pictures and picture ballads complete a most satisfactory programme.

FISCHER'S—The Siamese Twins is the title of Producer Alphin's offering at Fischer's Theatre this week. Max Bloom and Ben T. Dillon do some clever comedy work as does Frank Vack as Dr. Munion. Pearl Jardinere has a good character part and also does some good singing. Dorothy Raymond appears to best advantage having two effective song hits, Dainty Little Ingenue and Get Out and Walk. Nellie Montgomery sings Shine On, Harvest Moon, and Tracy McDermott sings Did He Run. The attractive costumes of the chorus as nurses add to the production. It is one of the best things seen at the little First street house for some time.

UNIQUE—King Lorenzo, an abridgment of The Mascot is well staged and sung at the Unique this week. Director Blair has retained all of the popular songs. The title role is taken by John J. Martin, who makes a good Lorenzo. Miss Sutherland makes a charming Bettino, and Miss Parker a sprightly Beppo. The latter sings The Legend of the Mascot and Happy Days Gone By. The comedy is well handled by Will H. Armstrong as Rocco. He gives his own inimitable interpretation of how the song He Goes to Church on Sunday should be sung. Miss Atkins as Fiametta is well cast as is also Jack Curtis, who essays the dual roles of Dr. Bolus and Matheo. Morey Long as Frederic has an opportunity to use his agreeable tenor in several numbers.

WALKER—There is a very enterprising bill at the Walker Theatre this week. The headliner is Georgia Gardner and company in their one-act farce comedy entitled Too Many Darlings. Devaull and Lotta have a pretty sketch in which Lotta appears in several fancy costumes. Baby Lewis returns with some good imitations. Ransdale and Bance, the S-penny Kids, do some clever singing and dancing. Warren Ellsworth tells some funny stories and also sings a song entitled The Cross-Eyed Butcher. Hazel Salmon is a winsome soubrette who does some clever imitations of a French singer.

AUDITORIUM—Whim-Wham

is the name given the musical offering at the Auditorium this week. The plot, if plot it may be called, has to do with the many misadventures of a dramatist and author in London. This person, Jack Harrington, goes through all sorts of queer experiences in his effort to continue his literary work and still keep up appearances. We are this week introduced to Manager Ernest Crawford in the role of an actor under the stage name of Arthur Ford. He takes the part of the hero Harrington. Olga Stech is heard to advantage in several songs. The other roles are well handled by Maude Beatty, Hugh Metcalfe, Billy Onslow, Ben Sellar, Harry Goldsmith and Miss Swan Wood.

BELASCO—The fourth week of The Dollar Mark at the Belasco Theatre promises to be as successful as any of the previous weeks of the Broadhurst play. The appearance of the new leading woman, Florence Reed, is necessarily postponed for one week. Miss Reed will appear next week in Miss Hobbs.

#### NOTES ABOUT TOWN

Manager Wyatt of the Mason Opera House is spending \$6,000 in his redecorating of the lobby and installation of a fountain. The work will be completed in time for the opening of Miss Russell in Wildfire next week.

A song, My Dusky Salome, by Byron Beasley and Blanche Hall, will be a feature of Gay New York at the Burbank next week. There will be eight Salomes in the show, all advertised as "marvels of feminine pulchritude," whatever that is.

June Moore, the chorus girl bride, who fell on a stairway at the Majestic Theatre last week, injuring herself so severely that it was feared she might be a cripple for life, is improving and her complete recovery is looked for.

Dick Ferris and Florence Stone will return to the local stage at Hamburger's Majestic Theatre next week, when they will be seen in a star cast presentation of Edwin Milton Royle's successful comedy drama, Friends. It has been more than a year since the resourceful Dick last graced a local stage and several months since Miss Stone bade farewell to Los Angeles audiences at the Burbank. The play by the author of The Squaw Man, will provide them with strong roles and the supporting company will include in its membership several local favorites in addition to a number of players who are strangers to Los Angeles audiences. Frederick Gilbert has been engaged by Mr. Morosco to play the heavy in Friends. The play went into rehearsal yesterday under the direction of Sedley Brown.

Among the principals chosen, so far, for the summer musical comedy season of the Murray and Mack company at the Grand, are Bessie Tannehill, Max Bloom and Lillie Sutherland.

Bennet Southard will close at the Belasco Theatre in two weeks. He is contemplating a vaudeville tour with his wife.

A deal probably will be concluded today for the sale of Fischer's Theatre. Manager E. A. Fischer, who has conducted his burlesque house on First street for several years, stated last evening that a transfer

was pending, but that no transaction had been carried through as yet. The prospective purchasers are said to be Messrs. Smith and Warren, owners of the land which Fischer leased when his little playhouse was erected. Fischer may go in business here, or he may go to San Francisco. He has been considering for some time a piece of land at Main and Winston streets, but he stated last night that he was no longer holding this as a possibility. The People's Theatre, however, has been in his mind for some days, and if he does not go North he may take this expensively idle institution over for his own.

Having a week open at the Majestic, Manager Morosco has conceived a managerial coup. He has engaged Dick Ferris and Florence Stone to head a company in Friends. The company is now rehearsing under the direction of Sedley Brown and will have besides the two prominent actors already named, William Yerance, Margo Duffet, Harry Messtayer and Frederick Gilbert, late of San Diego.

Among the principals so far chosen for the Murray and Mack company, at the Grand Opera House are Bessie Tannehill, Max Bloom and Lillie Sutherland.

Mme. Modjeska was not removed from her home at Bay City today to a Los Angeles hospital as intended by her physicians. Although a special train was in readiness to transport her to the local hospital, the condition of the aged actress was so serious that it was deemed inadvisable to make the attempt. She has little or no chance of recovery.

Negotiations were completed yesterday for the use of the Auditorium to accommodate Ben Greet's players and the Russian symphony orchestra of New York, under the direction of Modest Altschuler, when these combined forces visit Los Angeles in the near future. The original plan was for the use of Shrine Auditorium, but Mr. Snow, Mr. Greet's manager, found this rather impractical on account of the inability to use electrical and scenic effects.

Florence D. Emery.

## New Broadway Theatre of Oakland

Manager Guy Smith, who has a wide popularity and acknowledged ability in theatrical management, will next Monday introduce to Oakland theatre goers a new theatre in the remodeled Novelty, which will be known as the Broadway. The theatre will house a first-class stock company, which will be directed by Al Hallett. The opening bill will be The Fatal Wedding. The company will be headed by Roy Clement and Priscilla Knowles, and in the support will be Sydney Diamond, Louis Thompson, Jack Bennett, Fred Munier, Claire Sinclair, Georgie Woodthorpe, and Anita Allen. Following The Fatal Wedding, The Heart of the Blue Ridge will be offered and then At Valley Forge will be seen.

MADAME ELSA DE GOGORZO, wife of the great baritone, has been granted a divorce from her husband. In her complaint the wife said her husband was infatuated with Emma Eames, the beautiful and great soprano, with whom he had appeared in concert.



## Dates Ahead

**A Knight for a Day**, Jas. J. Corbett Co. (H. H. Frazee, prop.)—April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Ft. Wayne, 1; Cleveland, 5-10; Toledo, 11-15; South.

**A Knight for a Day** (H. H. Frazee, prop.)—April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Ft. Wayne, 1; Cleveland, 5-10; Toledo, 11-15; South.

**Allen Curtis Musical Comedy Co.**—April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. St. Louis.

**Annie Russell in Stronger Sex**—St. Louis, Mo., April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909.

**Arthur Cunningham** (Kerry Gow and Shaun Rhue), (Charles V. Kavanagh, mgr.)—April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Ogden, 12; Logan, Idaho, 13; Pocatello, 14; Salt Lake City, 15; Big Timber, 22; Livingston, 23; Billings, 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**Belasco Stock**—Belasco Theatre, Los Angeles.

**Bishop's Players**—In stock, Ye Liberty Playhouse, Oakland.

**Black Patti Troubadours** (H. Voeckel, mgr.)—April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. American Theatre, 4-10.

**Brewster's Millions**. Menomonee, April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Appleton, 3; Fond du Lac, 5; Sheboygan, 6; Oshkosh, 7; Eau Claire, 8; Red Wing, 9; Winona, 10; Dubuque, 12; Clinton, 13; Iowa City, 14; Cedar Rapids, 15; Burlington, 16; Muskegon, 17; Davenport, 18; Moline, 19; Galesburg, 20; Hannibal, 21; Jacksonville, 22; Decatur, 23; Springfield, 24-25; Peoria, 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, 4; Columbus, 5; Vincennes, 3; Bedford City, 7; Richmond, 8; Shelbyville, 6; Connersville, 10; Chillicothe, 11; Hamilton, 9; Dayton, 10; Wheeling, 14; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Chas. B. Hanford** (F. Lawrence Walker, mgr.)—Grand Junction, April 12; Leadville, 13; Canyon City, 14; Pueblo, 15; Colorado Springs, 16; Victor, 17-18; Boulder, 19; Fort Collins, 20; Greeley, 21; Cheyenne, Wyo., 22; North Platte, Neb., 23; Kearney, 24.

**French Stock Company**—Seattle, Feb. 21 to April 10.

**Gertie Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Girls** (The Shuberts; Whitaker Ray, ahead.)—Tacoma, April 2-3; Seattle, 4, week.

**Gingerbread Man** (Chico, April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Albany, 9; Salem, 10; Portland, 11, week; Seattle, 18, two weeks.

**Graustark** (Central)—Washington, Pa., April 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. DuBois, 8; Tyrone, 9; Huntington, 10; Bedford, 12; Lock Haven, 13; Shamokin, 14; Pottsville, 15; Pottstown, 16; Harrisburg, 17; Graustark (Eastern)—Attleboro, April 5; Milford, 6; Pittsburg, 7; Worcester, 8; Salem, 12-14; Lowell, 15-17; Manchester, N. H., 19-21; Lynn, Mass., 22; Lawrence, 23-24; Portland, Me., 26-28; Lewiston, 29-30.

**Graustark** (Western)—Cincinnati, March 28-April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909.

**Isle of Spice** (H. H. Frazee, Prop.)—Kokuk, April 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1909. Quincy, 6; Hannibal, 7; Mexico, 8; Columbia, 9; Jefferson City, 10; East St. Louis, 11.

**Morocco Stock**—Burbank Theatre, Los Angeles.

**Jos. De Grasse** (Red Buff, March 30; Withers, 21; Vacaville, April 1, then lay off for Holy Week.

**Norman Hackett Co.** (L. M. Goodstadt, mgr.)—Los Angeles, March 28-April 3; Bakersfield, 4; Hanford, 5; Fresno, 6; Stockton, 7; San Jose, 8; San Francisco, 9.

**Norman Hackett, in Classmates**—Bakersfield, April 1; Hanford, 2; Fresno, 3; Stockton, 7; San Jose, 8; San Francisco (American), 11, week; Sacramento, 18; Marysville, 19; Medford, 20; Albany, 21; Eugene, 22; Salem, 23; Astoria, 24; Portland, 25-27; Tacoma, 28; Victoria, 29; Vancouver, 30-May 1.

**Richard & Pringle's Minstrels** (Holland & Filkins)—Hannibal, Mo., April 3; Quincy, 11, 4; Kokuk, Iowa, 5; Fort Madison, 6; Galesburg, 7; Chillicothe, 8; Toluca, 9; Stretton, 10; Joliet, 11, then Home, Sweet Home.

**Rose Melville** (Sis Hopkins)—(J. R. Stirring, mgr.)—Lafayette, Ind., April 3; Indianapolis, 5-10; Dayton, Ohio, 12-14; Columbus, 15-17; Toledo, 18-24; Cleveland, 28-May 1.

**The Burgomaster**—Phoenix, April 5; Tucson, 6; Tombstone, 7; Bisbee, 8; Douglass, 9; El Paso, 10-11; Albuquerque, 12; Las Vegas, 13; Dawson, 14; Raton, 15; Trinidad, 16; La Junta, 17; Pueblo, 18; Colorado Springs, 19; Salida, 20; Leadville, 21; Glenwood Springs, 22; Grand Junction, 23; Provo, 24-25; Salt Lake, May 1; Elko, Nev., 2; Winnemucca, 3; Virginia, 4; Carson, 5; Reno, 6; Auburn, 7; Sacramento, 8; Stockton, 9; Merced, 10; Fresno, 11; Hanford, 12; Coalinga, 13; Visalia, 14; Porterville, 15; Bakersfield, 16; Oxnard, 17; Ventura, 18; Santa Barbara, 19; San Luis Obispo, 20; Salinas, 21; Monterey, 22.

**The Flower of the Ranch** (H. H. Frazee, Prop.)—Owosso, April 1; Pontiac, 2; Ft. Huron, 3; Saginaw, 4; Ann Arbor, 5; Coldwater, 6; Janesville, 7; Toledo, 8-10; Youngstown, 12-14; Wheeling, 15-17; New Philadelphia, 19; Canton, 20; Akron, 21; Ashland, 22; Tiffin, 23; Frankfort, 24; Ft. Wayne, 25.

**The E. E. French Stock Company**—Third Avenue Theatre, Seattle, Wash., permanent.

**The Royal Chef** (H. H. Frazee, prop.)—York, April 1; Lancaster, 2; Reading, 3; Allentown, 5; Easton, 6; Pittsford, 7; Carbondale, 8; Wilkesbarre, 9; Scranton, 10; Sunbury, 12; Williamsport, 13; Latrobe, 14; Youngstown, 15-17.

**The Right of Way**—Portland, April 1-3; Tacoma, 4-5; Victoria, 6; Vancouver, 7-8; Bellingham, 9; Everett, 10; Seattle, 11-15; Ellensburg, 16; Walla Walla, 17; Spokane, 18-20; Wallace, 21; Missoula, 22; Anaconda, 23; Helena, 24; Great Falls, 25; Butte, 26-27; Bozeman, 28; Livingston, 29; Billings, 30; Miles City, May 1; Winnipeg, 3-6; Grand Forks, 7; Fargo, 8; Minneapolis, 9-12; St.

Paul, 13-15; Superior, 16; Duluth, 17-19; Lawrence, 20; Madison, 21; South Bend, 22; and Rose.

**Trip to Africa**—Long Beach, April 5, and then north.

## Correspondence

**London, March 25**—Where innumerable sermons had failed, and addresses from the crown, and fiery editorials and magazine articles, and military recommendations, and patriotic appeals have left people cold, a single play in a fortnight has succeeded in what in arousing the sturdy Briton to the necessity of recruiting his army, of strengthening his coast defenses, of teaching his young men the use of the revolver and the manual of arms, of teaching his daughters to care for the sick and wounded. The play—An Englishman's Home—written by Major Guy du Maurier, an army officer and son of the author of Trilby, portrays the effect on the unprepared nation which a foreign invasion would have. The result—the most remarkable of any dramatic production in decades. Other companies are being rehearsed rapidly to produce the play in every part of the kingdom. The government and parliament are aiding the productions. But that isn't all. A great wave of patriotic enthusiasm has swept the island. Men are hurrying to the recruiting stations to join the volunteer and regular regiments. Women are enlisting in the hospital and nursing corps. England has become a vast recruiting station. The play is centered about a typical British family on the Dover coast. The people in it—Mr. Brown's family—play cricket, cribbage, football and laugh at the volunteers. Suddenly a Russian force lands on the coast, near the house of Mr. Brown, while a house party was in session. Volunteer soldiers hastily assemble and begin to barricade the house. Brown orders them out of the house. The volunteers, untrained, are still courageous. The guests at the party laugh at them, and make jests. Then the firing begins, and the leader of the jesters and two of the volunteers fall dead or dying. An adjutant of the English regular army arrives at the house and orders the volunteers to fall back. Brown calls them cowards and refuses to accompany them. His house is taken. He resists to the last with an old blunderbuss, which he has contrived to load. He is taken captive and shot instantly on his own lawn for fighting without a uniform. The women come in for their criticism in the play. A physician in the party calls to two of the women guests to assist in caring for the wounded. They are utterly helpless, do not know even how to bind up a wound. They are courageous, but useless. This is the play. It doesn't preach a moral. But it points one which the Englishman was quick to see—and quicker to feel.

**New Orleans, March 27**—Tulane Theatre. Hook of Holland numbered itself as one of the season's fine musical treats. Frank Daniels and Christine MacDonald are the central figures around which the musical jingles are woven. Daniels is as intensely funny as of yore. The part of Mr. Hook fits him snugly, and particularly happy is his rendition of the song "I Used to Be Afraid to Go Home in the Dark." Miss MacDonald is clear and magnetic and the possessor of a voice inexpressibly sweet. Daniels always boasts of a good supporting company, particularly in the chorus effects, and Hook of Holland is most fertile in that respect. Misses Gladys Claire, and Blossie Hope, Arthur Harold, Leslie Stiles, William Kent and Will Danforth are conspicuously prominent. Next week Nat C. Goodwin and Edna Goodrich, Crescent Theatre—Little Johnny Jones, one of Geo. Cohran's best, has pleased large audiences during the week. The company is strong and the scenery and costumes rich and handsome. Charley Brown essays the leading role most satisfactorily. William Keough, Danny Simon, Ada Gifford and Gus B. Mordant are particularly worthy of extended notice. The chorus work was of a high order. Next week—Low Dockstader. W. L. McCONNELL.

**Salt Lake City, Utah, March 29**—Salt Lake Theatre—Wednesday, March 31, the local Press Club will present their annual farce in the form of a paroxysm of political purity, entitled The Bungle. The evening with the Press Club is always awaited with great impatience by the public, for they never fail to please. The Bungle gives every promise of being a splendid success. Concluding the week Charles B. Hanford will present three of Shakespeare's most popular plays, Othello. The Winter's Tale and Much Ado About Nothing. Lovers of classics will have an opportunity to see Shakespeare rendered in an admirable manner. Colonial Theatre—The Willard Mack stock company presents Trilby very pleasingly. The long engagement of Mr. Mack and players in Salt Lake has been one great treat from the first night. It may also be said that the company has prospered beyond their expectations. At the Orpheum is a bill of great variety headed by Helen Grant in The Never Never Land. The remaining numbers are all good. Grand Theatre—Melodrama is once more at the Grand. At Grapple Creek will be played throughout the week. GLEN SMYTH.

**Astoria, Ore., March 28**—Tommy Getz, author of A Night in Bohemia, has been here the past week, putting the finishing touches on that girly musical tamale for Astoria Lodge, No. 180, B. P. O. Elks, and with a cast of about seventy-five of our local people it will be presented at the Astoria Theatre, Tuesday and Wednesday, March 30-31. The play is in two acts, and, in addition to about twenty-five whistly songs, dances and specialties, it has enough sentiment to touch the heartstrings. Getz has been playing A Night in Bohemia for the Elk lodges more years than he can remember, and will soon be in San Francisco. In speaking of Frisco he grew reminiscent, and said: "Dear old Frisco. It seems only yesterday that I was working for Uncle Billy Emerson at the Bijou on Market

Street, where with McIntyre and Heath, Joe Green, Raymond Moore, Harry Armstrong, Harry Romaine, Billy Norton and Francis Leon, old Nic Roberts was managing a minstrel show. I remember Emerson used to fill his pockets with silver, and leaving the theatre by the alley entrance would scatter the change to a line of poor unfortunates lined up for his coming. I was writing local songs then for the Golden Gate song book. When the Teachers Convention was here, Frisco, Oh, Frisco, and When the Caps Punched the Valentine Clock Game were all successful and got laughs. I wrote Since My Daughter Plays on the Typewriter for Billy Emerson, and one night, at a stag social given by old Golden Gate Lodge of Elks, I sang it with a rousing chorus. Harry Kennedy, the old ventriloquist and author of I Owe Ten Dollars to O'Grady, was chairman, and he fined me one dollar for singing a rotten song and fined every one present ten cents each for singing it. Gustav Walters was just opening his theatre then, which was the head and foundation of the great Orpheum Circuit. It was here that one day an artist, applying for booking, told Mr. Walters that he was a comedian, and Walters, with his countenance as hard as iron, said: 'You are a comedian, are you. Well, make me laugh.' That's been over twenty years ago," said Getz, "and that yarn's been going the rounds ever since." Getz has just played A Night in Bohemia for the Seattle, Norman Hackett, 6. Novelty Theatre (A. J. Hotchkiss, prop. and mgr.)—James Post Musical Comedy Company, indefinite, 29. April 4, May the Best Man Win, to big business. Mr. Post, the best comedian here in years, kept the audience holding its sides whenever he was on. Joe Hayden very clever. Balance of the company satisfactory. The Two Old Cronies, 5-10. Amateur night announced for 6. Empire Theatre (Ed Hoen, prop. and mgr.)—Reimond stock company, indefinite. Pleasing large audiences. Alta Phipps joined 29. Star, Bijou, National, Grand and Fair, moving picture shows. The Eagles' Lodge will put on a minstrel show, 14-15. Local militia company will put on The Desert. The cast of characters indicates that the piece is really Arizona under an assumed name. Norris & Rowe's Circus, 1, under auspices of Woodmen's Lodge. L. W. WILSON.

**Laramie, Wyo., March 29**—Nothing doing at Opera House the past week. Florence Roberts billed for Thursday, April 1, in The House of Bondage. A. D. K.

**El Paso, Tex., March 27**—El Paso Theatre (Crawford & Rich, mgrs.)—March 22, Richard Carle, in Mary's Lamb, was greeted by a S. R. O. audience, and gave excellent satisfaction. During the first act an officer attempted to arrest a tough in the balcony; the tough drew a gun, which Manager Frank Rich grabbed; a scuffle ensued in which the tough was thrown down the stairs. Women screamed and started for the exits; the audience down stairs hearing all the noise above, thought the house was on fire and that the people in the balcony were getting out. So they started to make a rush for the doors. Richard Carle shouted, "Sit down, there is no fire." Mr. Carle certainly saved the day, or rather the night, for in one moment more everybody would have made a rush to get out. As it was a few were bruised and tramped on, but no one was seriously injured. The house was simply packed, and, although the El Paso Theatre is well supplied with exits, if the audience had all made a break for the doors, many lives would have been lost. It took for a moment as the audience did not know what to do, but Mr. Carle's commanding voice seemed to bring them to their senses. The cry was then taken up by several men in the audience, and in a moment everything was as serene as if nothing had happened. The Crawford (Crawford & Rich, mgrs.)—March 25, the National Stock Company open an indefinite engagement at this house. The company is under the direction of Roger Flint and H. L. Lawrence, featuring George R. Matison and Lorraine Keen. This is the same company that played The Lieutenant and the Cowboy on the Coast, Majestic (Frank Rich, mgr.)—Majestic Musical Company to S. R. O. business all week. Mention is due Willa Behn and her Indian Maidens, Grace Wolf and the Poverty Chaps, George Burton, Robert Ross and Bert L. Russell. Unique Theatre will open soon, date of opening as yet not given. This house will play musical comedy. Some of the principal members are Messrs. Max Asher, Charles Franklin, A. Paul Mathot, Misses Gracia Corbett, Ida Wharton, Jane Wickett and eight others. GEO. A. MANSFIELD.

**San Bernardino, March 30**—At the Opera House (Mrs. M. L. Kiplinger, mgr.), 29, Lillian Russell with her excellent supporting company presented the racing comedy, Wildfire, to one of the largest and most enthusiastic audiences of the season. The night of years seemed but to enhance the charms of this beautiful artist, and the vigor and fire of youth still characterize her interpretation of the dashing widow. The whole cast is in excellent hands. Coming attractions: A Trip to Africa, 31; The Talk-a-scope, April 1-3; The Burgomaster, 2; Mme. Nazimova, 21; Daniel Sully, 23. J. E. RICH.

**San Diego, March 30**—Garrick (Morocco & Wyatt, lessees; J. M. Dodge, mgr.)—26-27, Norman Hackett in Classmates played to good business and pleased. At the conclusion of the third act the Elks of this city presented Mr. Hackett with a beautiful floral piece as a token of their esteem for him. On the 28-29 that old favorite, The Burgomaster, paid us a visit and did deservedly big business. Harry Hermen as the Burgomaster was very funny and more than pleased. Marie Grandpre made a charming Ruth. As Willie Van Astor-bilt, Euphemie Lockhart enacted the part in a very clever manner. The balance of the company were well cast. The scenery, costumes, etc., looked new and pretty. 30, Gabrielowitz, in recital, April 2-3, Lillian Russell, in Wildfire, 16. Ben Greet's players, Pickwick (Scott A. Palmer, mgr.)—Week March 29, in Sweethearts and Wives, the Pickwick has an unusually attractive bill this week, and good business continues to rule. There are a number of song hits. Among them are Dixie, I Love You, sung by Ethel Davis; The Yamma Man, by Libby Blondell and chorus; Dreaming, by Ethel Davis and chorus; Mushytingi, by Barney Williams; Be Sweet to Me, Kid, by Miss Delacour. The chorus is well dressed and the scenery is up to the Pickwick standard, which means A1. Queen (Swarts & Urban, mgrs.)—The bill as presented this week consists of the following acts: Dolph and Susie Levino, cartoonists and comedy sketch artists; Joe Edmunds, the How-de-Do Man; Leffingwell, Bruce and company in Sketch, The Ashes of Adam; Nehoff and Phelps, in singing, dancing and talking specialty; latest moving pictures conclude a good show. Good busi-

ness. Grand (Walter Fulkerson, mgr.)—The Great Oak, world-renowned juggler; Bernard Dyllin, character singer; Clara Lagueau and her dancing boys; Eugene De-Bell, baritone; illustrated songs and moving pictures conclude a good show. Gaiety (R. O. Marsh, mgr.)—Vaudeville: Roberta, in the milk can mystery; The Rosells and Baby Wanda; Mlle. Syma; Mabel Humbert, singing comedienne; Jessie Stewart, soprano, moving pictures and illustrated songs. Fair show and business. Empire (W. W. Bosley, mgr.)—Vaudeville: The Mendells, comedy sketch artists; Albert Tint; Lydick Sisters; moving pictures and illustrated songs. Very good business. Union and Bijou offer moving pictures and illustrated songs to fair business.

**Redlands, The Wyatt** (H. C. Wyatt, mgr.; E. J. Underwood, business mgr.)—30, A Trip to Africa occupied the attention of a small audience, which was much pleased with the attraction; 31, Lillian Russell, in Wildfire, was greeted by a large and fashionable gathering, which assembled to see this famous woman in this comedy. This was Miss Russell's first appearance in Redlands, but, of course, many of our people had seen her at other times during her career as a stage favorite. 3, The Burgomaster will play an engagement here.

**Fresno, March 31**—Barton Opera House (R. J. Barton, prop.)—The Elfeffor Company, March 28-April 1, repertoire, satisfactory performance to fair business. Norman Hackett, 6. Novelty Theatre (A. J. Hotchkiss, prop. and mgr.)—James Post Musical Comedy Company, indefinite, 29. April 4, May the Best Man Win, to big business. Mr. Post, the best comedian here in years, kept the audience holding its sides whenever he was on. Joe Hayden very clever. Balance of the company satisfactory. The Two Old Cronies, 5-10. Amateur night announced for 6. Empire Theatre (Ed Hoen, prop. and mgr.)—Reimond stock company, indefinite. Pleasing large audiences. Alta Phipps joined 29. Star, Bijou, National, Grand and Fair, moving picture shows. The Eagles' Lodge will put on a minstrel show, 14-15. Local militia company will put on The Desert. The cast of characters indicates that the piece is really Arizona under an assumed name. Norris & Rowe's Circus, 1, under auspices of Woodmen's Lodge. L. W. WILSON.

**Chico, March 31**—The Majestic Theatre, which has been operated for the past season by the Great Western Theatrical Circuit, who have furnished Chico with the finest attractions the town has ever enjoyed, will on April 1 pass into the hands of John Cort, who has leased it for a term of years. Mr. Cort was in Chico recently. A number of improvements will be made to the theatre at once. The local manager will be N. O. Turner. The first attraction to appear under the new management will be The Gingerbread Man, on Sunday, April 4. This show was seen here about a year ago and its many tuneless airs have not been forgotten yet, so it's safe to predict a filled house on Sunday night. The Teal Musical Company has filled a three nights' engagement here this week, finishing the 31st. They played at popular prices and drew good houses. At the Gem the vaudeville numbers are now being changed twice each week and the popularity of the house is still being demonstrated by the big nightly attendance. C. H. CHACE.

**San Jose, April 2**—This week's program at the Elks consists of the Barker Brothers, Ladd and Brown, Kid Gabriel and company; Somers and Storke; and Madame Bonetti. Business only fair. Local Union, T. M. A's, held their annual banquet Thursday night on the Victory Theatre stage. At Truck George Thompson and Felix Cassetti were in charge. Palmyra, April 1, Hill Opera House (J. R. Roche, lessee)—Sunday night, March 29, The Gingerbread Man, better than ever. This was the best musical extravaganza ever seen here; and the house was filled. The Barker brothers continue to play to fair business. On Friday night the Black Patti Troubadours.

**Archie Levy Writes:** I take this method of expressing my utter contempt for a certain party who is laboring under the delusion that he is a great wit and practical joker. I do not make these remarks with bad feelings or malicious intent as I have only pity and compassion for the poor, deluded mortal who, in the bliss of his ignorance knows no better than to criticize his superiors as regards both intellect and manhood. He is at present appearing in an act booked over the Circuit I represent under the appellation of The Men of the Hour, and has taken occasion on a scurrilous manner, to criticize my wearing apparel, which I am pleased to say, so far exceeds his own that his action simply shows that the green-eyed monster has complete control of his jealous nature. My advice to him is that he is more appropriately adapted to the vocation his name implies, that of wrestling with pots and pans instead of with the English language which he is so fond of butchering at every opportunity, and by so doing he will give his partner a chance to get some one who will not be a drag upon the act. If his partner will follow my advice (which is, throw him out), I will venture to say that I can go on in his place and make his partner feel ashamed of ever having been seen with such a poor apology of masculinity. This poor, misguided mortal is addicted to the habit of pestering his acquaintances by sending them postal cards with poetic compositions written on them. I do not claim to be of a poetic temperament myself, but if I can't write better stuff than that he dishes up I will go to driving a sand wagon, for I am a d—n smart fellow if I do say so myself. I received my education at college, while he, I presume, must have received his—now that I think of it, he hasn't any, so consequently could not have received anywhere. He only thinks he has an education, and, as ignorance is bliss, it is an act of charity to allow him to go on his way laboring under the hallucination that he is a great wag and that he is on the road to that astronomical firmament called "Stardom." P. S.—I warn this party not to address me at any time for I shall snub him publicly if he does. So beware, my noble joker.





## Myrtle Vane

Myrtle Vane is the new and important feature to the Vancouver theatre going public, where she opened last Monday under the management of Walter Sanford. Miss Vane goes to Vancouver with a notable record as a stock leading woman. Having had a thorough training in comic opera as well as drama, it will be seen that she possesses versatility of an unusual type. She is young, pretty, of a vivacious temperament and great emotional powers. Her training has been with the best of organizations. She

was a great favorite of Belasco's Central Theatre stock company in San Francisco before the fire, and her later engagements in stock were with the Baldwin-Melville stock company of New Orleans, the Alisky stock of Sacramento, and the Pickwick stock of San Diego. She has won success in all lines of drama and wins especial triumphs in comedy, her mercurial temperament admirably equipping her for this line of work. Her opening with the Sanford players was made in the part of Cigarette, in Under Two Flags, a part that Miss Vane plays with brilliant results.

## Vaudeville Notes

The Washington Square Theatre will be closed for a few weeks on account of alterations. Due notice will be given of the re-opening, when an exclusively new and Italian and American company will appear every afternoon and evening.

Rita Villiers, who was a favorite member of the Spooner Stock Company, is making her first appearance here in the Bijou Theatre after an absence of two years. With Darrel Vinton, a well known Shakespearean actor, she is appearing in a comedy sketch called The Liar. Miss Villiers has been in the West since she severed her connection with the Spooners, playing part of the time in classical dramas and in vaudeville. This season she was with Robert Mantell, closing her engagement with him very recently. Vinton will be remembered by Brooklyn theatre-goers for his connection with the Gotham Theatre stock company some years, and for his portrayal of

Hamlet at the Amphion, which was praised highly by the critics. He has starred in Shakespearean plays and for several years was leading man for Frederick Warde.—New York Herald.

## Correspondence

Tacoma, Wash., March 27.—Arthur Cunningham and company played a return engagement at the Tacoma Theatre, 21, Shaun Rhue being the bill selected this time. The little melodrama was enlivened by some pleasing vocal selections, well sung by Mr. Cunningham. The course of artists' recitals under the direction of Mrs. Bernice Newell came to an end 23, when Lhevinne, the Russian pianist, appeared here. A large and fashionable audience was present and thoroughly enjoyed the excellent program. Robley D. Evans, U. S. N., lectured at this theatre under Masonic auspices. The Admiral gave an informal and intensely interesting address that was much appreciated by the large audience. The Red Mill is closing its brief engagement tonight, having played to good business. The pretty, tuneful opera with its comical situations seemed to please everybody. Neil McNeil and Walter Willis made a hit here and Milton Dawson and W. H. Brown also added materially to the fun-making. Anna McNabb, Sadie Kirby and Marguerite Fry were all favorites. The chorus was well trained and beautifully gowned and the piece splendidly staged. March 28-29, Florence Gear, in Marrying Mary; April 2-3, The Fitch Comedy Girls; 4-5, The Right of Way. Marguerite Fry of the Red

SUMMER TOUR 1909

OPENING APRIL 12th

An All  
Star Cast

**RICHARD J. JOSE**

And His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETT

New and  
Novel  
Features

Complete  
Scenic  
Investure

**...Jane...**

Staged under direction of FRED J. BUTLER.  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor

FRED S. CUTLER  
Manager

A Harp  
Soloist

**NOTE.**—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—**RICHARD J. JOSE.**

Mill company was the guest of Tacoma friends while in the city. Entertainments in her honor took the form of dinners, supper parties, a luncheon and a tea. Miss Fry, before taking up stage work and while a resident of Seattle, was a pupil of Henry T. Hanlin of this city, and was often heard here in song recitals. Tacoma Lodge of Elks entertained on Thursday for the young people who so cleverly assisted in the Elks' theatrical performance last month, when they presented A Night in Bohemia. The affair was a combined minstrel and vaudeville show, in which all the Bohemia hits were comically burlesqued. This was followed by a supper and dance. Prettily staged and well played by the McRae players, Cousin Kate made many friends among the Star's patrons, who readily agreed that everything was all right when she came. Mr. Holuber and Miss Oswald played with spirit and unaffectedness and Miss Oswald wore some fetching gowns in the latest modes. Miss Cordray as the self-centered young girl was good in her part, as was Miss Van Tassel in the part of the lovable and fussy mother. The minor parts were cared for by Miss Robeson, Mr. Vane and Robert Lawrence. Next week, Frenzied Finance, Baby Hip, the young elephant at the Grand,

besides his vaudeville stunt passed programs, sold newspapers on Pacific Avenue and went automobiling, and was an object of much general interest. The Wartenberg Brothers were particularly clever in foot juggling. Marie Wanda entertained with lute and saphone and the Atlantic City Four sang well. Tom J. Dugan had a pleasing monologue. A musical offering by the Muellers and illustrated song by Leo Keane completed the bill. The big drawing card at the Pantages was likewise an animal act. Mme. Millie with her ponies and a lion and bear attracted much attention. The Lucier Trio, in a good singing act, displayed an attractive wardrobe. Seymour and Dupre proved themselves clever character comedians and Honaely and Russell offered a lively and amusing sketch, He and She, which proved to be mostly "she." Johnstone is as clever a ventriloquist as has appeared here.

A. H.

Jack Dodge Writes: San Diego, March 29.—The Dramatic Review circulation is booming here. The newsboys have doubled their orders here recently. Business is fine with us. Burgomaster last night and tonight, big business, and Lillian Russell is with us Friday and Saturday.

S. TERRY MCKEAN PRESENTS

# The Players

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays  
Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

**NOTICE.**—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter Established 1880.

## Priscilla Knowles

The very handsome and striking picture on our front page this week will call attention to a new and important figure in our Western theatrical horizon. Miss Knowles, who will play the leads at the new Broadway Theatre in Oakland, is a talented and most attractive leading woman who will be very much in evidence during the coming season. Miss Knowles has had a long experience in stock and on the road with the best companies and she will be a valuable member of the clever stock that Manager Guy Smith has signed for his new theatre.

## The Eames-Gorgorza Affair is Old

Only a year or so ago it was predicted—the Gorgorza-Eames affair, which is now being dished up with so much aromatic condiment as "news" in the daily press. The icy armor in which the beautiful songstress always encased herself did excellent service in warding off gossip about her and her infatuated admirer, at least in this country. In Paris last summer, however, people were not so overawed by Mme. Eames that they were speechless about the intimacy between her and Gorgorza—oh, no, Gorgorza—when they lodged at the same hotel, took all their meals together, and drove like two cooing doves every afternoon in the Allee des Acacias. In August they removed themselves to Venice, where the faithful Abigail who attends to Mme. Eames' tantrums in her boudoir was sent on a vacation, and Fannie the companion was packed off on a tour to a bibulous Cythera. Fannie, who is the daughter of a ballet dancer, is the one person of whom the willful diva stands in fear, for being addicted to strong waters, her tongue is likely to run astray with her and you never can tell what is going to happen or what she is going to say. Everybody wonders that the ultra-elegant Eames can be so infatuated with a person of Gorgorza's caliber, as he is a most ordinary person without even the veneer with which opera singers generally manage to coat themselves, and besides is positively illiterate. Of course we are always prepared for the vagaries of opera stars, but that the glacial Eames should thaw is enough to forever destroy our faith in appearances.

Dick Jose started his company rehearsing last Wednesday. Lillian Hayward will play the part of Jane. The Merry Widow has been engaged to make her first bow to a San Francisco audience at the Van Ness Theatre on the fourth of July.

## New Rates For Theatrical Companies

The Southern Pacific, Santa Fe and Salt Lake railroads announce the discontinuance of class rates affecting theatrical companies, and at the same time offer special rates to parties of fifteen or more, which are open to everybody. The changes apply to travel within California, and go into effect May 1. The railroads will now make a rate of one and one-third fare for the round trip to parties of fifteen or more between points in California. This offer is general. The time limit given is five days, instead of two days as heretofore. If the party exceeds ninety-nine in number, a rate of one fare for the round trip will be made with a time limit of five days where the one way fare is \$10. If the one way fare exceeds \$10 the time limit will be extended to fifteen days. Heretofore theatrical companies have been given a one way rate of two-thirds single fare. This will be discontinued May 1. Theatrical companies will be held to the requirements of the party rate thus required to purchase round trip tickets. Members of theatrical companies have been allowed a baggage allowance of 200 pounds. Henceforth they will be limited to 150 pounds, as with the usual traveler. Students of the University of California, Stanford, the State Normal Schools and other like institutions will no longer be given the vacation rate of one and one-third fare for the round trip. They will be required to pay full fare, unless they take advantage of the party rate. Baseball, basketball, track and other athletic teams also will no longer be given the half rate afforded them. They will have to take advantage of the party rate, which means that instead of traveling at the rate of one fare for the round trip they will pay one and one-third fare.

## Isabelle Fletcher Concludes Her Engagement in Oakland

The Importance of Being Earnest, this week's offering at the Liberty, is notable for being the final production of Isabelle Fletcher's engagement. This popular artist, who for the past three years has been Bishop's leading lady, has determined to take a well earned rest and will take a trip East to visit her parents. As yet her future plans are rather vague. For her farewell role, Miss Fletcher was given the character of Gwendolen Fairfax and gave a performance that will long be remembered by the Liberty patrons. She was ably supported by Landers Stevens, who essayed the role of John Worthing. The cast, though small, comprised Bishop's best people. Geo. Friend, Henry Shumer, Elmer Booth, E. L. Bennison and Lillian Elliott. The two new acquisitions to the company, Helen Lackaye and Katherine Mulkins, are both making good and have already become prime favorites. Next week the company will present the much heralded Southern play, The Crisis. At the Macdonough Kolb and Dill have changed their bill and this week are seen in their funniest of all plays, The Politician. This travesty on American politics certainly makes a hit. This ought to be termed feminine week at the Orpheum, there being about twenty girls on display, in-

cluding the Eight Palace Girls, and The Teddy Bear and the Six Little Girls. The week's program is just medium, the best thing on the bill is the Kitabauzai Troupe. The other specialties are: The Blessings; Mr. Herbert Mitchell; Miss Emma Rainey; Mr. James McDonald and Miss Valerie Huntington; Mr. Ray L. Royce. Quite a novel feature at the Bell is the log splitting contest as depicted by a crew of Australian wood choppers. The other numbers are: John Le Clair; Adolph Zink; The Star of Bethlehem; Carroll and Cooke; Mareena, Navarro and Mareena; motion pictures. Next Monday the Broadway, formerly the Novelty, opens with a first-class stock, under the management of Guy Smith, the oldest, and at the same time, the youngest manager in Oakland.

Among the members of Madame Nazimova's company are several players who are well known in San Francisco. The leading players in the organization are Brandon Tynan, Dodson Mitchell, Cyril Young, Francis Powell, Percy Lyndall, Robert Coleman, Florence Fisher, Mrs. Jacques Martin, Evelyn Weilding and Alice Seymour.

Williams & Woods, who have been running a picture show in The Auditorium Theatre of Grass Valley, have leased the theatre for one year, paying \$1655 for that term.

WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## THE BROADWAY

FORMERLY NOVELTY

GUY C. SMITH, Manager

Opens Monday, April 5, with a Massive  
Production of

## The Fatal Wedding

A PLAY OF GREAT HEART INTEREST

Evenings: 15c, 25c, 35c, 50c.  
Wednesday and Saturday Matinees:  
10c and 25c

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers

Absolutely "Class A" Building

Monday Night, April 5, and All Week, the  
Monarch of Mirth-Makers

## Are You a Mason ?

It Defies You to Look Serious

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore  
Absolutely "Class A" Theatre  
Week Beginning This Sunday Afternoon  
Matinee Every Day

## UNRIVALED VAUDEVILLE

Mlle. ZELIE DE LUSSAN, Prima Donna  
of the Metropolitan Grand Opera House,  
New York; S. MILLER KENT AND COM-  
PANY, in Marriage in a Motor Car; JOLY  
VIOLETTA, the Famous French Danseuse,  
Assisted by M. Armand, Brazilian Dancer;  
ELSIE PAYE, MILLER AND WESTON;  
TOM NAWN AND COMPANY, in The Politician;  
FOUR CASTING DUNBARS; CHAS.  
MATTHEWS; NEW ORPHEUM MOTION  
PICTURES. Last week EIGHT MELANIS.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone West 6000

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Next Monday Night  
Marie Cahill's Big New York Musical  
Comedy Hit

## Nancy Brown

FRANK MOULAN—MAY BOLEY and  
the Princess Favorites in the Cast.  
CHORUS OF FORTY

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.  
NEXT—THE UMPIRE

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT  
Commencing Sunday Matinee, April 4

## Black Patti Troubadours

Including the Original BLACK PATTI  
(Sisteretta Jones)  
Supported by Tim Owsley, Billy Young  
and Will Cooke and a Superb Singing Com-  
pany in the Two-Act Musical Comedy

## The Blackville Strollers

Prices: Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

Next—Norman Hackett in CLASSMATES

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET  
1865

## THE FRANCIS- VALENTINE CO. (Reche & Mosher)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

In this age of musical comedy it is refreshing to run across a show that is so impregnated with the charm of novelty as is Mary's Lamb, the vehicle that introduces Richard Carle to the theatre goers of San Francisco in the guise of a star, playwright, composer, producer, and whole thing. Several unusual things characterize Mary's Lamb. First of all, it is without qualification, the best singing and dancing show we have had here this season. Again, it is rich in the possession of shapely and attractive girls and, thirdly, it is bewilderingly full of the most original and surprising "business" of any show of the last few years. And then there is Richard Carle. Mr. Carle is an elongated comedian of quiet methods, who does the most unexpected things without warning. His first entrance was made to long and enthusiastic applause and it is to be recorded that very seldom has an actor appeared in this city to be met with the warmth and length of Mr. Carle's greeting. Cecilia Rhoda, who is an old favorite, came in, too, for a very warm reception. Clean cut and clever work was furnished by George Bogues, Sylvain Langlois, Jules Rolph, Cecilia Rhoda, Violet Seaton and Rita Stanwood. The chorus work and the singing numbers were tremendously effective and the show throughout was effective and productive of one long chuckle of pleasure.

## Valencia Theatre

Pretty Peggy is unique in the way of a play, and when played with spirit and with a good cast is always an entertaining proposition. The Valencia stock is extremely well suited to the enactment of the various characters of the piece, and the novelty of the disturbance in the body of the house and in the boxes, is immensely enjoyed by the audience who are given a close view of the actor folk, garbed in their make-up and finery of the stage. Blanche Stoddard, who makes her farewell bow in the character of witty and saucy and lovable Peggy, has a bewitching brogue and a charm of manner that does full justice to the playwright's fascinating heroine. Beatrice Nichols, who has invariably shown herself to be an exceedingly clever and artistic little woman, is very satisfying as Polly. Lillian Andrews has one of those character old women in which she revels and she makes Mrs. Woffington a very humorous and entertaining old girl. Grace Travers is a stunning Eva Sorrel, who would keep the volatile Garrick affections. Thomas MacLarnie, who since Mace Greenleaf's retirement has been assigned to the leads, falls very easily and satisfyingly into the character of David Garrick. The impulsive love making, the quick Irish wit and the persuasive Garrick charm is splendidly portrayed, and in addition, Mr. MacLarnie lends a manly and handsome physical adornment to the portrayal. Gerald Harcourt, as Sir Charles Harburg, Charles Dow Clarke as the Earl of Cholomondeley, Robert Homans as Cavendish, and Gilmore Walker as Bennett, fill out the cast of principals most acceptably.

## Alcazar Theatre

Esmond wrote a world of pathos into his comedy, When We Were

Twenty-one, and Bertram Lytell makes his audiences at the Alcazar appreciate that same pathos fully as much as the comedy. Comparisons are odious, and I'm not going to make comparisons between Mr. Lytell's interpretation of Richard Carewe and the stage picture Nat Goodwin gave us in the same part, for the two men treat the character from different standpoints. Goodwin was more the comedian than Lytell, but Lytell grips the hearts of his auditors in a way Goodwin never did. He is the life of the current revival and has re-created a worthy lead in his week's rehearsing. His make-up too is worth observance and mention. Evelyn Vaughn, although somewhat handicapped by her stature and physique for the part of Phyllis, yet imparts a girlish chic and witchery to her interpretation which renders it comparatively pleasing, immensely more so from a histrionic standpoint than that achieved by many of her predecessors in the role. Ernest Glendenning surpasses his usual good work in the exceedingly "fat" part of "The Imp," and earns well deserved encomiums by his sincere, well studied and faithful presentation of the character. The cast is a long one, and all of the parts are handled in so acceptable a manner that the presentation may be justly stamped a notable one. A. Burt Wesner, Will R. Walling, John B. Maher and Louise Brownell are worthy of especial commendation. Miss Brownell's "Firefly" being a right clever bit. An entirely adequate mounting is provided and Edward Lada's orchestral music is as usual enjoyable.

## 16th Street Theatre

Vaudeville and moving pictures hold forth at this house this week and next. In the meantime the Malan-McGrath Stock company is re-organizing and will go on the road for one week before re-opening in The Octoroon. The house will be entirely repainted and made more comfortable in every way. Special scenery is now in preparation for the re-opening of the company, and several well known Frisco favorites will be among the members upon the occasion. The cast is a large one and no expense will be spared to make the production a success. It will be taken on the road for a week before opening here and a finished performance will be in evidence on re-opening night.

## Princess Theatre

When Frederick Ranken coopered up the book of Nancy Brown to order for Marie Cahill, after her great hit in the song of the same title, nobody imagined for a minute that the play would "go" without the supporting lustre of the star and her most excellent company, but they were wrong. Clever May Boley and the company at The Princess are giving almost, if not quite, as good an entertainment this week as did the original company. Miss Boley is at her best in the snappy, saucy, up-to-the-minute-wise-girl character of Nancy Brown, and not only gets by in a couple of conversational numbers, but really sings one song in the second act most acceptably. Moreover she

graces three stunning costumes in her usual more than acceptable way. Aside from the title role and its handling by Miss Boley, Frank Moulan, Budd Ross and Fred Mace in the three comedy roles are "it." Moulan, while his funnyisms are some of them trite, and his methods lack marked versatility, yet is a laughable Bey and cavorts merrily through the not overly humorous part. He is ably assisted by Budd Ross as the chamberlain, and Fred Mace as an American commercial traveler, pressed into service as the bogus crown prince of Ballyhoo. James Bean, Oliver Le Noir, Arthur Messmer and Walter Catlett, as the quartette of fortune hunting noblemen, contribute good bits, and James T. Stevens displays a powerful and pleasing baritone voice in the solo allotted him in the character of the real prince. Ethel Du Fre Houston has opportunities for good vocal as well as histrionic work as the princess; Zoe Barnett is a winsome Muriel, and Ellen Crane, promoted from the chorus for the part of Mrs. Jenks, an American parvenu, seeking to marry her only son to a title, gives a good account of herself. The chorus numbers are well staged, and the production as a whole is decidedly worth while.

## American Theatre

Daniel Sully is a splendid actor in the type that he long ago established for his own and since which he has been identified with. Mr. Sully presents a stage Irishman, sometimes in the garb of a corner groceryman, sometimes attired as a great contractor, sometimes vested with the garments of priesthood, but always with the true characteristics of the genial, big hearted and attractive Irishman. His present play, The Matchmaker, presents him as a priest, who looks out not only for the spiritual but physical welfare of his people. The play is not brilliant with opportunity, but whatever its weakness, it presents. Mr. Sully in a very enjoyable portraiture and allows the company to give an evening of quiet, pleasing entertainment. Mr. Sully is supported by Julius Wright, Hal Levin, R. A. Stewart, Fred J. Harvey, Joseph Lasker, Mary Cagwin, Eleanor Franklin, Kate Toneray, and Gertrude Earl.

## Personals

PERCY HASWELL comes as the leading woman of Otis Skinner's company.

WILLIAM J. ETEN is this season business manager for Richard Carle's Mary's Lamb company and Fred Price is back with the show.

DARRELL STANDING, one of the most popular members of the Valencia stock company, who has been enjoying a fortnight's vacation, returns as Mr. Darling in Peter Pan.

F. MARION CRAWFORD, the novelist and playwright, who has been ill for some time in Sorrento, Italy, has developed symptoms of bronchial pleurism. His illness is not regarded as serious.

LILLIAN FRANCE, one of Broadway's brightest, prettiest and most talented ingenues, arrived from New York Friday, to begin an engagement at the Valencia Theatre as Wendy in Peter Pan.

DAISY LOVERING, who has dropped completely out of theatrical life, is still in this city, having taken up the work of Christian Science with vigor. She is the reader of the First Church of San Francisco.

CLARA WILLIAMS has succeeded Kathleen Taylor as ingenue of the Bentley stock company at Long Beach. Evelyn Selbie is the new leading woman. They opened last Monday in The Man from Mexico.

OTHO HERBERT DILLEY, musical director and composer of popular songs, died in Senecaville, O., April 1, aged 35. Dilley was in charge of the Iroquois Theatre orchestra, Chicago, the afternoon of the fire in that playhouse a few years ago in which hundreds perished.

ETHEL BARRYMORE and John Drew, with their respective companies, will start West this week, and are scheduled for appearance at the Van Ness Theatre in the near future. Miss Barrymore will be seen in Lady Frederick and John Drew in Jack Straw, said to be his most brilliant hit.

PAUL McALLISTER, one of Henry W. Savage's best actors, and who created the part of the artist in The Devil, has been engaged as leading man for the Valencia stock company, and will begin his engagement at the conclusion of the run of Peter Pan in a sumptuous production of If I Were King.

CECELIA RHODA, who is appearing with Richard Carle in Mary's Lamb at the Van Ness Theatre, is to be in Los Angeles as a star. Classmates is the vehicle used by Mr. Hackett. Visually, romantically and dramatically Classmates is an effective the cast of Carle's new production, The Hurdy Gurdy Girl, when it is brought out May 30 at Chicago.

FRIENDS of Fred Belasco, who have missed him from his usual haunts in New York during the last week, learned today, says a dispatch from the metropolis last Thursday, that he has recovered from a severe attack of ptomaine poisoning. A week ago Belasco ordered some deviled lobsters. He ordered some more and ate both orders. As a result he was in bed for a week with two doctors in attendance. Today was his first day out.

DONAH BENRIMO, the clever and beautiful young San Francisco actress, was married in Seattle week before last to Walter Reed of Portland. Miss Benrimo has played with Max Figman in The Marriage of Kitty, and with Rose Coghlan in The Second Mrs. Tanqueray. Before that she was at the old Third Avenue with The City of New York, and with James Ward eight years ago. Miss Benrimo is now leading woman with S. Miller Kent in a sketch, and will be seen here at the Orpheum next week.

ROBERT LAWLER, the clever and versatile young actor, well known here before the fire as a member of the Majestic stock company, has just returned from a three years' sojourn in Eastern climes, where he has held a number of successful engagements, among them leading man for Mary Shaw and later in support of Nance O'Neil and also a season on the Keith & Proctor Circuit in support of Edgar Davenport. The greater part of his time has been spent in stock in New York City. He has been specially engaged to play the part of John the Baptist in Manager Weinstock's version of Salome.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

This week's bill starts off with a very entertaining aerial acrobatic act by the Four Puncherries, who display decided skill on the tight wire. The big hit of the bill this week, as last, is made by Violet Black with her skit In the Subway. This is not only a very unique affair but a very funny one, and the piece could stand another week. Charles Matthews, an English jumper, gives an exhibition of high jumps that shows him to be a phenomenon in this line of acrobatics. Tom Nawn, who several years ago made an emphatic hit with a little play called Pat and the Genii, returns after a long absence and finds the piece just as potent to stir the risibilities as ever. The present visit emphasizes the fact that this play is one of the gems of vaudeville. James H. Cullen, the Man from the West, gives his monologue that is chuck full of funny stories and a few songs. The Four Casting Dunbars give an excellent example of aerial work and the usual showing of moving pictures completes a bill that is worth twice the money asked.

### Pantages-Empire

Lovers of the weird, supernatural and mystifying should not miss seeing Adelaide Herrmann (widow of the late Herrmann the Great) at the Empire this week. Madame Herrman displays a knowledge of legerdemain that is marvelous, mystifying and delightfully entertaining. The Two Scotch Macks contribute some clever dancing and a few songs that are rendered with a delicious Scotch roll of the tongue. The Haydens are a family of clever tight wire gymnasts and give a pleasing performance. Signor Tetrizini pleases with a number of vocal selections, and Joe Godwin, the polite entertainer, has a line of talk that is amusing. The Four Otts have a rough and tumble farce. The Gibson Girl, that keeps the audience in a state of laughter from start to finish and is a prize winner for action. The usual entertaining moving pictures complete a more than satisfying programme.

### The National

That enterprising young manager Sid Grauman has a bill this week ranging from the sublime to the ridiculous, and for anyone experiencing that old age feeling go to the National and Dan Leno's Happy Youngsters will hand out a prescription I warrant will take you back to your childhood's happy days. There are five boys and five girls (I should have said six girls as one of the boys is a girl) and a clever bunch of animation they are. From start to finish they keep things lively with their singing and dancing. Master William Barry and Frank Checkio are a couple of clever little clog dancers, and the balance all contribute their share of clever work. Miss Vinnie Phillips and A. Smith, assisted by the others, wind up an appetizing little act. It's great to be crazy is the idea conveyed by Daly, the Mad Juggler,

who has something new in the juggling line to offer. He is as clever as he is funny, and he is awfully funny. The Booth-Gordon Trio have some new and difficult stunts on bicycles to introduce in which they receive hearty approval. Sarah Cogswell renders some delightful vocal selections which show the thorough training of an artist. His Day Off, as presented by Eugene Ellsworth and Edna Earle Lindon, is a scream from start to finish. Although presented here before it still goes with a bang. Fritz Errac and His Violin comprise a repertoire of standard and classical compositions all of which are rendered with perfect technique and warmth of feeling such as characterize only the performance of an artist. One of the best hand balancing acts witnessed in some time is tendered by Les Georgettys. The greater portion of the work rests upon the shoulders (or hands) of a little tad who, nevertheless, appears to thoroughly enjoy the tossing around he is subjected to. Exceptionally fine motion pictures complete a programme that will satisfy the most exacting, the young as well as the old.

### The Wigwam

A fine show is to be seen at the Mission street house this week. Melbourne MacDowell and Virginia Drew Trescott are presenting their sketch A Man of the People to popular approval at every performance. The play treats upon that eternal question, Capital versus Labor, and still is not of a radical nature, but appeals simply to a sense of justice which is all the true wage earner asks, or, as the foreman of the works. (Mr. MacDowell) says, "Recognition." It is needless to discourse upon the merits of the acting as Mr. MacDowell is well known here as an artist of conscientious and sterling worth. Good support is contributed by Miss Trescott and by Percy Challenger. The Borsini Troupe have several new and difficult stunts introduced in their act. That funny man, Tom Brantford, keeps the audience in continual good humor while he is on the stage, and his imitation of a brass band is a scream. Some sensational whirlwind dancing is indulged in by Onetta, the Dervish dancer. Dave Morris & Co. present a nonsensical farce that is absurd enough to be funny. It Happened in Dogland, as presented by Coin's Dogs is a vehicle for a display of dumb brute knowledge that is marvelous. Fred Sanderson's rich baritone is a treat in conjunction with the illustrated pictures. Motion pictures complete the programme.

### Vaudeville Notes

Following the issuance of a writ of attachment by Justice Stephens of Los Angeles, the Crown Vaudeville Theatre on West Colorado street, Pasadena, has closed its doors. No announcement has been made as to when it will reopen. The amount involved is \$299.30, and the writ was applied for by Albert Mercer, assistant cashier of the Crown City National Bank. The theatre is owned by a syndicate of men, of whom the leader is I. Margolis, a Los Angeles Democratic politician.

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

### SYMMETRICALS

BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

### Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Pairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50

THAT INDEPENDENT VAUDEVILLE AGENT

## .... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in A GIRL OF THE WEST, by H. D. Cottrell

## International Attraction Syndicate

Sensational open-air acts for Park and Fair Circuit; Musical Acts of all kinds; Orchestras, Pianists and Vocalists for hotels and cafes; Entertainers for clubs, lodges, socials and banquets.

W. MAURICE TOBIN, Gen'l Mgr.

537 Pacific Bldg. Tel. Kearny 5892

"HURRAH FOR NEW STUFF"

## J. Bernard Dylln

Has It, Horseshoe Politics, Fighters and Capitalists always on hand to deal to the Public.

G. D. Porter, who has been managing the theatre, has left it and will go on the road with a sketch of his own.

An amusing incident occurred at the National Theatre this week. William Barry, the tough boy with the Ten Happy Youngsters, complained to a number of his associates that the music for his clog dance was too high, and he was advised to speak to the drummer about it, which he did, and the party, seeing the joke, replied that the only way he could make it lower would be to take out two beats. "Well den take 'em out, I gotter have dat music lower." The music is now satisfactory, and he says that the only way to have anything done is to see about it yourself.

The prop stove carried by Eugene Ellsworth and used by him in his act, His Day Off, has been the cause of a great amusement in its travels around the country. Upon his opening engagement here Mr. Ellsworth asked a big burly expressman to help him carry the stove upon the stage, which he obligingly pro-

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

See O. S. BURNS, Representative. Phone West 7140.

Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

RAY YOUNGMAN

Appearing in

THE SEXTON'S DREAM

S. & C. Circuit

ceeded to do. As the stove has the appearance of weighing over two hundred pounds he got a good hold of it and lifted, and to his astonishment it flew out of his hands and he flew over on his head.

Harry C. Stanley, a well known White Rat and also high in the Masonic order, died quite suddenly in Spokane last February 18. He was accompanied in his act by Miss Cogswell, who, through the courtesy of Messrs. Sullivan and Considine, was allowed to finish the booking of the act alone.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of April 2, 1909:

**NATIONAL**, San Francisco—Joe Watson, Hetty Urma, Marce Twins, Alice Davenport & Co., Elmer Tenley, Lightning Hopper, Flora Kellar and Browning. **BELL**, Oakland—Dan Leno's Youngsters, Erric, Ellsworth and Lindon, Les Georgettys, Sarah Cogswell, Ray Snow. **WIGWAM**, San Francisco—The Tree Fellers, Adolph Zink, Fougere and Emmerson, Mareena, Nevarre and Mareena, John Le Claire. **NOVELTY**, Stockton—Coin's Dogs, Reisner and Gore, Miriam Marr, Jas. K. Polk. **NOVELTY**, Vallejo—Call and Smith, Fred Lancaster, Talking Pictures, Jack O'Keefe & Co. **LOS ANGELES**, Los Angeles—Carroll and Cooke, Bersini Troupe, Tom Brantford, Onetta, Franklyn Ardell & Co., Great Daily. **QUEEN**, San Diego—Magel and Adams, Art Adair, Loftin and Stuart, Chefale and Capretta. **WALKER**, Los Angeles—Cummings and Merley, The Fowlers, Robert Thomas, Three Mizunes.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of April 2, 1909:

**PANTAGES-EMPIRE**, San Francisco—Maziroff's Troupe of eight Russian dancers and instrumentalists; Al Haynes and Julia Redmond company, The Critic and the Girl; Garden City Trio, "Certainly Good Entertainers"; Warner and Lakewood, The Scarecrow and the Maid; Rawson and June, Australian boomerang throwers; Fern and Mack, comedians. **PANTAGES**, Sacramento—Adelaide Herrmann; Four Otts; Two Scotch Macks; The Hayden Family; Joe Goodwin. **WIGWAM**—Two Johnsons. **THEATRE JOSE**, San Jose—Sullivan and Kilrain; Gilbert and Katen; Dave Williams and company; Rose Stevens; The Stoddards. **FORREST**, Stockton—Four Hanlons; Ladell and Brown; Christopher and company; Fanton Trio. **EMPIRE**, Los Angeles—Sommers and Storke; Billy Brown; Elma Ellwood. **GRAND**, San Diego—Manning and Ford; Joe Valle; De Shields. **THALIA MUSIC HALL**—Fortune Bros.; Ramsey and McAvoy; Seymour Twins. **BROADWAY**, Nevada City—Cole and King. **BELL**, Grass Valley—Edith Dubell. **OPERA HOUSE**, Watsonville—Phil LaToska; Miss Randall. **GEM**, Chico—Fay Carranza. **LYRIC**, Goldfield—Hall and Lorraine; Leonard Kane. **BUTLER**, Tonopah—Trixeda and Robinson; Jack Atkins. **UNIQUE**, San Bernardino—Clara Dagneaux and Boys; J. Bernard Dyllin; Kawano. **BYDE-A-WILE**, Long Beach—Bessie Evans; La Nole Brothers. **CROWN**, Pasadena—Stanley and Regan; Walter Perry. **OPERA HOUSE**, Mojave—Mr. and Mrs. Bob Miller. **CENTRAL**, San Francisco—Diaz and Rodriguez; Edna Murilla; Pollard. **COLORADO**—Rich Duo; Millar Musical Four; Golden Gate Quintette.

## Vaudeville Notes

J. C. Bloom, the genial and well known head of the firm of J. C. Bloom & Co., jewelers, Denver, Colo., is registered at the St. Francis with his wife on a pleasure tour of the coast. Mr. Bloom is one of those fellows you like to meet and

is well known among members of the profession, who are always assured of a cordial reception at his hands whenever visiting his home city. Mr. Bloom at one time managed one of the largest houses in the East, but finds the jewelry business a more reliable source of income and is always pleased to see anyone in the profession at any time.

Mathew Ott, with Ott's players at the Empire Theatre this week, claims to have given Richard Carle his first professional engagement, which was in the Star Gazer with Ott Bros., at the old California Theatre about twelve years ago.

A newspaper in Portland recently advised the Two Scotch Macks, playing the Empire this week, to brush up on their Scotch dialect. As they happen to be from Glasgow, Scotland, they are wondering if the dialect of their native country has changed since they left home.

Ott's Players at the Empire this week open in Troy, N. Y., on Keith & Proctor's circuit, April 19.

Miss Sarah Louise Cogswell, the talented young vocalist at the National this week, is the granddaughter of William Cogswell, who accomplished the ambition of his life (that of painting the portrait of every Governor of the state) shortly before his death about two years ago. The portrait of Governor Pico and others were copied from authentic photos. Mr. Cogswell's full length portrait of Lincoln is shortly to be placed in the National Gallery over Washington. The original is at present hanging in the White House. Miss Cogswell's father and mother were well known on the operatic stage under the names of William Gardner and Madama Ussini.

Darrell Vinton and Reta Villiers have returned to vaudeville again and hope to be back in California before the season is over.

Luttringer & Lucas continue their success with Harry Cottrell's sketch, A Girl of the West. They are playing in Everett, Wash., this week.

## The Ambitions of the Ten Happy Youngsters

The following is the consensus of opinion of the Ten Happy Youngsters, under the management of J. P. Phillips at the National Theatre this week, as to what their aim in life is. The opinions are couched in their own words.

A. Smith—I want to be a character comedian as I think it is the thing now, and will be greater.

William Barry—I want to be as good a buck and wing dancer with my partner, Frank Checkio, as the Gleasons are.

Frank Checkio—I desire to be a leading man because I am not good for a comedian.

Chas. Wood—All I have to say is that I want to be one David Warfield and nothing else. If I don't make good in two or three years I will go home and book out in slapstick.

Lucille Leonard—I hope some day to be a star on Broadway in musical comedy.

Henrietta Howard—I trust I will some day be a good contortionist.

Alice Rogers—I want to be a character comedienne.

Vinnie Phillips—I want to make a hit like Eva Tanguay.

# Vodeville Performers ATTENTION

Now Booking California, Arizona, New and Old Mexico

GOOD COMEDY AND NOVELTY FEATURES ALWAYS WANTED.

WE BOOK THEATRES, PICTURE HOUSES, CLUBS, PARKS AND FAIRS.

TELL ALL FIRST LETTER—SEND PROGRAMS AND PHOTOS.

New Department

THEATRES and PARKS Bought, Sold, Leased, Operated. DRAMATIC BUREAU. Plays, Routes, People, Scenery, Costumes. Film Service, Picture Machines, and Operators.

Watch For Frisco Office Soon

## Clune Vodeville Circuit

ROBERT A. BRACKETT, Manager

727-729 So. MAIN ST.

LOS ANGELES, CAL.

## Notice!

VAUDEVILLE MANAGERS AND ARTISTS ALSO

## Helen Pavonia

She stole my Indian and Cowboy act and her little son and daughter are playing it. The act is copyrighted under the title of "The Boston Man," No. 1,649,326, and I'll hold managers responsible. I am a White Rat.

Tracy McDermott

Helen Dalton—I aim to become as famous as Vesta Tilley, the male impersonator.

Lottie Wilson—I would like to be a second Irene Franklin and sing her songs as well as she does.

Los Angeles, Cal., March 28, 1909. Tracey McDermott writes: Two years ago this month my wife (Dorothy Raymond) and myself put on an act at the Unique Theatre here that we called An Indian Romance. Helen Pavonia worked on the bill with us and appropriated our original music word for word and note for note, in fact, I am told, the entire act intact. She and her husband play it as also do her son and daughter. The characters are an Indian girl and a cowboy. The music I had written especially for it by Bobby Boyle (of Boyle & Davis). These people have played around Frisco with the act, and friends of mine who knew it accused this woman of using my act and she admitted it. You have probably

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

seen them play it. I have the act copyrighted under the title of The Boston Man, and if there is a law against pirating I will use it against these people. They took advantage of my trip East and thought they could get away with it. Please publish this letter. They are now in Tucson, Ariz. I have written to them and warned them against going further with the act. Yours for square dealing,

Frank Clark is the new manager of the Bye-a-Wyle Theatre at Long Beach.



## Mary Garden Victim of Vile Slanderers

New York, March 29.—Mary Garden, the prima donna, is vehement in her declaration that the story from Chicago about her having given birth to a child in Paris and having attempted suicide is an utter fabrication. These scandalous reports about her she attributes to Mrs. David Mayer of Chicago. Mr. and Mrs. Mayer became interested in Miss Garden when, as a girl, she sang in Chicago, and they advanced funds for her musical and operatic training in Paris, in all about \$20,000. When they came to New York to see Miss Garden at the Manhattan Opera House some time ago, the prima donna, it is said, snubbed Mrs. Mayer. Later in anger they demanded repayment of the money advanced eleven years before. Miss Garden states that she not only sent a check for the full amount, but also for eleven years' interest, although no note was given. "I preferred to pay rather than haggle in the courts," Miss Garden said, and hoped that the claims of those people would be ended; but now they pursue me with ugly, vile untruthful accusations. I will now take this matter up with my attorneys and silence the venomous tongue of that remorseless woman. I do not say that I have lived the life of a saint, of a nun or a debutante, for I have lived life. I have had my loves; I have had great joy; I have been in the depths of tremendous sorrows; but in all my life I have never had a child. If I had, that little one would be here at my side. I am no coward."

Chicago, March 29.—Mrs. David Mayer, patroness of Mary Garden, whom she financed into fame and fortune, today said: "Why, it is true, every word of it—what Mary says. She has been the victim of malicious gossipers. She has been outraged. I hope that she will punish her traducers." In Miss Garden's statement it appeared to Mrs. Mayer, as she analyzed it, that the singer thought that her patroness had given publicity to the insinuations which she so resented. "I know that Mary Garden has never been a mother. That story was told to me in Paris four years ago. I received it again in letters from malicious busy-bodies. Mary and I had several very hearty laughs over it. But as we both knew it to be groundless, we did not treat it seriously. "She has been ungrateful. I saw her first a wee slip of a girlie here in Chicago, with undeveloped talent and a world of temperament and no means. I grew tremendously interested in her. I helped her. I supplied for her the money and the encouragement that she needed, and I even extended to greater lengths the favors that I had pledged in my hours of greatest enthusiasm. Now, look at her. She is the most worshipped star of a continent. Her name adorns the first pages and her income is, I am told, \$100,000 a year. And with what am I rewarded by her for making these triumphs possible? I am snubbed by her, and she gives forth statements saying that she had never descended to social relations with me. But, with all these things, I share her sorrow over the unfor-

tunate allegations made against her by a gossip who has forgotten consideration and forgotten the essential elements of truth and decency. It is cruel and pitiful. I am sincerely sorry for Mary Garden, and in this respect I wish to extend to her my deepest sympathy."

## Alcazar Theatre

Ever since Are You a Mason attained its celebrity as a mirthmaker the Alcazar management has utilized it for their offering during the last week of Lent, and this year there will be no exception to the rule, as the famous farce is announced for next Monday evening. Nothing funnier was ever written for the stage than Are You a Mason. It packed the old Alcazar Theatre to the doors the night before the memorable April 18th, and it did the same thing during its run last spring in the Sutter street house. That it will be witnessed by crowded audiences at every performance next week is a foregone conclusion, for the demand for its revival has been unprecedented in strength. There will be little or no change in the cast from that which gave the farce such excellent treatment a year ago. You will again see Bertram Lytell as the young benedict who gets himself and other folk into all kinds of ridiculous situations by pretending he is a Free Mason; Ernest Glendinning, as the accommodating youth who obliges his friend by masquerading as a modiste, and has much fun and several mishaps; John B. Maher, as the man from Illinois, who for twenty years has falsely led his confiding wife to believe that his nights were spent in a Masonic lodge instead of less reputable places; Burt Wesner as the "rube," who is put to all kinds of severe physical and mental tests to prove that he is eligible to become a Mason; Howard Hickman as the unscrupulous fakir who takes advantage of every opportunity to profit at the expense of those who trust him; Adele Belgarde as the jealous wife who regards Masonry as a protector of the domestic hearth; Louise Brownell as the loving young bride, and Bessie Barriscale and Effie Bond as her vivacious maiden sisters. To miss witnessing Are You a Mason next week would be to deprive yourself of provocation to laugh such as is seldom offered.

## The Orpheum

The program at the Orpheum for the week beginning this Sunday matinee possesses an extraordinary interest. Its chief new feature will be the prima donna, Mlle. Zelig de Lussan. She will be heard in several of her most celebrated operatic selections and in some favorite ballads. S. Miller Kent will present a short comedy by Edgar Allen Woolf, entitled Marriage in a Motor Car. It tells the story of an impromptu wedding for mercenary reasons, which, after a series of amusing complications, results in happiness. Mr. Kent, as Harold Matthews, the husband, is most happily cast and is admirably supported by Donah Benrimo, a San Francisco girl who has won for herself an enviable reputation in the East. Dorothy Keane, a vivacious and engaging comedienne, will also assist Mr. Kent. Joly Violetta, the Parisian beauty and danseuse, will make her

first appearance in this city and will be assisted by M. Armand, a Brazilian dancer. Violetta presents her act in two parts, the first being a series of parodies and the second characteristic Brazilian dances. Elsie Faye, Miller and Weston will introduce what they term The Act Dainty which introduces Miss Faye and her associates in very attractive songs and dances. Next week will be the last of Tom Nawn & Co., who will appear in the one-act farce, The Politician. It will also conclude the engagement of Charles Matthews, the champion jumper of the world, the Four Casting Dunbars and the delightful Melani troupe. A new series of Orpheum motion pictures will terminate what bids fair to be one of the best bills in the history of the Orpheum.

## American Theatre

Daniel Sully will be seen in his lovable and amusing characterization of Father Daly in the quaint comedy drama, The Matchmaker, for the last times Saturday afternoon and evening and at the Sunday matinee the Black Patti Troubadours, headed by Sissieretta Jones, the Black Patti, will begin a week's engagement in their two-act musical comedy, The Blackville Strollers. Mme. Jones, the Black Patti, the vocal star of the organization and a great favorite in San Francisco where she has sung herself into favor time and again, is the most gifted singer of her race. Black Patti and the Troubadours, through their refined and enjoyable stage performances, have added much to the

## LAURA LUCILE HEIMLICH

Legitimate At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

## American Theatre

Week Beginning Sunday Matinee.

April 14

R. VOELCKEL'S

## Black Patti Musical Comedy Co.

Presenting an Entirely New Creation

## The Blackville Strollers

A Musical Comedy in Two Acts  
BY S. TUTT WHITNEY

Original Music by Trevor L. Corwell, S. Tutt Whitney and Homer Tutt. Numbers staged by S. Tutt Whitney and W. A. Cooke. Costumes by Eaves. Scenery by the Hogan & Sutton Studio. Properties by Seldi. Electric effects by Kleigl Bros.

musical enjoyment of the people. In addition to sweet melodies of the South, reminiscent of ante-bellum days, they have many up-to-date original musical hits, including The Shouting Time; Silas Green from New Orleans; Texarkana Anna; Oh My Miss Manda; And So Was I; Mandy Lane; Move On, Mr. Moon; Farewell, Brother Silas; Fare You Well; I've Taken Quite a Fancy to You, and others. Norman Hackett will next be seen in Classmates.

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between San Francisco and San Jose. Excellent Sunday Night Stand. Capacity, 600. Write for Open Time. CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

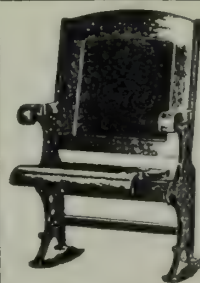
## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
The  
Whitaker & Ray Co.

## No Pirating

OF

## Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Rob Roy Shows Just What is Valuable in New York Show News

NEW YORK, March 28.—In the New Amsterdam Theatre last week another novelty of Mr. Robert Mantell's season was presented when he appeared here for the first time as Louis XI in the play of that name, already made famous by Sir Henry Irving and Richard Mansfield. The crucial test of the play is in the acting of the death scene, which Mr. Mantell played with a dignity and freedom from affectation that deeply stirred his audience. It was a great moment in a performance that had been well acted throughout by all the players. In the earlier scenes the star was not quite so convincing, but that was perhaps the fault of the play rather than the player, for the character is drawn from sources that make a notable king a most unworthy character—one so inconsistent that his very malignancy makes the audience laugh instead of shudder at his malevolence. Fritz Leiber was a spirited Duc de Nemours, George Stillwell, a most sympathetic figure as the Dauphin and Guy Lindsley convincing as Philip de Commynes. As Marie, the daughter, Marie Booth Russell was a lovely figure and recited her lines with much beauty. Altogether it was a well founded performance, well staged. The actors were recalled nearly a score of times. \* \* \* Mr. and Mrs. Newlywed and their baby held their first reception in this city last Monday up in the Majestic Theatre, and if there had been any doubt as to how New York would greet them the first ten minutes settled it. New York—at least as much of it as could crowd into the Majestic's big auditorium—liked The Newlyweds and Their Baby, and little Napoleon's nurse, and his doctor, and his auntie, and his would-be uncle, and all the small army of retainers of the Newlywed household, and even the cruel abductor of the baby, and especially the abductor's wofully intoxicated brother. Certainly there were enough persons concerned in the authorship of the comedy to warrant good results, for the book is credited to Messrs. Aaron Hoffman, Paul West and Seymour Brown and the music to Messrs. Nat D. Ayer and John W. Bratton, all founded on the cartoons of Mr. Geo. McManus. These numerous authors call their production a chuckling, bubbling comedy, with music. There are many bright, snappy, and catchy songs, and when the audience filed out one-half were whistling and the other half were humming. Of course William Clifton, as Newlywed, and Ruby Ray, as his wife, were much in the centre of the stage, but it is no injustice to them to say that when James E. Rosen was on hand, either as the baby Napoleon or as Major Knott Much, he was distinctly "It," with a capital "I." Mr. Norton, both in singing and dancing had a lot to do and did it well, while Flavia Arcaro, Irving Brooks and George R. Murphy helped greatly to keep the fun going. The chorus was well trained, the costumes fetching, the dancing good, and the whole thing handsomely staged. \* \* \* In the Studebaker Theatre, Chicago,

last Monday, Dustin Farnum presented a new version of Cameo Kirby by Mr. Booth Tarkington and Mr. Harry Leon Wilson, the original version of which was introduced earlier in the season by Nat C. Goodwin. The audience gave every evidence of enjoying greatly Mr. Farnum's portraiture of the Mississippi gambler. He was happily supported by James Lackaye, May Buckley and M. V. Snyder. \* \* \* New York theatre goers last week had their first view of that much discussed play, An Englishman's Home, which created a sensation in London. The work of Major Guy Du Maurier, of the British army, and pointing out the alleged weakness of England's defenses against an invading army, the effect of the play was startling. The play was produced here by Mr. Charles Frohman, in the Criterion Theatre, last Monday. The audience was highly interested and there was great applause. The company is headed by William Hawtrey, who played the role of Mr. Brown and gave a convincing impersonation of the British bulldog. J. H. Benrimo was impressive as Prince Yoland, head of the invading army. Nellie Thorne and Nellie Malcom were typical as the daughters of the Mr. Brown, and the one touch of romance and sentiment was borne by Dallas Anderson, who acted the role of a volunteer. The stage management was excellent. \* \* \* The Fortune Hunter, by Winchell Smith, will be produced in the Gaiety Theatre April 12 by Messrs. Cohan and Harris. The cast will include Messrs. Forest Robinson, Sydney Ainsworth, J. Charles Brownness, Misses Mary Ryan, Kathryn Marshall, Alice Parkes Warren and Hale Hamilton. \* \* \* Declaring many musical farces now consist principally of "obscene posture and vulgar exposure," Rabbi M. H. Harris last night opened a discussion of the question "How can we suppress indecent and obscene plays and posters?" at a conference held by the Society for the Prevention of Crime. Rabbi Harris was followed by Canon Chase, Dr. Edward T. Devine of the Charity Organization Society, and other speakers, including Mr. Bernard S. Deutsch of the East Side Civic League, whose resolution calling for the formation of a committee, which is to call on theatrical managers and proprietors of newspapers in this city in the interest of the crusade against objectionable plays, was adopted unanimously. Mr. Frank Moss, president of the Society for the Prevention of Crime and presiding officer at the conference held in the United Charities Building, was authorized to appoint this committee. One of the objects of the committee will be to try to persuade the newspapers to give little or no space of any kind to objectionable plays. A suggestion made by Dr. E. T. Devine that the city maintain a permanent Board of Censors, to be composed of three or five citizens, with power to prevent the production of immoral plays, was not acted on. "Such a commission would have the same power in its field as the

Municipal Art Commission has," said Dr. Devine. "Its acts would be legal. I do not approve of attacking this evil with the wrong weapons. I believe Mayor McClellan was wrong when he closed all the moving picture shows. We must discriminate between the good and bad, and that discrimination should be made by a body legally constituted." Canon Chase urged his hearers to work for the passage by the Legislature of the Travis-Murphy bills, which are directed against improper plays and posters. The Rev. M. J. Lavelle sent word last night that he would represent Archbishop Farley at one of the meetings to be held later.

ROB ROY.

## Spotlights

A great novelty is promised at the American Theatre beginning Sunday afternoon, April 25, when a season of old-fashioned minstrelsy and clever burlesque will be inaugurated. Elaborate first parts, with the leading lights of minstrelsy as end men and the foremost male vocalists of the day as singers will be given, to be followed by bright and snappy burlesques, participated in by twenty-five comely and clever girl comediennesses, singers and dancers. The principals are now being engaged in New York and when the list of names is announced, great will be the surprise of lovers of fun and music in San Francisco.

The members of the Valencia Stock Company, augmented by several new stage favorites and any number of clever child performers, are devoting themselves heart and soul to the forthcoming production of Peter Pan, Barrie's delightful fantasy of the Boy who wouldn't grow up, and the Never, Never Land. Stage Director George Foster Platt expresses himself as being greatly satisfied at the progress made at rehearsals and promises a production that will be a revelation to local theatre goers when the curtain goes up on the Home of the Darlings at the matinee Easter Sunday.

The music incidental to the production of Peter Pan at the Valencia Theatre will be identical in every respect with that played at the Maude Adams presentation at the Van Ness Theatre two years ago. Herman Heller, who was then the musical director at the Van Ness, now waves his baton over the Valencia musicians and he and his men are going to play fairy music to "beat the band."

So great has been the success of Frances Aymar Mathews' delightful comedy drama, Pretty Peggy, at the Valencia Theatre that the management has decided to continue its presentation for half a week longer, the final performances being Wednesday afternoon and evening. The house will be closed the remainder of the week. Maundy Thursday, Good Friday and Holy Saturday, re-opening at the matinee Easter Sunday with a splendid production of Peter Pan.

The censorship of the theatre was brought about in England through the audacity of Fielding, who wrote a play which satirized Sir Robert Walpole, who was Prime Minister of England, and who introduced the famous act of 1737, licensing the theatre.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

## Wanted—Leading Man, Character Man, Soubrette and Ingenue

Those who sing and dance preferred. Long engagement to right parties.

Wire

## James P. Lee Comedy Players

Majestic Theatre,  
Globe, Ariz.

## Notice to Managers

I have purchased the Western rights to **JANE**, and warn all managers against playing or allowing the same to be played under its own or appropriated title.

RICHARD J. JOSE.

## The Pacific Film Exchange, Inc.

West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.

We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

## WANTED

Good Acts and Singers Wanted at all times.

C. M. BOCKOVEN, Manager  
Regal Theatre, Los Angeles

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty.  
418 Turk St., San Francisco. Phone Franklin 2312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

## Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## The Elleford Company Leaves for Honolulu Today

The popular Pacific Coast favorites, the Elleford company, under the direction of W. J. Elleford, left today for Honolulu on the steamer Alameda for an extended engagement. Mr. Elleford is one of the few managers who makes a success of the island trip, as his company is a prime favorite with the theatre goers of that city. In truth, we may say, he is the only manager who has demonstrated the ability to please the Honolulu people. The company, which is considered to be one of the strongest that this popular manager has had, is composed of Pietro Sosso, Lawrence Underwood, George Hernandez, Lloyd E. Edwards, Ray B. Collins, Clarence Ferguson, Norman Whisler, Frank Wyman, Auda Due, Mattie Lloyd Luce, Anna Dodge, Margaret Marriott, Maude Estelle, the two clever Osborn children and Mrs. Ida Osborne. The REVIEW wishes them a pleasant voyage, a great big business, and a safe return.

## Mrs. Fiske Plays At the Valencia

Arrangements have just been completed to present Mrs. Fiske and her New York company at the Valencia Theatre in her latest success, Salvation Nell, for two weeks in June.

## Second Annual Friars' Festival

The second annual festival of the Friars will be held at the New York Theatre, Friday afternoon, May 14, 1909. If we can make it as successful as the festival last year, it will place the Club in a very comfortable position financially. Walter H. Bartholomew will be the general manager.

JOHN CORT of Seattle was in the city on a short visit last week.

### D. P. STONER

Business Manager  
Richard J. Jose Co. Season 1909-10

### At Liberty A LIVE ONE

Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and the Cowboy  
Care of Dramatic Review

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco

Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Darrell Standing

Stage Director

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Special Engagement—Central Theatre, S. F.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty Care Dramatic Review

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### Howard Foster

At liberty after Feb. 27th for juveniles or light comedies.

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### DAN KELLY

Comedian

Care Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy

Care of Dramatic Review



## George Webb—Georgie Hays

ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCO

AS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE

## Alf. T. Layne Daisy D'Avra

Grand Theatre, Sacramento

## Harriet Jocelyn

Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.

## Donald Bowles

In Stock—Portland, Ore.

*The Bungalow*

## Robert Leonard

Arthur Cunningham Company  
On tour, Care Review

## Reginald Holmes

Characters  
Valencia Stock, San Francisco

## Neva West

Care Dramatic Review

## George Kenneth

On Tour with Harry Beresford

## Sedley Brown

Dramatic Director

Care DRAMATIC REVIEW

## Louise Kent

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

## Thurlow White

At Liberty for Stock  
Care Dramatic Review

## E. P. Foot

MUSICAL DIRECTOR  
Opera or Musical Comedy Address Care Dramatic Review

## Florence Cordelia Leslie

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

## Thomas MacLarnie

Leading Juvenile  
Valencia Theatre Stock, S. F.

## Blanche Stoddard

Leading Woman  
Valencia Stock, S. F.

## Bertha Foltz

Leads  
The Players

## Al Hallett

Myrtle Vane Co.

Pickwick Theatre, San Diego

## Priscilla Knowles

Leads

## Bennett Jack

Characters

Broadway Theatre, Oakland

## Milton Stallard

Stage Director  
Ye Liberty Playhouse (Revolving Stage) Oakland

## Whit Brandon Ethel Tucker

Leading Man and Director

Leading Woman

Care DRAMATIC REVIEW

At Liberty

## Charles E. Gunn

Leads

Care DRAMATIC REVIEW

## Walter H. Newman

Featured 1909-10  
Management S. Terry McKean

## Harry C. Bradley

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch Management Liebler & Co.

## George B. Baldwin, Jr.

Valencia Stock Co., S. F.

## Monroe Salisbury

Leads  
Care DRAMATIC REVIEW

## Beatrice Nichols

Ingenue and Soubrette  
Valencia Stock, San Francisco



## Calvin Heilig Is to Build a New Theatre in Portland in the Near Future

Portland, March 29.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Pangle, res. mgr.)—This house has been dark since the engagement of Girls, but reopens the 1st of April, with Theodore Roberts and Guy Standing in *The Right of Way*. Following this bill, Askin-Singer's *The Girl Question* will be offered. It was announced this week that Mr. Heilig had closed a lease on the northwest corner of Seventh and Taylor streets with Ashley Vantine, the owner, for the erection of a new theatre at that location. The premises are admirably located for that purpose as being very near the heart of the city.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Leah Kleschna is this week's bill at this house. It was presented for the first times yesterday at matinee and evening to packed houses. This is the second time that the Bakeronians have essayed this play, last season being the first time. Our first introduction to the play was by Mrs. Fiske and we all remember what an excellent production that was. When the Bakeronians played it last season Lillian Lawrence played Leah, and we all said it was one of the best pieces of acting that lady had ever given us. In yesterday's bill Izetta Jewel played the name part and got through with it in fairly good shape. The hit of the play, however, is again made by James Gleason. Jimmie was the hit also of last season, in the role of Schram. His portrayal of the part and his make-up were nigh perfect, and, of course, although we do not like to compare with the originator of that part, we must admit that the younger Gleason has nothing to be ashamed of. Next to James Gleason, Donald Bowles is worthy of mention as Raoul Berton. Bowles did this part last year and his playing of the role this year is equal to his previous effort—and that means it is first-class. William Gleason was good as Leah's father. Sydney Ayers got all there was possible out of the part of Paul Sylvaire. The play gives ample scope to the management in the scenic line, and of course it is well attended to. Next week—David Harum.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—This house will be dark for this week, but reopens shortly with *The Gingerbread Man*.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—The management of this house are entitled to congratulations for the excellence of the past week's bill, stars of all kinds were included in the list. The offering headed off with Mlle. de Lussan, one of the very best song birds, and she was enough to pack the house at every performance. A short time ago she was here in concert and asked two and a half plunks, now we got her for seventy-five cents top price, and besides got seven other first-class acts. Next to the headliner, S. Miller Kent and company were the feature in their playlet, *Love in a Motor Car*. Jolly Violetta is also worthy of more than passing mention. This week's bill

includes: Adeline Dunlap and company in *The Night of the Wedding*; Lottie Gladstone; *The Misses Milch*; *The Sandiwans*; Gordon and Marx; Harry L. Webb; and Frobel and Ruge.

LYRIC THEATRE (Keating & Flood, mgrs.)—The stock company offered Arthur Aiston's *Shadows on the Hearth* for yesterday's bill, and the play was much enjoyed by all witnessing it. The stock company did itself proud in the play, and the stage settings were more than ordinary. Herbert Ashton and Lillian

## Opening of Idora Park

Idora, "the park beautiful," of Oakland, will inaugurate the season of 1909, Easter Sunday, in a very auspicious manner. During the winter months fully one hundred men have been actively engaged in making alterations, erecting new buildings and in divers ways beautifying the park. As to the attractions which will be given during the coming season, may be mentioned Patrick Conway (Gilmore's successor), and his band of fifty-one soloists, which will come direct from New York city to the opening. This is one of the greatest musical organizations in this country, and numbers among its soloists seven of the most famous artists in this country. The Peerless

say that no circus that is proverbially noted for its "billing" will have a look in. The country will be covered for miles around, and nothing will be left undone to make Idora the great amusement place for the masses. Frederick Niles Innes and his band of 65 artists will follow Conway. Paine's Vesuvius and Carnival of Venice, with 450 people, will be one of the attractions during the week of May 10. Following them will be a big Wild West show for three weeks time. Big events and only big ones will have a hearing at Idora this season. The success of the undertaking is practically assured under the new order of things. J. H. B. Fitzpatrick, the well known amusement manager, is in charge of the department of publicity and he also arranges all of the free acts, bands, special events, etc.

## Actors' Fund News

New York, March 26.—The Actors' Fund Registration Bureau has surpassed all expectations up to the present time; another busy week and Mr. McGrath reports an increase of one hundred annual members, seventy-five registrations and five new life members. A complete list of life members will be given to the dramatic papers next week. There are now three hundred names enrolled on the life membership list, and the Board of Trustees hope to increase the number to at least five hundred by May 1st. The cost of life membership is \$51.00, which includes registration in the Bureau. Three dramatic weeklies have been added to the file of papers now in the reception and reading rooms, and one hundred and fifty books have been added to the library collection.

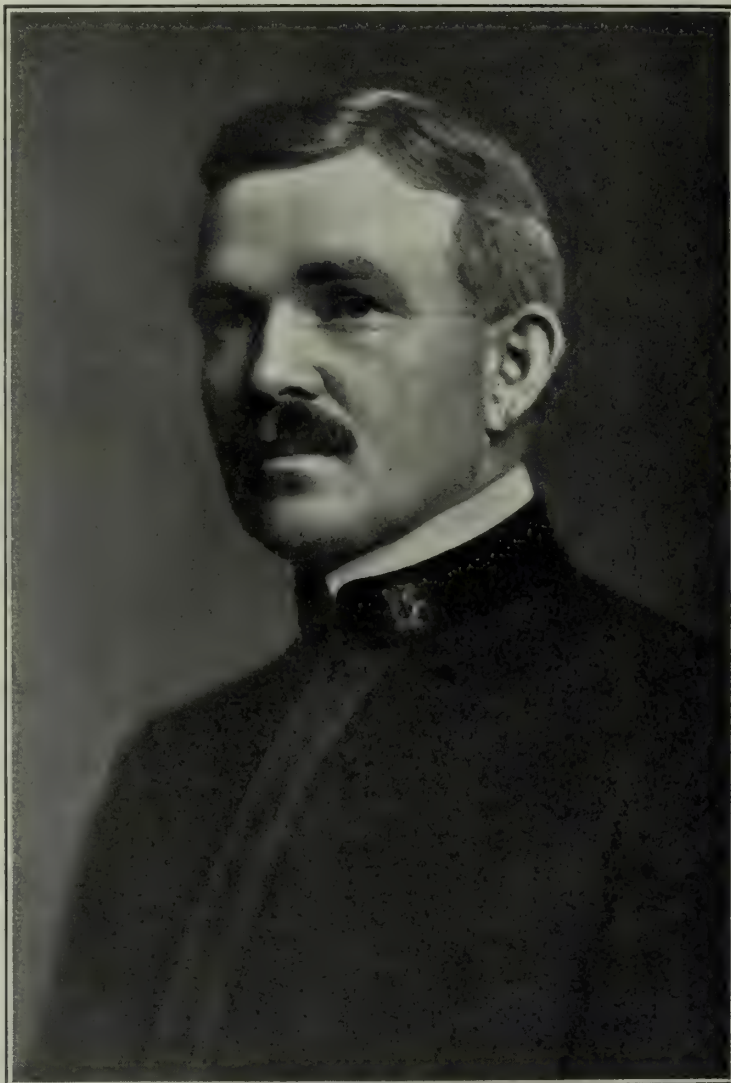
## Blanche Stoddard Goes to Salt Lake

Blanche Stoddard will leave again for Salt Lake Thursday morning at the completion of the run of *Pretty Peggy* at the Valencia Theatre, to begin a limited starring engagement with Willard Mack's stock company at the Colonial Theatre in that city. Her opening bill on Easter Sunday will be, by special arrangement with Arthur C. Aiston, owner of the play, *Pretty Peggy*.

## New Play by San Franciscans

A brand new American play, by two American authors, and San Franciscans at that, will be produced for the first time on any stage at the American Theatre Sunday afternoon, April 18th. It is called *Right's Might*, and is by the well known actor, Frank McGlynn, and the baseball magnate, Jack Gleason. Those who have been fortunate enough to read the manuscript predict a brilliant career for the play, which contains a beautiful love story thrown into a political atmosphere. It is in four acts and will be interpreted by a splendid company of prominent actors, including Mr. McGlynn.

STELLA ADAMS closed as leading woman with the Redmond Stock Company in Fresno, on March 28th.



Patrick Conway, feature of Idora Park.

Branscomb delighted all with their high class acting. Ralph Belmont was well cast, and Rupert Drum and Lillian Griffiths, as well as Virginia Duncan, all went to make an enjoyable performance.

GRAND THEATRE (J. E. Ericson, mgr.)—The feature act for this week is *Little Hip*, the baby elephant; the balance of the bill includes *Atlantic City Four*; Mueller and Mueller; Ann Crewe company; Wartenberg Brothers; Gaynell Everett; and Harry McDuffee.

PANTAGES has Mlle. Millie Barnes' animal circus for their headline act for this week, which act includes Nero, the riding lion.

WHEN Adele Genee marries she will quit public dancing forever. "He" lives in England.

Potters, six in number, in their famous casting act; the Williams-Norman troupe of high bicycle wire equilibrists; four of the best clowns in this country, Toto Ducro, Fat Lawson, Bill Tafe and William Johnson, will clown the grounds every afternoon and night. A children's playground has been arranged, which will contain wading pools, sand piles, miniature mechanical villages, toys, swings and divers other devices to gladden the hearts of the "kiddies." The all crowning feature of this department is a real London Punch and Judy show. All of the attractions are absolutely free. A ten cent ticket pays for all. No other charge will be made. This is Class A reinforced concrete with steel frame amusement for a dime. As to the billing of the park, it is safe to



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, April 10, 1909

No. 7—Vol. XX—New Series



Raymond  
Teal

Bushnell, Foto



## LaFemmeX, The Dramatic Sensation

Reports from abroad say that Henry W. Savage will produce in London La Femme X, Bisson's powerful French play, before it is seen in New York. It is also reported that Mr. Savage has engaged Mrs. Patrick Campbell for the title role. La Femme X is the dramatic sensation of the year at the Porte St. Martin Theatre in Paris, and, strangely enough, has duplicated its success in Berlin. Americans returning from the continent predict that La Femme X will be another sensation when it reaches this country. It has furnished Mme. Jane Hading perhaps her greatest emotional part and one in which she is thrilling her audiences as no other continental actress is able to do. Her powerful portrayal of the leading role is described as being so realistic that it caused a tragic interruption of the drama at a recent matinee performance. A man of 74, named Letang, sitting in the third row of the stalls, suddenly sprang to his feet. He was very much excited by the play and shouted to the judge in the trial scene that the prisoner (Mme. Jane Hading) was fainting and ought to be allowed to leave the court. "You are torturing an unfortunate woman," he shouted, and as he said the words he broke a blood vessel and fell dead in the theatre. The trial scene is near the close of the play, and is the sensational scene that has given the play so much free advertising. Any actress playing Le Femme X has her work cut out for her. At one part of the play Madame X is a beautiful young woman of twenty, but shortly thereafter she must appear a woman of forty-five, able to picture the tragic agonies of a lifetime, all within the brief space of a few minutes. Mr. Savage has not announced who will play the part in America.

## Primrose Can't Lose The Habit

Here's a "P. A." yarn which has come out of Sioux City, Ia., via the offices of the Orpheum New York publicity bureau. It has to do with the old-time minstrel man's penchant for a morning parade and concerns most intimately, George Primrose. Whether it's the "real truth" or not, it's funny, and if "real" will serve to warn local vaudeville managers what they may expect when the redoubtable Primrose makes his appearance. "You can't teach an old dog new tricks, and you can't convince George Primrose that a daily parade at 11:45 is not essential to the proper artistic development of any highbrow actor. For nearly a half century Primrose has so arranged his engagements that he might step into line in front of the local op'ry house or principal hotel and make a tour of the factories within the town limits. Since his entrance into vaudeville the veteran minstrel has missed this daily stimulant. In Sioux City last week he complained bitterly to David Beehler, the resident manager of the Orpheum Theatre, and tearfully announced that without a parade he was afraid he must abandon his tour. Beehler, being an accommo-

dating manager, determined to humor Primrose, and arrangements for a parade were immediately put into execution. At 11:45 the following morning a brass band, several carriages, a tally-ho, two billposters' wagons and the entire staff of the Orpheum stood in front of the theatre, awaiting Primrose's pleasure. The line of march included the principal business streets. Primrose and Beehler were at the head of the procession, and when they returned to the Orpheum, weary and footsore, for the matinee performance, Primrose declared that he had not so thoroughly enjoyed himself since the day he heard that Jim Decker had fallen from the roof of the Flat Iron Building."

## J. J. Shubert Coming and Sensational Papers Predict Big Theatrical War

J. J. Shubert arrived in Los Angeles last week in his private car, and his utterances given to the newspaper writers offer some reason to fear a bitter contest for the booking business of the West. Mr. Shubert says he will have houses in Denver, Los Angeles, San Francisco, Portland, Seattle, Victoria and Butte, and that he has secured the American Theatre in this city. The last statement Manager Abe Cohn denies most emphatically. To the editor of THE DRAMATIC REVIEW Mr. Cohn, who only returned from New York a few days ago, said that Mr. Shubert did not have the American, but that he would have a theatre in San Francisco. Furthermore, the Shuberts had asked for his house and had announced they had \$20,000,000 to put up a fight in the West in opposition to the Klaw & Erlanger interests. However, Mr. Cohn said his house would book the syndicate shows next season, through John Cort as usual. Mr. Cohn admitted he had plans for a new theatre all ready and a site practically settled upon. Next week the DRAMATIC REVIEW will have the full import of Mr. Shubert's visit here.

## Gertie Hayes Hoffman's Brother a Public Charge

John R. Hays, a consumptive patient at the County Hospital, who, as told in The Bee last night, is a brother of the famous Salome dancer, Gertrude Hoffman, and who was lately discovered in his present plight by his mother, who has promised to aid him to get to Arizona, has taken occasion to deny the statements he made in an interview yesterday to a Bee reporter. His remarks during the interview were decidedly sensational. In the presence of Stewart Weikel and a number of patients Hay gave the following running, disconnected interview in part: "I want to go to Arizona. It is merely a misunderstanding with my family, that is all. There isn't any story in it. It is merely a family trouble. The trouble arose with my brother-in-law, Max Hoffman. We cannot agree. He married my sister, Gertrude Hoffman, the Salome dancer. You know her. She was barred from dancing in Kansas City and is playing to packed houses. Her husband is musical director of the 'Mimic

## The Correct Clothes Shop

Here we are comfortably located at No. 57 POWELL STREET, opposite the Flood Building, in a neat cosy little shop, dedicated to you boys who want to be dressed right and reasonably. That is why we've chosen a modest location, where the landlord doesn't get all the profits. "But we've got the goods"—and welcome you.

Very cordially,

**Chas. S. Rosener**

CLOTHIER TO THE PROFESSION

No. 57 Powell Street  
Formerly Van Ness and Eddy

World.' They get big salaries. I think he has intercepted my letters to my sister. From her replies she doesn't know anything about my condition. She doesn't seem to have received any of my letters, and I can't explain her action other than that her husband is interfering with the mail. Don't say anything about that, because it might complicate matters in my getting some money to go to Arizona with. I don't want anything said about Hoffman in the papers. My mother lives with my sister, but there was the misunderstanding with her. I want to get enough money to take me to Arizona. My lungs are affected, and I think I could get well if I reached Arizona. I am doing as well as I could here, but want to get away as soon as possible. As soon as my mother hears about my condition I think I will receive the money. Be sure and say nothing about Hoffman taking my letters, for I don't want anything to happen that I won't get this money and get away to Arizona." When seen at the hospital today Hays admitted that the story as printed in The Bee last night was correct. He had come downtown in the evening, some one had joshed him about it, he had taken a few drinks and then taken it into his head to deny it. Stewart Weikel was also willing to testify that Hays was correctly quoted by The Bee.—*Sacramento Bee.*

## Personals

MARTIN FREE is ahead of Black Patti this season. Mr. Free is one of the firm of Free & Myers, intrepid souls, who tried to star Billy Kersands last season.

MRS. LESTER WALLACK, widow of John Lester Wallack, the famous actor, died in New York on March 28, aged 84 years. Mrs. Wallack was a daughter of John W. Millais of England.

WHEN Daniel Sully opened a telegram March 28 at the American Theatre he thought it was from his wife in Woodstock, N. Y. It was a message announcing the death of his mother in Newport, R. I. He did not even know that she had been sick, and smiled as he tore the envelope open. Sunday was the occasion of his silver wedding anniversary, and he thought the wire was a message of good cheer and love from his partner of twenty-five years. Manager W. D. Reed broke a rule when he gave him the message, but he knew of the anniversary date and thought the contents of that envelope would cheer his star's heart. So he gave it to him in the middle of the second act, within a few minutes of the time when Sully had to take his cue and go on again as the jovial-hearted priest. Mr. Sully went on and played, though his associates observed that the tears which some of the scenes demand were real that afternoon.

## En Tour--20-All Star Colored Artists-20 Something New and Novel

In the Musical Comedy

## A Trip to Africa!!

**FAST and SINGING and DANCING  
URIOUS GALORE**

Grand Street Parade by Uniformed Brass Band of 12 Pieces and Entire Company

Address all communications JOHNNY WILLIAMS, as per route.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Moving Pictures Have Censors in N. Y.

New York, March 29.—The experiment of a public censorship for the theatre is to be tried on the 355 moving picture show places in this city. A board of five censors, one of whom is a woman, has begun work. Three represent civic organizations and two represent the moving picture men. This first board of theatrical censors for New York City consists of these persons: John Collier of the People's Institute, chairman; Mrs. Josephine Redding, formerly secretary of the Woman's Municipal League; Albert Shields, District Superintendent of the Public Schools; Joseph E. Driscoll and O. J. Lamburger. The board was appointed as the result of a compact between the moving picture men and educational societies. The five censors are to be unofficial, but their rulings will be absolutely binding. The Moving Picture Association of New York, which controls 355 show places, has joined with ethical bodies to weed out the "rat-holes" among the shows and raise the standard. The People's Institute took the leading part in the establishment of the board. The meeting at which the censors were selected was held in the City Club five days ago, and the Board of Censors has opened headquarters at 318 East Fifteenth Street. Inspectors from the Parkhurst Society will watch the moving picture shows to see whether they obey the censors' rules. John Collier, chairman of the board, when asked what sort of pictures the censors would bar from the shows, replied: "Crime pictures and those of immoral tendency. We will also cut out all objectionable songs. We propose to do our work in the factories, not in the show places. The only thing lacking to make the censorship complete now is the consent of the Motion Picture Patents Co. This company makes 150 miles of picture films a day, and has been called the trust. Its directors will let us know next Tuesday whether the company will come in, but we feel sure it will. All the independent film makers have consented, and those who do not will have trouble." A board of governors is in control of the movement. Its members include Miss Evangeline A. Whitney, Mrs. Jos. M. Price, Mrs. Serena Townsend and Mrs. Redding.

## Show Troopers, Please Note New Automobile Rules

The following is the new code agreed upon by the Farmers' Anti-Auto Protective Society, which has just held annual conventions in the different states in the Union.

1—On discovering an approaching team, the automobilist must stop on the off-side and cover his machine with a tarpaulin painted to correspond with the scenery.

2—The speed limit on country this year will be secret, and the penalty for violation will be \$10.00 for every mile an offender is caught going in excess of it.

3—In case an automobile makes

a team run away the penalty will be \$50.00 for the first mile, \$100.00 for the second mile, \$200.00 for the third mile, etc., that the team runs; in addition to the usual damages.

4—On approaching a corner where he cannot command a view of the road ahead, the automobilist must stop not less than 100 yards from the turn, toot his horn, ring a bell, fire a revolver, halloo, and send up three bombs at intervals of five minutes.

5—Automobiles must be seasonably painted—that is, so they will merge with pastoral ensemble, and not be startling. They must be green in spring, golden in summer, red in autumn, and white in winter.

6—Automobiles running on the country roads at night must send up a red rocket every mile, and wait ten minutes for the road to clear. They may then proceed carefully, blowing their horns and shooting Roman candles.

7—All members of the Society will give up Sunday to chasing automobiles, shooting and shouting at them, making arrests, and otherwise discouraging country touring on that day.

8—In case a horse will not pass an automobile, notwithstanding the scenic tarpaulin, the automobilist will take the machine apart as rapidly as possible, and conceal the parts in the grass.

9—In case an automobile approaches a farmer's house when the roads are dusty, it will slow down to one mile an hour, and the chauffeur will lay the dust in front of the house with a hand sprinkler, worked over the dashboard.

10—Theatrical troupers traveling in automobiles, upon entering a town, will at once order handbills from the town printer, announcing the first night's performance as being free, if the show is all right they will be allowed to show one more night. The next morning the company will be required to leave town at 3 a. m., so as to not interfere with traffic.

N. B.—Performers at any time meeting Prof. Faits kindly notify him of the above rules and regulations governing automobile traveling so that he will be able to govern himself accordingly.

## Theatricals in Honolulu

The Pollard Opera Company (juveniles) four weeks ago played Honolulu to record-breaking business on their way to Australia. The Pollard Opera Company (adults) will play Honolulu five weeks, opening April 12, at the Hawaiian Opera House. On the same night the popular Ellefords will open at the Orpheum for a long engagement—their annual appearance in the islands.

## Personals

CLAIR SINCLAIR, who is known for good work hereabouts, was specially The Fatal Wedding at the new Broadway Theatre in Oakland this week.

Just at the moment when she was to leave the stage forever, after a romantic marriage in Los Angeles last week, June Moore, a member of

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day

**ALL DUE TO DIANA**,

**DORIS**

**FROM FARM TO FACTORY**

**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,

**DR. BILL**

**THE OTHER FELLOW**

**THE NEW CINDERELLA**

And Several Others.

Pacific Coast Representative for Brady and Grismer's

**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director

**FRANK WYMAN**, Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

## Coast Pirates Keep Hands Off My Plays

Address

Arthur T. Aiston  
Sole Owner

Room 304  
1493-1505  
Broadway

New York City

## Tennessee's Pardner

AT THE Old Cross Roads

Shadows on the Hearth

Pretty Peggy

By Frances Aymer Mathews

My Attorneys

Platt & Bayne

Crocker Bldg.

San Francisco

California



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury

The Empress and the Soldier

In South Carliney

The Halfbreed

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S

**BURBANK THEATRE**

Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre

The Handsomest in the West

Co 300,000.00

Oliver Morosco, Lessee & Mgr

For time address JOHN CORT

The

**Garrick Theatre**

San Diego, Cal.

MOROSCO & WYATT,

Lessees and Mgrs.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)

1539 Fillmore St. Bet. O'Farrell and Geary

San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS

Parent's Stationery Co. 818 Van Ness Avenue, S.F.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal.

Phone Main 353.

## Grand Opera House

**Black Diamond California**

The only legitimate house in this district.

2500 population; an extra good show town.

Seating capacity, 650.

Rent or Share.

**M. SIRE**

Manager of Opera House

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.

full stock of new scenery.

**M. C. CLARK**, Mgr.



## Norris & Rowe Circus Registers Sharp Trick On Oakland Women

After having labored for weeks in the interests of the Fabiola circus benefit, nearly a score of the prominent society women of Oakland, headed by Mrs. Remi Chabot, Mrs. J. P. H. Dunn and Mrs. Mark Requa, awakened, at the conclusion of the final performance Wednesday night, to the bitter realization that their efforts had not earned a single dollar for the charitable institution. Six performances before crowds which were swelled with enormous free lists by the circus men failed to bring forth a five-cent piece under an arrangement that made it well nigh an impossibility for the hospital to increase its income in any degree and for the circus crowd to take away the entire patronage. Mrs. Dunn, who has had charge of the society workers, said: "The circus manager expressed regret that the attendance had been so poor, and thanked us for our co-operation." She is bitterly disappointed both at the outcome of the venture, the first of the kind in which Fabiola has participated, and at the ungenerous attitude of the circus management. Likewise, Mrs. Dunn's co-workers are disappointed and indignant. These women have devoted all of their time for weeks to the welfare of the benefit, and as the income of the show was greatly augmented by the indorsement of the Fabiola association, the opinion is commonly expressed that the circus managers at least should have presented a large check to the hospital. Upon what is pronounced by Mrs. Remi Chabot, president of the Fabiola Hospital Association, as misrepresentation relative to the seating capacity and income of the show, the authorities of the big institution were induced to enter an agreement, believing that as a result of the six performances a large sum would be realized toward the deficit occasioned by the construction of an addition. A contract was signed, giving to the circus \$3250 of the proceeds of each day's (two) performances. The Fabiola authorities agreed to obtain the water and the city licenses free, while the circus consented to rent its own ground, although it attempted to get this also. All sums in excess of \$3,250, up to and including \$2500 (additional), were to go to Fabiola, while amounts over the second figure were to be evenly divided between the circus and the hospital association. Mrs. J. P. H. Dunn says that the circus men declared that in towns south of the bay as much as \$5000 had been cleared by charitable institutions in similar ventures. It is said that conflicting tales were told concerning the seating capacity of the big tent, one being given to understand that it would hold 10,000, another 6000, and still another 5000.

## Minstrels and Burlesque at the American

The American Theatre management has provided a decided novelty for the summer, beginning Sunday afternoon, April 25, when a season of high class minstrelsy and burlesque will be inaugurated. The very best stars obtainable in the burnt cork firmament

will be brought from New York, with a constant succession of new faces every two weeks. For the opening week among other notables, Carol Johnson, The Beau Brummell of Minstrelsy, and a tremendous San Francisco favorite, has been engaged, as well as Emile Subers, one of the funniest end men and monologuists before the public. John King, the well known comedian, singer and dancer and the best wench impersonator extant, late a feature of George Cohan's Honey Boy Minstrels, will be another of the funmakers and among the vocalists will be Matt Keele, the San Franciscan who has become a famous tenor, and Will Oakland, the contra-tenor who made such a hit with Lew Dockstader's Minstrels last season. There will be a complete octette and megaphone chorus for the first part, and in the burlesque which follows there will be twenty-five pretty girls headed by Belle Gold, well remembered here from her work with McIntyre and Heath in The Ham Tree, and Ella Smith, a prima donna from Lew Field's company. Bobby Harris, also from the Field's company, will be the burlesque comedian.

## Right's Might

Great interest is being manifested in the approaching production, for the first time on any stage, of Right's Might, the new play by two well known San Franciscans, Jack Gleason and Frank McGlynn. Scenery is being painted and rehearsals are in active progress, and the authors promise a most adequate presentation at the

American Theatre, Sunday afternoon, April 11th. A capital company has been engaged, including Lansing Rowan, formerly heavy woman with the Frawley company; Maybelle Thompson, Ora Harris, Elaine Davis, Thomas MacLarnie, whose contract with the Valencia Theatre expires next week; Norval McGregor, Charles Place, Ralph Bell, Norman Phillips and a dozen others. Frank McGlynn, one of the authors and a sterling actor, will play a strong character part, Major Joel Hardy. The play has a strong love interest and political atmosphere and the third act, which takes place on the floor of a State Senatorial Chamber, is said to contain one of the strongest dramatic climaxes ever staged.

## Business About Coos Bay Country

The Bell Boy musical comedy company, reinforced from among the members of the Girton stock company playing in Eureka, Cal., opened Masonic Theatre, Marshfield, Ore., April 6-7-8, management, Girton. To be followed by Margaret Iles' Company.

Then the Wm. V. Mong Company, just organized in Portland under the management of Butler and Mong, open at Masonic Theatre, Marshfield, Ore., April 19, for an indefinite stay.

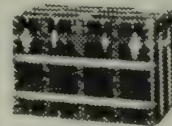
Business in Coos Bay country reported bad. Lee Willard Company played Marshfield, Ore., to poor business, week of March 21st. Coquille, March 29, fair; Bandon, March 31

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

and week, fair; Coquille, April 5, return, fair; North Bend, fair.

## Actors' Fund Registration

The Actors' Fund Registration Bureau is an established fact, almost \$3500 having been received through the bureau since its opening seven weeks ago, and Thomas McGrath, who has charge, asserts that, from the present outlook, by or before May 1 he will have turned into the treasury of the fund for new annual members, life members and registration at least \$2000 more, which will make a total of almost \$6000. The members of the theatrical world are certainly responding generously to the call for registration, and letters are coming in each day from prominent producing managers pledging their support and sympathy in the new departure and wishing it every success. Already the stock company managers are writing in for people for the summer season. It behooves all members of the profession who are not registered to attend to the matter at once.

ROSE ETYNGE has already retired from the Actors' Home on Staten Island. She was there almost a week.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK .....\$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



## Los Angeles Is Wondering What Jake Shubert's Visit Portends

LOS ANGELES, April 8.—Manager Oliver Morosco is being congratulated on all sides this week because of the tremendous success of Gay New York at the Burbank. Everyone connected with the production has been hard at work for days and the desired result has been attained. A long run is looked for.

Florence Smythe, who for some time was a member of the Belasco company, is playing leads with the Cook Stock Company at the Hartford Theatre, Hartford, Conn. Eleanor Carey and Florence Barker, well known through their work here, are also with the same company.

Dot Bernard, another local favorite, has joined the Vaughn Glaser Company in Detroit.

J. J. Shubert informs the people that the Shuberts are considering Los Angeles in their theatrical plans and much speculation has been aroused as to the possibilities of their entering this city.

Mrs. Fiske has closed a contract for the use of the Auditorium Theatre for the week of June 14, at which time she will present her present success, Salvation Nell.

After several years of successful musical comedy Fischer's First-street comedy cavern is to be converted into a vaudeville house, Manager E. A. Fischer having sold out his entire holdings. G. M. Smith and G. V. Warner are the new owners of the house. The former is a theatrical impresario of much experience from the East, having recently come from Lincoln, Neb., and will have the principal management of the theatre. Warner will be more or less of a silent partner. Efforts are to be made to furnish up-to-date, refined vaudeville acts, supplemented with moving pictures, and probably the name will be changed to the First Street Theatre. The new owners will take charge April 12, and have secured mainly local acts for the opening week. Herr Fischer is still uncertain regarding where he will hang out his bill board. He is considering removing to San Francisco, while there is a slight possibility of his opening up in the People's Playhouse on Main street.

AUDITORIUM—The Theatre Beautiful is dark this week. The Ben Greet players will appear the week of April 19 in Shakespearan repertoire.

BELASCO—Holy week seems to have no effect on the attendance at the Belasco Theatre for this the fifth week of The Dollar Mark. The management has been asked to continue this most successful play after Lent, but no decision has been made in the matter.

BURBANK—Once again we have Mr. Morosco's company in musical comedy and each one in the cast seems just fitted for this kind of work. In Gay New York, although seen in the East last year, has never been seen here before. It is a merry mixup with all the plot that is necessary and many good musical numbers. A. Byron Beasley is as much at home in this line of work as in the parts in which we are accustomed to see him. He has a good baritone voice and does

not hesitate to use it. William Desmond makes his first appearance in musical comedy and he also makes a hit. Miss Margo Duffet shines here and her song, When I Marry You, is one of the hits of the performance. Miss Blanche Hall has several song numbers which she sings charmingly. There is also a Salome chorus in which 16 Salomes appear upon the stage in support of Miss Hall and Mr. Beasley. Charles Giblyn is cast in the eccentric role of Herman Schultz, a fashionable ladies' tailor. Mr. Giblyn is at home in musical comedy and he gets the full measure of laughs in the part. Henry Stockbridge is seen as a bell hop and is right in his element. Very excellent work is done by Lovell Alice Taylor, Louise Royce, Hale Studebaer and Jessie Mae Hall. The chorus, which has been especially organized for this production, does some very fine work; the costumes are new and attractive and the whole performance is most satisfactory.

MAJESTIC—Friends of Dick Ferris and Florence Stone are giving them a hearty welcome at the Majestic Theatre where they head a company in a production of Edwin Milton Royle's Friends. This is the play that made Royle famous, both as a playwright and actor. The work of Miss Stone as Marguerite Otto is all that we expect of this finished actress and further comment is not needed. Dick Ferris is just himself and comes in for his share of the applause. Of course he makes his usual speech; he would not be "Our Dick" if he didn't. La Cigale Ferris, his daughter, is making a very pleasing impression in the part of Miss Hartman. The supporting company is very good, each one handling his part well. William Yerance is cast as Hans Otto, Harry Mestayer as Adrian and Wills Marks as John Paden, Sr. The production is staged under the direction of Sedley Brown, who deserves much credit for its excellent showing he has made with but limited rehearsals.

GRAND—George Ade's Sultan of Sulu is the offering of the Ferris Hartman company at the Grand for the week. This play is too well known to require comment. It is very well handled by the producing company, in fact is one of the best things they have done. Mr. Hartman is particularly well suited to Frank Moulan's old part, Ki-Ram, the sultan. Oscar Walsh appears as Lieut. William Hardy and Christine Nielsen as Henrietta Budd, the colonel's daughter. Both are well cast and contribute some of the best solo and duet numbers in the piece. Miss Josie Hart makes an excellent Pamela Jackson and Muggins Davies is equally good as Chiquita, wife No. 1. Joseph Fogerty sings and acts well as Col. Jefferson and Walter De Leon is good as the sultan's secretary.

MASON—Large and fashionable audiences are paying tribute to "Fair Lillian" Russell this week at the Mason Opera House. Miss Russell is provided with a better play than usual. It is Wildfire, a racing comedy by George Broadhurst and George V. Hobart. Wildfire is a horse, the only property of a widow, Mrs. Bar-

rington (Miss Russell). The action of the piece centers around Wildfire's accomplishments, the plots against Wildfire and the race which of course Wildfire wins. A small stable boy, a jockey, a villain, a character Englishman and several others comprise the supporting company. Wildfire is really second to his mistress as she holds the stage most of the time. The cast is in every way adequate and each one comes in for his share of the applause. The play itself is full of good comedy, brisk action and constant change. A most pleasing performance.

ORPHEUM—There are two exceptionally good acts on the Orpheum bill for the week. A Modern Pocahontas is a piece played by full-blooded Shoshone Indians, with the exception of two white characters which are taken by two white men. Pocahontas is played by the daughter of a Shoshone chief, who is known by her Carlisle name, Miss Emma Rainey. The Kitabanzai troupe of Japanese acrobats do some fine acrobatic work and some wonderful juggling. Six Little Girls and a Teddy Bear is an attractive singing and dancing skit. G. Herbert Mitchell springs some really new jokes and that is going some. The holdovers include Agnes Mahr, the Tommy Atkins dancer, Harry Foy's Spring of Youth sketch and Connelly and Webb.

LOS ANGELES—The Borsini troupe of equilibrists and acrobats give an unusually good exhibition at the Los Angeles Theatre this week. Their work includes head balancing, dancing on revolving globes and the simpler forms of tumbling. Tom Brantford, an exceptionally clever mimic, gives imitations of musical instruments, of a train of cars, and of several kinds of steamboat whistles. Carroll and Cooke haven't changed their act in the smallest detail since their last visit to Los Angeles. They're funny, however, and their talk makes good with the audience. Franklyn Ardell and company offer a new version of Boucicault's Confusion, which they term Catastrophe. Onetta, a young woman of considerable grace and much strength, dances in the whirlwind dervish fashion of the oriental-religious devotee, and Daly, The Mad Juggler, essays to prove that Sir Isaac Newton's discovery of the law of gravitation was not so important as it has been supposed, since Daly himself seemingly defies that law with impunity.

EMPIRE—The bill for the week at the Empire includes Somers & Storke in a comedy musical sketch, Will Brown with some of the latest songs and stories and a little dancing on the side, and La Nole brothers in a comedy acrobatic act. Miss Emma Elwood has some new selections and Al Franks has some new picture ballads.

FISCHER'S—Herr Fischer's little company are playing their last week in the First-street house, and very likely their farewell week in Los Angeles as Mr. Fischer is straining every nerve to locate in San Francisco. Mr. Alphin has chosen, as his final offering, In Poppyland. This play has been given before but with such marked success that it bears repeating. Ben T. Dillon is the broken down dope fiend and Max Bloom the eccentric Jew. Miss Raymond's two song hits are The Way to Win a Woman's Heart, which she sings in a duet with

Dillon, and I Want to be a Lovelorn Juliet. Nellie Montgomery is featured in The Girl Worth the While, during which the chorus, dressed as girls of every nation, pass to and fro on the stage. Bloom sings I Don't Want to be an Actor Any More, and Tracy McDermott, The Eminent Dr. Pest.

UNIQUE—The General's Dilemma, a musical comedy in one act, under the direction of Frank B. Blair, is the week's bill at the Unique. The plot of the play has to do with a General Blowhard, who thinks he is a hero, and who has a young and attractive wife. There is also a gushing widow with a daughter who imagines that she is in love. Will H. Armstrong as the General has a comedy role and a parody entitled General Hardtack. John J. Martin gets a lot of laughs in his number Did He Run; Ben Sellar sings What Makes the World Go Round; Jack Curtis as Push Button, a bell boy, does some fancy dancing. Other musical numbers include The Long Green, by Miss Lillian Sutherland; The Tale of the Kangaroo, by Miss May Parker, and a quartet, Blew, Blew, Blew, by Misses Atkins and Sutherland and Messrs. Armstrong and Sellars.

WALKER—Manager J. Harry Pieper of the Walker Theatre offers a very entertaining bill this week. It is headed by Cummings Merley and company in a novel and amusing sketch. The Fowlers, head balancers and equilibrists present a unique act. Bessie Evans is a charming character comedienne, Robert Thomas is a card and coin manipulator, the Mizumo troupe are Japanese acrobats of merit. The Holy City, illustrated by moving pictures, is being presented this week. Also Joseph Manley sings an illustrated song entitled, Take a Trip Down to Luna With Me.

REGAL—In the bill at the Regal Theatre this week are Walter Wilson, champion buck and wing dancer; Leonard Kane, change artist; J. P. Wilde in illustrated monolog, and De Valle and Lotta, in a sketch.

FLORENCE D. EMERY.

## Ethel Barrymore Is Married

Ethel Barrymore and Russell Griswold Colt were married at Hyde Park, Mass., on March 14th, by the Rev. Father James J. Chittick, rector of the Church of the Most Precious Blood, in the rectory of the church. John Barrymore and Roswell Colt were the only witnesses. After the ceremony a wedding breakfast was given at the home of John C. Fairchild at Dedham, where Miss Barrymore had spent Saturday night. Mr. Colt is twenty-six years old and makes his home in Boston. He is a son of Samuel Pomeroy Colt, president of the United States Rubber Company and of the Industrial Trust Company of Providence, R. I. The groom is a non-Catholic, and in order that the marriage might be solemnized in a Roman Catholic church four dispensations were necessary: One for a mixed marriage, a Lenten dispensation, one because the bride was married out of her own parish, and another because the groom had not been a resident of the parish for three weeks preceding the ceremony.



**Fern & Mack** writes: We have been meeting success since playing Pantages time. We open in Frisco, at the Empire next week or week after.



## Tony Lubelski Gives Up His Reno Theatre

W. E. Sharp, for eight years musical director at the Novelty Theatre in San Francisco, last Monday took over Tony Lubelski's interest in the Novelty Grand Theatre, Reno.

Mr. Sharp will play musical comedy shows and book an occasional road attraction. The theatre was the last theatrical holding of Tony Lubelski, but Tony is in no wise oppressed, for he asserts he will have a new down town theatre in the city in less than six months.

## Clune Vaudeville Circuit

Robert A. Brackett, who last week presented the announcement of the Clune Vodeville Circuit, something of especial interest to the theatrical public, spent the week in San Francisco. His coming here from Los Angeles means the acquisition of a new power in vaudeville and theatricals generally. His company owns and sells parks and theatres, books routes and operates a fine film service, and before many months this company will have its own new theatre in San Francisco.

## Melvin Wienstock Leaves for Seattle

Melvin Wienstock, who has been the personal representative of Alex Pantages in California since the Pantages interests cut in here, has resigned and will leave for Seattle today. Mr. Wienstock will still be active in the vaudeville field and will represent a well known Eastern plunger in the conquest of Western vaudeville. Mr. Wienstock is sorry to leave and we're sorry to have him go. Last week, on the occasion of a birthday anniversary, the employees of Pantages Theatre here presented him with a valuable diamond ring. The new manager of Pantages Theatre will be W. J. Tiffany, who has been for years a leading factor in the councils of the Empire circuit. Mr. Tiffany is one of the most popular theatrical men ever connected with the game in California.

## Correspondence

**Astoria, April 4**—Astoria Theatre (F. M. Hanlin, mgr.)—Tuesday and Wednesday, March 30-31, Tommy Getz's effusion, *A Night in Bohemia*, was given by local talent, for the benefit of the building fund of Astoria Lodge, No. 180, B. P. O. Elks. To say it was an immense success, both performances being crowded to the doors. To criticize an amateur show is indeed a hard thing to do some times, especially if you are connected with the profession, but in this instance the blasé professional can only humbly take his hat off to the amateurs, and say "You are all right." In the first place to take 75 or 80 young folks and drill them so that there is no confusion, and have everything run almost as smoothly as if they had been at the business for a long time, making no hitches, and none of the blunders that are so common in this class of entertainment, but going through every evolution of almost an intricate drill without a single hitch is remarkable, and this is what the young people in *A Night in Bohemia* did. But apart from the drills and choruses there were other features that make *A Night in Bohemia* a lasting memory, i.e., the really downright histrionic ability of the old Bohemian. This character is in itself a perfectly legitimate one, being an old retired actor on his sixty-fifth birthday, thinking of the happy past, and sadly brooding on being a forgotten quantity. This character, to my mind, was the shining part of the program, as it was portrayed by Wm. F. Gratke, who displayed every quality of the act, for, finished, easy and natural is his delineation of the character. The songs and specialties, drills and dances and general ensemble of the B. P. O. Elks' entertainment, *A Night in Bohemia*, was an absolute success, artistically, financially and generally. Theatre goers are now looking forward

to the coming of the popular star, Norman Hackett, who appears here in De Mille's great success, *Classmates*, on the 24th. From the lasting impression he made when on tour with Louis James in the *Merry Wives of Windsor*, and *The Merchant of Venice*, no doubt he and his company will be greeted with a rousing business. Saturday, April 10, *The Gingerbread Man* will be the attraction, followed by Lillian Russell on the 14th.

**Tacoma, Wash., April 3**—The musical play in which Miss Florence Gear appeared at the Tacoma Theatre, March 28-29, was *Marie Cabill's Marrying Mary*, and has a distinct advantage over *Cupid at Vassar* in which Miss Gear appeared here last season. Miss Gear is personally pleasing and sings well. The supporting company was a good one, prominent among whom were Richard Karl, Harry B. Roche, Harry B. Roche and Hubert Campbell. Tacoma had her first chance at witnessing a Shubert production when the *Fitch* comedy, *Girls*, opened here last night. If this amusing and clean little comedy is a sample, the Shubert attractions will always be welcome here. The play was handsomely staged and entertaining to a degree.

Of the *Girls*, the Misses Toner and Jackson have appeared in both *Girls* and *Girls* with Miss Terry, male a charming trio. *Girls* has been a successful stage attraction for several plays. H. S. Northrup has often appeared in Tacoma and is always clever and painstaking; Evelyn Benson, Charles Brandt and E. A. Locke were all deserving of special mention. It is reported that J. J. Shubert is on his way to the Coast to establish a string of playhouses, and rumors here are to the effect that they will open a house in Tacoma. John S. Baker, who owns the property adjoining the Tacoma Theatre, has been approached by eastern theatrical interests to build a handsome playhouse on his ground, but no deal has been closed. It has been thought that this was perhaps a proposal from the backers of the Orpheum Circuit, whose vaudeville attractions do not appear in Tacoma as yet. Local opinion tends toward the idea that perhaps the Shuberts might take over the pretty little Savoy Theatre, a house which for some unknown reason has been an unfortunate venture since its erection. The second of Klaw & Erlanger's attractions to appear here this season will be *The Right of Way*, which opens here tomorrow night for two performances, after which the house will be dark until Sunday, April 11th, when Harry Beresford will give one performance of *Who's Your Friend*. Beginning Easter Sunday, the Star Theatre, which has been charging ten, twenty, and thirty, will raise their schedule of prices; the first nine rows of the lower floor will be given over to the fifty-cent seats, the balance of the house priced as before, and box seats, seventy-five. The old scale of prices will prevail for the matinees. Mr. Vin Moore, who was identified with the McRae players when they first opened here last summer, was in Tacoma this week visiting his old friends. *Frenzied Finance*, as demonstrated by the McRae players, was an absorbing drama, combined with some delightful comedy, provided by Jack McCabe and Marie Van Tassel and Denton Vane and Bertha Cordeau. The love scenes of the last named two are always ingeniously acted and never fail to please the Star's patrons. J. Brigham Percival gave a strong and convincing interpretation of the Governor, and in the role of his daughter, Miss Oswald, was sweet and womanly. Mr. J. Hooley, in an eccentric part, could hardly be improved upon. Miss Robeson made the part of the mother one of naturalness and dignity. Mr. Holuber, Mr. Ed Lawrence and Mr. Robert Lawrence were all good in their roles. The staging was effective and adequate, and the gowns displayed by the ladies of the company were attractive. Miss Oswald's particularly so. Next week, *The Taming of the Shrew*, with Miss Oswald as Katherine and Mr. McRae as Petruchio. At the Grand, Manuel Romaine is appearing again in *Down Music Row* and featuring new songs. He still has those clever dances, the Foley boys, with him, and Miss Palmer pleases with her song and dance. Another favorite, whose return is always pleasurable, is George Wilson, the minstrel comedian, who is always funny. The dancing of Miss Russell of the Glenroy and Russell team is a feature of the act. Al Carlisle exhibited some clever dogs and an unusually intelligent pony. Duff and Wilson sing and dance well, the acrobatic features being especially pleasing. At the Elks, Sahara, the mystifier of the Anna Eva Fay type, gave exhibitions of her skill. The Armanis, three men and two women singing in Italian, were one of the best of their kind I ever saw here since the appearance of the 8 Zingars. West and Mack, formerly with the Hi Henry Minstrels, had a good black-face act. Mr. Mack is a Tacoma boy and has been busily engaged all week being entertained by his friends. Wentworth and Vesta, as acrobatic clowns, furnished much amusement and were ably assisted by an incredibly bright dog. Hearn and Rutter offered an original and unique dancing stunt.

**Laramie, Wyo., April 5**—Florence Roberts was our only attraction last week. A. D. KINGSFORD.

**Vancouver, B. C., March 30**—Imagine an audience keyed to a high pitch of expectancy, a management nervous to the point of irritability, and an actress strained to breaking point, and you have the atmosphere of the Empress Theatre last night when the curtain rose on *Under Two Flags*. The work of the company was by far the best witnessed and each individual entered into the work with a vim that carried all before them. There was considerable interest taken in the presentation of the play, for it served to introduce Myrtle Vane, the new leading woman, and to say that she made good is putting it mildly. From her opening speech she captured all from the orchestra to the gallery, and her work guaranteed success from the start. Miss Vane is going to be a big favorite with local theatregoers, her voice is pleasing to the ear and she simply bubbles with action. Cigarette was the character to give her so favorable an introduction and when she started her mad drive through the gorge, all held their breath as the white charger

SUMMER TOUR 1909

OPENING APRIL 12th

An All  
Star Cast

RICHARD J. JOSE

New and  
Novel  
FeaturesAnd His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETTComplete  
Scenic  
Investure

...Jane...

A Harp  
SoloistStaged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole ProprietorFRED S. BUTLER  
ManagerNOTE.—I own the Western rights to JANE and warn all managers against  
producing same under its own or appropriate title. RICHARD J. JOSE.

sprang forward and carried the little lady up into the flies. Miss Vane has more than made good and we believe we are not far from the truth when we predict that before many weeks have passed she will have won the loyalty of all Vancouver. That she is also an accomplished vocalist was proven by the grand ring of a distance heard some that called for a burst of applause at its conclusion. Margarita Fischer was most pleasing as Venetia, and the balance of the company did excellent work. At the Lyric, George Howard and his company are playing *A Rich Man's Home*. RAY.

**Norman Hackett Writes:** After an absence of two years I think you can imagine what a pleasure it is to contemplate dear old Frisco again. I am to be at The American the week of April 11, in De Mille's successful play, *Classmates*, which Robert Edeson played five months in New York last year. I have the entire New York production (and a very beautiful one it is by the way), a nice company, and as it is my first appearance as a star in San Francisco I am naturally very anxious to make a favorable impression. I am glad to see the *Review* better and larger than ever. My season opened September 17

and will run until June—40 weeks. It has been a success beyond all expectations, and I am, of course, very much pleased and encouraged. I am to spend my summer abroad, and next year do Mansfield's Beau Brummel. Had fine success in Los Angeles, and am to appear next Saturday at the Greek Theatre, Berkeley, an honor I deeply appreciate, as I believe Bernhard, Maude Adams, and the Greek Players are the only other dramatic presentations ever given there. Have also been invited to address the University of California.

**Frisco Johnny Williams writes:** *Editor Dramatic Review*—My Dear Ed: To relieve the suspense of anxious enquirers, I will contradict the report that I was in advance of Emma Goldman and Tramp Capitalist, the Boom Jugglers, with a juvenile brass band and orchestra, but I made a successful tour with "Tedy" with a Trip to Africa, a dark complected company (they were born that way). Ten boys and ten girls with a remarkable brass band and orchestra. A successful tour which I booked, wild cat, wrote all press work, attended to printing, railroads, billing, ahead of company, and yet they say good agents are scarce. Try me; I am on the shelf like Macawber awaiting something to turn up. Yours in paste.

S. TERRY McKEAN PRESENTS

## The Players

Supporting the Popular Artist

Walter H. Newman

In Standard Plays  
Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special RatesOnly Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. &amp; Fillmore St.

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Published Every Saturday

Address all  
letters, and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



News De-  
partment  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1889.

## Raymond Teal

Mr. Teal, who for years has been known as a singing minstrel star of the first magnitude, being contemporary with Willis Sweatman and Dick Jose, is meeting with great success in the West at the head of his own company. Mr. Teal has gathered a clever company of musical comedy fun-makers under his banner, and today he presents the best musical comedy show at popular prices in the West. Everything about the show is first-class. The costumes are new, the singing is pleasing, the dancing is clever and the comedy is really funny. Mr. Teal carries twenty-six people in his company and is booked for a long season on the Coast, his time being booked by the Great Western Theatrical Circuit.

## Modjeska Is Dead

LOS ANGELES, April 8.—Madame Helena Modjeska, the Polish tragedienne and one of the best actresses of the American stage, died at 10 o'clock today at her island home at Bay City, in Orange county, at the age of 65, after an illness of about two months. For several days she had been unconscious and her death almost hourly expected. Bright's disease, complicated with heart trouble, was the immediate cause of death. Gathered around the bedside of the noted actress when she passed away were Count Bozenta, husband of Madame Modjeska; Ralph Modjeska and his wife, a son and daughter-in-law, of Chicago, and Dr. J. C. Boyd, the family physician. The health of Madame Modjeska was in its usual state up to two months ago when she suddenly developed symptoms of Bright's disease. From that time she failed rapidly and scarcely left her bed after the first attack. The body of the actress was brought to this city tonight, accompanied by the husband, Count Bozenta, and the son, Ralph Modjeska. It will be placed in a vault here, where it will rest until it is taken to its final resting place in Cracow, Poland. Count Bozenta said that there is no cause for any apprehension that he will be denied the privilege of taking the body to Austrian Poland, in which province Cracow is. He said that the order of exile could apply only to Russian Poland. This order was issued by the czar, following the reading of a paper at the woman's parliament at the world's fair by Madame Modjeska.

## More Fight Rumors

J. J. Shubert will be in town any day from Los Angeles, where he has been listening to propositions for a theatre. Nothing has been done there, for Mr. Shubert considers the prices asked altogether too high. He will meet the same conditions here, where real estate values are inflated beyond

all reason. Coincident with the Shubert publicity out here, comes the following dispatch from New York: "New York, April 8.—Lee Shubert of the theatrical firm of Sam S. and Lee Shubert, Inc., and Max Anderson, who is connected with the Shuberts' management in the Hippodrome, today withdrew from the Theatrical Managers' Association of New York. Their reason for that act was that they felt they were not receiving fair treatment from the organization, which took up the grievances of other theatrical managers, but refused to help them in any of their fights. As the Shuberts next year will control fourteen theatres in this city, they expect to join with several independent theatrical managers in forming a rival association. The Shuberts are reported to be backed by wealthy men and rumor has it they have \$10,000,000 ready for the battle." Like all theatrical news handled by the daily press, there may be some truth in the reports of a coming conflict and there may not be. Conservative observers, however, are of the opinion that there will be something doing in the West in the way of a rival circuit before many weeks have passed.

## The Umpire at the Princess

The Princess offers an exceptionally strong attraction next Monday evening in the baseball musical comedy, The Umpire, which proved one of the greatest theatrical successes in the history of New York. The action of the play takes place in Tangier, Morocco, at a period when no extradition treaty existed between that country and the other nations of the world. This condition of affairs made it possible for fugitive criminals to reside in Morocco without danger of being arrested and deported to their native land for punishment. Fred Mace will appear as Jimmie Dolan, the umpire, which he played in the original production and May Boley will have a leading part.

## Mrs. Saunders Celebrates Her 90th Anniversary

Mrs. Elizabeth Saunders, the exceedingly popular actress of the long ago, reached her ninetieth birthday last Sunday. For many years her anniversaries have been most lovingly celebrated by her friends, and until this year Mrs. Saunders has been physically able to entertain the hundred and more guests who always called. Sunday some of the nearest friends were given the privilege of a few moments with her.

For the past few months she has been confined to her bed. Mentally, she is as alert as ever, but a very weak heart tells the stress of 90 years. The tenderest care and solicitude are making these days just as comfortable as possible.

Mrs. Saunders has a sister in the East three years her junior. They are in the last of the generation of Jeffersons to which Joseph, of Rip Van Winkle fame, belonged. Photographs of Joseph Jefferson and Edwin Booth are the two which have always hung close to her rocking chair. Mrs. Saunders' last notable interview was with Tyrone Power of The Servant in the House company. She played with his grandfather just 70 years before the interview.

## Personals

HARRY BERESFORD has given his new play, The Better Way, a trial in Seattle.

As usual, Mrs. Saunders' birthday was remembered with the fairest flowers, and every token that devoted friends thought would in any way add to her pleasure or comfort.

ELKAN MORGENSTERN, the Seattle correspondent of THE DRAMATIC REVIEW, was last week elected exalted ruler of Seattle Lodge, No. 92, Benevolent and Protective Order of Elks.

FRANK ATKINS, the Marysville and Oroville manager was a DRAMATIC REVIEW visitor last week. Mr. Atkins will this summer remodel his Oroville house by making it a ground floor theatre.

IGNACIO MARTINETTE joined Babes in Toyland at Salt Lake, March 25th. He is playing his old part of Alan, replacing Eddie Redway who became too tired to play the part effectively.

COL. BILLY THOMPSON is on his way south booming the Burns-Johnson fight pictures. In the meantime Ernest Ely is in town, however, and has a couple of engagements to fulfill at the Beefsteak Club.

SELBY OPPENHEIMER will act as treasurer for Will Greenbaum's attractions at the old Orpheum (renamed The Garrick), succeeding Jack McCarty, whose death a few weeks ago was a shock to many friends.

WILLIAM EMMETTE COLEMAN, author, dramatist and traveler, died at his home in Berkeley last Monday after a brief illness. Among other notable events crowded into his eventful life was the dramatization, in 1864, of East Lynne.

NAT C. GOODWIN has recently produced two new plays. One of them is called The Master Hand and the other, a comedy, is entitled A Native Son. The latter is from the pen of James Montgomery and contains a good part for Edna Goodrich.

## WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearney 745.

## GO-OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th

Telephone Market 17

The Only Steam-Heated Theatre in the City

STARRING SALLY MURPHY APRIL 11  
Perfect Production of

## Peter Pan

"THE BOY WHO WOULDN'T GROW UP"

By J. M. Barrie

Cast to the full strength of the Valencia Stock Company and introducing Miss Harriet Worthington as Peter Pan.

Regular Matinees, Wednesday, Saturday and Sunday, 25c to 50c  
Evenings, 25c, 50c and 75c. Box Seats \$1.  
Seats for sale for all performances at the Emporium.

## THE FRANCIS- VALENTINE CO. (Reich & Humber)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Commencing Monday, April 12, and All Week  
An Elaborate Production of

## Under Two Flags

Based Upon Ouida's Great Novel

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## ORPHEUM

Ellis Street, near Fillmore

Absolutely "Class A" Theatre

Week Beginning This Sunday Afternoon

Matinee Every Day

## ARTISTIC VAUDEVILLE

Mlle. ZELIE DE LUSSAN, the Distinguished Grand Opera Diva; ADELINE DUNLAP, FRANK MCCORMACK AND COMPANY, Presenting The Night of the Wedding; GORDON AND MARK; THE SANDWICHES; S. MILLER KENT AND COMPANY; ELSIE FAYE, MILLER AND WESTON; EDWARD BARNES; NEW ORPHEUM MOTION PICTURES. Last Week of the Famous Pansian Danseuse, JOLY VIOLETTA, Assisted by M. Arnaud.

EVENING PRICES—10c, 25c, 50c, 75c;

Box Seats, \$1.

MATINEE PRICES—Except Sundays and

Holidays, 10c, 25c, 50c

Phone West 6000

## Princess Theatre

Phone West 6110

Ellis Street, near Fillmore

Samuel Lowenthal, Manager

Absolutely "Class A" Theatre Building

Curtain Rises at 8 Sharp

Beginning Next Monday Night

The Great Baseball Musical Comedy Hit

## The Umpire

FRED MACE in his original role of Jimmie

Dolan. MAY BOLEY—all the Prin-

cess Favorites in the Cast. Chorus

of Forty

PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (ex-

cept Sundays and Holidays), 25c, 50c, 75c.

## AMERICAN THEATRE

Phone Market 381

Market St., near Seventh

THE HOUSE OF SAFETY AND COMFORT

Commencing Sunday Afternoon, April 11

## Norman Hackett

Dr. Wm. G. DeMott and Margaret Turnbull's

Grand American Play

## Classmates

Some Magnificent Production That Played

One Solid Year at the Hudson Theatre,

New York

Prices: Evenings, 25c, 50c, 75c and \$1.00.

Matinees—25c, 50c and 75c—no higher.

Next

First Production on Any Stage of

"RIGHT'S MIGHT"

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET

12805

## THE FRANCIS- VALENTINE CO. (Reich & Humber)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE-MARKET 3114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Despite the Holy Week retirement of many theatre goers, Richard Carle and his aggregation have been receiving very fair patronage during the second week of Mary's Lamb. Carle himself has apparently recovered in a marked degree from the indisposition which robbed his work last week of much of its former snap, vim and vigor. He is in better voice, and dances with his old time energy which, at least in a measure, made his fame originally. "Scamp" Montgomery, Mr. Carle's close friend and a comedian of real ability, continues to evoke many laughs in his role of colored servant at the Lambs' home, and though his dialect and mannerisms are far from the real Southern darkey, the house enjoys his foolery which is the consummation to be wished for, and enough. Julie Rolph and Mary Miranda Lamb. George Bogues, Silvain Langlois, Cecelia Rhoda, Violet Seaton and Rita Stanwood contribute each his mite toward the entertainment, and the chorus! Well, the chorus is very, very real, from the "broilers" to the statesque "show girls"—in fact is the best chorus a road show has brought to San Francisco in many moons, both as regards looks, singing and dancing ability.

## Valencia Theatre

The Valencia held over Pretty Peggy the first half of the week and closed the house Wednesday night in order that the greatest possible opportunity might be given to the Peter Pan rehearsals. Wednesday night saw the closing of Blanche Stoddard and Beatrice Nichols. Miss Stoddard has done splendid work and her stunning dressing and graciousness will be greatly missed by Valencia audiences. Miss Nichols has impressed herself upon theatre goers as the best sou-brette the city has had in years and there is keen regret that her engagements take her elsewhere.

## American Theatre

Black Patti, the only colored woman who has laid claim to pretentious singing, is in town this week, after an absence of five years. She is the same pleasing vocalist as of yore and gives us The Old Folks at Home with an unctious and understanding that few singers have attained. Her company, outside of Tim Owsley, the comedian, is not particularly strong and the rapidly lessening taste for "coon" shows seems to be apparent in the lack of enthusiasm in the audiences. Perhaps this style of show, in California at least, is passing as has lurid melodrama, and then perhaps the Black Patti is no longer the novelty she used to be. And then, again, Holy Week may have its distressing influence. Any way, we wish Manager Voelkel better luck next time, and would suggest a stronger supporting company.

## Alcazar Theatre

As regularly as Holy Week comes around are we presented with a very mirth provoking performance of Are You a Mason at the Alcazar. Alcazar patrons are particularly keen for this play and the way it is given by this excellent company is a sufficient excuse, and nightly the Alcazar is showing a well filled house. Bertram Ly-

tell, whom many have thought that because he was a leading man and a stage lover par excellence, demonstrates a positively fine comedy vein in the part of Frank Perry, and of course he is given great assistance by that fine comedian, John Maher, who is seen as the father, "the other bogus Mason." Ernest Glendinning assumes the character of the bogus cloak model and has an exceedingly clever make-up, and makes the most of the opportunity to rattle off some real French in a real Parisian way. Howard Hickman enters fully into the humor of Hamilton Travers and executes some enjoyable burlesque speeches. Burt Wesner plays the idiotic part of the country candidate for Masonic honors with fortitude. Adele Belgarde is a splendid, if fiery, mother-in-law and Evelyn Vaughan is bewitching as the young wife. The stage settings are as good as usual and the orchestra selections are enjoyable.

## Princess Theatre

Nancy Brown is a most enjoyable show. It has three exceedingly clever comedians—Fred Mace, Frank Moulan and Budd Ross—whose team work and general fooling is worth a whole evening of ordinary entertainment. They certainly could keep an audience busy taking care of laughs for two hours and forty-five minutes. They can sing, they can dance and be funny. And then the chorus! What sprightly girls, what shapely ones they are! They can bowl over any imported group of show girls that ever struck this town. Next week—The Umpire.

## A Husband On Salary

The Le Moyne Players, under the management of Robert Riddell, will open for a tour with A Husband on Salary at the Clunie Theatre, Sacramento, tonight. In the company are Charles J. Le Moyne, Charlotte Mundorff, Mrs. Zora Bates and Tike Bates, Florence Rex, Virginia Kelso, Edward Maples, Bertine Van Harlingen, Geo. C. Stanley and Josephine Lansing, musical director. Frank Smith is out in advance.

## The Players To Open the Season

The Players, under the management of S. Terry McKean, opens its regular season Monday night at Redwood City. Manager McKean, however, is not breaking in his company or making Redwood the "dog" town, as he gave his company a two weeks' preliminary season playing dates at Concord, Black Diamond, Antioch, Crockett, Pinole and return dates at Black Diamond and Concord. Notwithstanding it rained the entire first week, business was good and return dates were requested in every town.

Manager McKean is mighty proud of his company and declares that he has a "king-pin" repertoire organization. Following is the roster of The Players: S. Terry McKean, manager back with company; Johnny Sire, advance representative; Walter H. Newman, director; Harry Belmour; Stanley De Wolfe; Carrol Ashburn; Bertha Foltz, leads; Miss Grace Johnson; Etta Delmas; Elsa Berg.

An unusually interesting repertoire of standard plays has been selected and as the tour will cover every im-

portant center in the state it goes without saying The Players, on this its first season in California, will enjoy a full share of the coming prosperity.

## Chicago Has Stock Managers' Meeting

Chicago was the scene during the week of March 15, when the Stock Managers' Association of America was formed at a meeting of local and out-of-town managers. Temporary officers were elected, letters read from managers in various cities from coast to coast, and a charter under Illinois laws was applied for. Another meeting will be held April 22d in Chicago. About thirty managers were present, including W. W. Wittig of the Lyric, Minneapolis; O. D. Woodward of Omaha and Kansas City; George Fish of Cincinnati; John B. Howell of Columbus, Ohio; Edwin Tanhauser of the Bush Temple Theatre, Chicago, and Charles Marvin of the Marlowe, College and People's, Chicago. Proxies for several out-of-town managers were held. One of the chief objects of the Association is to get the use of successful plays sooner than at present. Naturally, an effort will be made to reduce royalties. Mr. Wittig was chosen president pro tem, and Mr. Tanhauser, secretary.

## And Clyde Fitch is Really Responsible

The Pennsylvania railroad between New York and Philadelphia is a lane bordered with signs. Great billboards elbow each other and stare the traveler out of countenance. Recently a heavy gale wrecked some of the advertisements. A theatre sign and a soup sign standing side by side were left, reading like this:

GIRLS

BY CLYDE FITCH,  
JUST ADD HOT WATER AND  
SERVE.

## Henry E. Dixey On Press Agents

Henry E. Dixey, one of the few great American comedians, has well-defined ideas on the art of publicity as well as on the art of expression, and he knows how to express his ideas, too. Dixey is as much opposed to "dog stories" about actors as any over-worked dramatic editor could possibly be. Hence, the other day, when he saw a tale in a newspaper where he was to appear in the big comedy drama, Mary Jane's Pa, he sat down and sent the following to the man in advance of the Henry W. Savage star:

"My Dear Mr. Kirby: From a friend I have received a newspaper clipping stating that 'Henry E. Dixey, who is starring in the big comedy drama success, Mary Jane's Pa, always carries a peacock feather in his pocket for good luck.' Although rabbits' feet are considered talismen and peacock feathers are considered voodooes among actors, Mr. Dixey holds the opposite belief and would never be without a peacock's feather under any circumstance. In fact, on one occasion when he lost his feather he was utterly unnerved until it had been replaced."

"I don't know who conceived this

fantastic publicity conceit, but I assure you that I do not and never have considered peacock feathers indispensable to my success. I don't believe in talismen or voodooes, and I never possessed a peacock's feather.

"Permit me, once and for all, to register a positive objection to this sort of thing. Personally and professionally I refuse to be subjected to the claptrap notoriety of which custom has made a convention where actors are concerned. I don't believe in it and I don't want any publicity, saving what I obtain as actor in the reviews by dramatic critics. Of course, I realize that dignified announcements and advertisements of a forthcoming theatrical engagement are necessary for the information of the public, but I will not countenance the 'snake' stories and absurd fakes which are hung upon the names of many actors. Whenever I find it impossible to make good as an actor I will retire. I will never permit myself to be exploited as a freak.

"Players who make flying trips in the cabs of locomotives up and down the columns of newspapers; players who order, through their press agents, enormous automobiles, interiorly constructed like a Pullman car, for touring the country; who make traveling companions of pet snakes; players who possess scarf pins, rings and other personal embellishments, made from the crown jewels of King Solomon and the Queen of Sheba; players who pay election bets by driving a four-horse dray loaded with a bag of peanuts through the principal streets of a city; players who do or possess any such silly things undoubtedly are of rare interest to the public; but so is a two-headed chicken, a calf with six legs, a lady with whiskers and a bald man with his nose on the back of his head.

"Stage folk who seek notoriety at any price are largely responsible for the ridicule that has been heaped upon the stage.

"Another point, please. I don't want to be interviewed upon subjects which do not pertain to the stage. I don't want to exploit my ideas on woman's suffrage, suicides, murders or any other topics with which I cannot expect to be familiar. Recently an intelligent newspaper woman wanted to interview me on the art of cooking.

"I am not a cook," I told her, 'I am an actor.'

"'Everybody knows that,' she answered, 'but it would make a corking good story to tell how you would cook a Welsh rabbit.'

"When I still refused she agreed to furnish the recipe, and held forth the alluring prospect of publicity, and evidently considered me a trifle demented when I did not avail myself of this opportunity to achieve culinary fame.

"I cannot understand why playgoers should attend the theatre to see a cook any more than a housewife should call at a dramatic agency to employ one.

"Trusting I have made myself clear, I am,

"Very truly yours,

"HENRY E. DIXEY."

OWING to ill health Evelyn Selbie will retire from the Bentley Stock Co., in Long Beach. Clara Williams will take her place in the leads.

JANE AUBREY, who has been playing leads with Paul Gilmore, is in town, having been compelled to give up her position on account of illness.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

Diversity, and for the most part, a general excellence marks the bill at the Orpheum this week. Unfortunately a perverse fate decreed that the real headliner, Nlle. Zelle De Lussan, grand opera diva and song-bird, should be obliged through physical incapacity to postpone her appearance for a week. The singer is suffering from a cold and hoarseness, and hence is obliged to take a week's vacation. Tom Nawn with his dainty "and company," the same being sweet little Charlotte Appelle, repeats his success of last year. The Politician, with marked cleverness. Nawn and his eccentric Celtic comedy has ever been a favorite with vaudevillian patrons, as formerly with audiences in attendance at the burlesque and comedy houses. Miss Appelle is charmingly suited to her part of daughter to the drunken politician. Edward Barnes offers some rag-time piano playing and sings a couple of songs. Just what they were about I don't know, for the orchestra played "forte" and Mr. Barnes sang somewhat "piano." Hence—

The playing served to display digital dexterity, if nothing more. S. Miller Kent, supported by Claudia Colona and Dorothy Keene present Marriage in a Motor Car. The title of the sketch is something of a misnomer, for the motor car is only alluded to once during the little playlet, which is clever enough to merit a caption fitting its subject matter. Kent is marring his work more and more every year. Now it is Henry Miller whom he apparently seeks to resemble. His work is forced and lacks the spontaneity of genuine comedy. Miss Colonna does wonders with a part evidently written as a "feeder" for the star, while Miss Keene is a dainty, pretty little housemaid. The Four Casting Dunbars with their old time aerial casting, lightened by some side-splitting comedy, are favorites. The singing of the Eight Melanis elicits even more enthusiasm than when they were here before, and Elsie Faye, accompanied by Miller & Weston, do some dainty dancing and pleasing singing, enhanced by appropriate and up-to-date costuming. Long distance and trick jumping by Chas. Matthews proves interesting. Mr. Matthews, whose pretty little assistant, Doris Reece, announces him as the world's champion jumper, hurdles over piano, chairs, barrels and other obstructions in a startling way, covering almost unbelievable distances in standing leaps. The entertainment of Joly Violetta and her assistant, M. Arnaud, is notable chiefly because of the picturesque costuming of the little Parisian, and the indisputable effectiveness of the final dance number which the two present. It is announced as a Characteristic Brazilian Dance, but in its posturizing, tempo and execution it is strongly reminiscent of a dance which created a storm of protest the country over when brought to the Columbian Exposition from Egypt, and it leaves little to the imagination. Two sets of moving pictures were also shown during the evening.

### The Wigwam

The offering for this week contains a galaxy of talent far above the average, and not a dull moment is to be found in the entire offering. Mareena, Nevarre and Mareena have one of the best equilibristic acts seen for some time and hold the audience throughout their act. Their work is the essence of cleverness. John Le Claire is a juggler of ability with some new stunts to introduce. Chas. Morrell has a line of songs, helped out by his banjo, that please, also a few jokes, ditto. The Cartwrights, colored entertainers, are there with the usual song and dance that take with the audience immensely. A big act by a little fellow is to be found in Adolph Zink in a number of character changes of decided cleverness. Motion pictures of an amusing nature, depicting him making the changes, is an interesting addition to the act. Fougere & Emerson come in for their share of approval with their clever singing and dancing turn. The Australian Tree Fellers are something new in the vaudeville line and have an intensely entertaining act which claims the interested attention of the audience at every performance. The motion pictures are exceptionally good and conclude a pleasing and highly satisfactory program.

### The National

An expression of satisfaction is carried away by the patrons of the house of Grauman this week attesting an entertainment of gratification. The Girl with the Diamond Heels, assisted by Keller in a number of whistling imitations, gave a pleasing turn. A departure from the usual run of vaudeville sketches is to be found in Alice Davenport's Now, which is of a highly dramatic order, after the style of Camille, with an intense plot leading up to a tragic climax. Miss Davenport as the French danseuse forced through a sense of duty to give up her lover, portrays a difficult role in a conscientious and finished manner, and is given able support by her company. Joe Watson the Hebrew monologist has a funny line of talk to hand out that keeps the audience in good humor. Hetty Urma, the dainty little English comedienne, sings and dances her way into the good graces of her auditors. Elmer Tenley has an awful experience on a crowded street car to relate. It is especially appealing to the natives of San Francisco. Some clever and rapid cartoon work is indulged in by Lightning Hopper, who as a wielder of charcoal shows marked ability. Oh You Chicken is Little Blossom Seeley with her bunch of coon songs. She certainly can shout 'em. Anyone with a fancy running to extremes will like the Marco Twins. Their act is awfully funny and they are clever, and that is the long and short of it. Moving pictures complete an entertaining show.

### Pantages-Empire

A rattling good show is on tap at the Empire this week and the special engagement of La Loi Helene in her dancing act, Cleopatra's Death Dance, is a decided acquisition to the bill. While her dancing is not, literally speaking, a sensation, it could easily be made so by a little more ginger and abandon. La Loi Helene's dancing

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif, \$5.00; Calif and Thigh, \$10.00; Calif, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Cor. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

### Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell

## International Attraction Syndicate

Sensational open-air acts for Park and Fair Circuit; Musical Acts of all kinds; Orchestras, Pianists and Vocalists for hotels and cafes; Entertainers for clubs, lodges, socials and banquets.

W. MAURICE TOBIN, Gen'l Mgr.

537 Pacific Bldg. Tel. Kearny 5892

"HURRAH FOR NEW STUFF"

## J. Bernard Dyllyn

Has It. Horseshoe Politics, Fighters and Capitalists always on hand to deal to the Public.

shows her to be a denseuse of exceptional cleverness, every movement being a picture of poetic and delightful grace which keeps one in a state of pleasant expectancy. While in the category of Salome dancing, La Loi's interpretation is not to be construed with the prevailing idea of that dance and may be witnessed by the most critical without a qualm of conscience. Albert Warner and Daisy Lakewood offer some clever dancing and singing stunts. Mr. Warner's (I feel so loose) style of dancing, being an amusing feature of the act. An interesting and novel act is found in Rawson and June, the Australian boomerang throwers, who are a decided feature of the performance. The Al Hayes and Julia Redmond company present an amusing comedy act that wins many a laugh from the audience. Some catchy songs and rapid fire jokes constitute an entertaining act by the Garden City Trio. One of the best acts seen in vaudeville for some time is supplied by Mazirow's troupe of Russian musicians and dancers, who win many a round of spontaneous applause for their clever work. The usual motion

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

### RAY YOUNGMAN

Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit

pictures constitute an exceptionally interesting as well as entertaining program.

Sacramento is to have another vaudeville theatre, which will occupy the space at 310, 312 and 314 K street and be conducted by Jacob Zemansky, proprietor of Uncle Ike's loan and second-hand store.

True Boardman, Virginia Eames and Arthur Elton are playing dates over the Pantages circuit in the Northwest.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of April 9, 1909:

**NATIONAL**, San Francisco—Mueller & Mueller, Ann Crewe & Co., Wartenbur Bros., Little Hip, Atlantic City Four, Rose Stevens, Glorine. **BELL**, Oakland—Joe Watson, Hetty Urma, Marco Twins, Alice Davenport & Co., Lightning Hopper, Elmer Tenley. **WIGWAM**, San Francisco—Don Leno's Youngsters, Errac, Les Georgettys, Sarah Cogswell. **NOVELTY**, Stockton—Mareena, Neverro & Mareena, Flora Browning & Kellar, Ellsworth & Lindon, Zamlock & Co. **NOVELTY**, Vallejo—Coin's Dogs, Marie Reitz, Pierson & Joell. **LOS ANGELES**, Los Angeles—Margaret Severance, Callan & Smith, The Tree Fellers, Fougere & Emerson, John W. Heffern Co., John Le Claire. **QUEEN**, San Diego—Cummings & Merley, The Fowlers, R. Thomas, Tom Brantford, Onetta. **WALKER**, Los Angeles—Magel & Adams, Mirian Marr.

At the Pantages-Western States Vaudeville Association, San Francisco Office, Pantages Theatre (formerly Empire Theatre), through O. S. Burns, their sole San Francisco booking agent, for week of April 9, 1909:

**PANTAGES-EMPIRE**, San Francisco—Prince Albert, Cuthbertson's trained horse; Seymour and Dupre; Lucy Lucier Trio; Housley and Russell; The Great Johnson; Kiltie Duo; Marty, the Juggler. **PANTAGES**, Sacramento—Mazirow's Troupe of Russians; Garden City Trio; Rawson and June; Haynes and Redmond company; Fern and Mack; Warner and Lakewood. **WIGWAM**, San Francisco—John L. Sullivan and Jake Kilrain; Gilbert and Katen; Harry Walton. **THEATRE JOSE**, San Jose—Adelaide Herrmann; Joe Goodwin; Two Johnsons; Four Haydens; Phil La Toska; Fay Carranza. **FORREST**, Stockton—Melbourne MacDowell and Virginia Drew Trescott; Chas. Morrell; Two Scotch Macks; Fortune Brothers; Mr. and Mrs. Bob Miller. **EMPIRE**, Los Angeles—Hodges and Launchmere; Jere Croft. **GRAND**, San Diego—Sommers and Storke; Billy Brown. **THALIA MUSIC HALL**—Reed and Arbuckle; Ramsey and Neal; Menlo. **OPERA HOUSE**, Watsonville—The Stoddards. **COLORADO**—Alsace and Lorraine; Clarence Oliver; Earl and Bartlett; Kid Gabriel and company. **GEM**, Chico—Christopher and company; Starm. **STAR**, Grass Valley—Pearlita. **BUTLER**, Tonopah—Hall and Lorraine; Leonard Kane; George Jones. **LYRIC**, Goldfield—Trixeda & Robinson; Jack Atkins. **UNIQUE**, San Bernardino—Manning and Ford; Joe Valle; De Shields. **OPERA HOUSE**, Mojave—Wayne, the Wizard. **CENTRAL**, San Francisco—Nixon and Lee; Menlo; Lola Morante. **WALKER**, Los Angeles—Clara Dagneaux and Boys. **FISCHER'S**, Los Angeles—J. Bernard Dyllin; Annie Baumann.

## Vaudeville Notes

The sketch Alice Davenport is appearing in at present, Now, was written in a little less than three hours and produced in two weeks after its completion. The idea was founded upon the experience of a very dear friend of hers. Miss Davenport says she is producing it as a warning to her sex. So beware, you horrid men,

whom you take to see it as thy conscience may reproacheth thee.

Glorine, the fine and spectacular dancer has arrived from the East and opens at the National as a special feature April 11.

John W. Considine is en route to this city. There will be big doings in vaudeville circles when he arrives.

Will H. Cross & Co., now playing the South, will be in this territory in the near future.

Al. Jolson, the big feature of Dockstader's minstrels last season, is in town. He has resigned with Dockstader for next season. There is a probability that Al. will be signed for a season at the American Theatre when the minstrel season opens there.

A letter from Carroll Johnson to Archie Levy advises that he will soon arrive in Frisco.

Carl Richter, for the past six years manager of the Orpheum at Omaha, has been transferred to the Seattle Orpheum in a similar capacity.

Sullivan & Considine will soon add three houses to their California circuit.

Alice Davenport, at present appearing in her sketch Now, at the National, is busily engaged in perfecting the details for next season's tour, which is to be called Passions. The production will be an innovation in the vaudeville field, requiring seven principals and fifteen supernumeraries, and special scenery will be carried for the staging of the piece. The plot is of an intense and highly dramatic nature, requiring a cast of experienced dramatic people for its interpretation. The story hinges around a murder for which an innocent man is accused. His wife, in order to establish his innocence, goes to the gambling house disguised as a favorite French danseuse of the day, and succeeds in arousing the jealousy of the mistress of the place, and eventually wrings a confession from her as being the real criminal. The denouement is startling in the extreme and calls for dramatic ability of a marked degree. Miss Davenport has received several flattering offers for the booking of the act and at the conclusion of her present tour will immediately begin preparations for its production.

Mueller & Mueller, billed as the Gibson Boys, will make their appearance at the National next week with a line of high class singing specialties. Their rendering of The Rosary being especially recommended. They were formerly with Houdini and come high recommended.

An amusing conversation was overheard in front of the National Theatre a few evenings ago, viz: "I see Little Hip is going to be at the National next week." "He's there already." "No, he isn't." "I say he is, I saw the show and ought to know." "So have I, and I didn't see any elephant on the bill." "Elephant? What are you talking about? He isn't an elephant, that's only a burlesque on his size because he's so small and an elephant is so large." He had seen the Marco Twins.

A treat is promised the patrons of the National next week by the Atlantic City Four in a number of singing and musical selections. Their act is said to be one of the best of its kind and has found enthusiastic favor wherever presented.

David Porter & Co. in The Law of the Desert, now appearing in vaudeville, are making a decided hit

wherever they appear. The work of Marion Francis Bisbee stamps her as a young woman of rare personal attraction and still rarer ability. Her impersonation of the Mexican coquette, Querida, is artistic and in a class with that of Jane Grey in the production of The Rose of the Rancho at the Belasco. The piece is a striking little affair, original and live, and both David Porter and Edwin Eggleston fully meet the requirements of the intense parts they portray. The playlet is of the tense order, and keeps every fiber aquiver with its keenness of lines and action. Surely there are many who have lived through just such incidents, whether they be where the author laid the scene (near Tucson, Ariz., close to the Mexican border), or in some other part of the globe, where men and women will always be men and women.—*Los Angeles Herald*.

When You and I Were Young, Maggie, made popular by Dick Jose, as rendered by Frank Willard at the Empire's amateur night last week made a decided hit. Mr. Willard has a rich baritone which he knows well how to handle.

Mr. Emerson, of Fougere & Emerson at the Wigwam this week, presented his partner (his wife) with a diamond ring last week. It has real glossy and scintillating fire, and he paid real money for it. Cash, too.

James Pilling, who has the Columbia Theatre in Oakland running as a picture house, it is reported, will establish an Airdome in Sacramento this summer. One is outlined for Stockton, one for Fresno, one for San Jose and one for Reno, all by different promoters. Mark Twain may put up one in Santa Cruz, to be occupied by Jim Post and company.

Manager Le Breque, of the Australian Tree Fellers, will, after present tour, accept a position as assistant manager and director of the International Industrial Exhibition Co., of New York, for summer season. He will also be interested in the Plantation and Minstrel show to be located at Palisade Park, on the Hudson.

Harry Orndoff, stage manager at the Orpheum, is on a sea jaunt, making the round trip to Europe for the rest cure.

Mazie Oliver is playing vaudeville dates. She is at Pantages, Seattle, this week.

Mr. Zemansky said that his theatre will be built on much the same plan as the Pantages and will hold 1,100 people, 700 on the lower floor and 400 on the upper.

The house will be ready for opening on September 1st, if the plans of the proprietor materialize. Tenants now occupying the site of the proposed theatre have been given notice to move June 1st.

Al Hessie, playing at the Coliseum last week at Phoenix, Ariz., was held over for the second week. The Coliseum is playing to packed houses every night. Phoenix is an extra good show town, writes Mr. Hessie.

San Bernardino, Cal., March 27.—Quieting down after a night's rampage, during which he tore up trees, smashed through fences and overturned everything movable he found in his path, Nero, one of the big elephants with Norris & Rowe's circus, meekly allowed himself to be recaptured here early today. Nero broke loose about 11 o'clock last night, when he was being loaded

onto the circus train here. Trumpeting with rage the huge animal lumbered through the streets of the town, leaving a trail of terror in his wake. Circus crowds filled the streets and the majority of the population was in a panic within two minutes after Nero started to run away. After wrecking considerable property the big elephant began to calm down and it was believed that he could be recaptured without difficulty. Apparently realizing the plight of his keepers, Nero tantalized them by refusing to allow himself to be chained. It was not until early today that he was apparently sleepy and willing to be fed, that the big runaway hunted up the circus camp and allowed his feet to be shackled.

The Borsini Troupe at the Wigwam this week will close their tour on the S. & C. circuit in Los Angeles week of April 5th, and join the Hackenbach and Wallace shows opening in Peru, Ind., April 24th. They will book under William Morris in vaudeville again the latter part of November under the management of Tom Brantford.

Ensign Barrett Leslie Anderson, of the battleship Missouri, and Elsie Fay, the vaudeville actress, were not married in New York last Wednesday. At the apartment of Miss Fay it was said that the wedding had been postponed one week and that the ceremony would be performed in Boston.

E. A. Fischer of Los Angeles has sold his theatre to G. M. Schmidt and G. B. Warren.

Claudia Colonne has joined S. Miller Kent to play leads in a sketch over the Orpheum Circuit.

The Globe Theatre will re-open with 5c and 10c moving pictures and vaudeville, Saturday, April 17th, under management of Zeke Abrams.

Edwin August arrived from the East Wednesday in the support of Otis Skinner, playing Captain Potel, in The Honor of the Family, which will be seen at the Van Ness next week. Earlier in the season Mr. August was the juvenile of the Auditorium stock company at Los Angeles. After leaving Los Angeles Mr. August went East and created the juvenile in John Luther Long's new play, Kasso, which Mrs. Carter produced at the Liberty Theatre in New York City.

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for **MADISON'S BIG BUDGET No. 11**, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. A **GRAND OFFER**. For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 518 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, **JAMES MADISON, 1404 Third Ave., New York**, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.



## Guy Smith Introduces a Good Thing in the Opening of the New Broadway Theatre in Oakland

One more week and Kolb and Dill will have concluded their engagement at the Macdonough. This week they are playing *The Politicians*, and will follow with *Lonesome Town*. As this is the second week of *The Politicians* the attendance has naturally fallen off. Adele Rafter always comes in for her share of the honors and the chorus at all times have cause to feel satisfied with their treatment. At the Liberty the new leading woman Helen Holmes made her first appearance in *The Crisis* and in the opinion of everyone she will do. At last Manager Bishop has secured a leading woman who seems to possess every requirement for the position. Her personality is all that could be desired and in the role of Virginia Carvel in *The Crisis* Miss Holmes showed ability. The part calls for devoted love at one stage and for considerable emotional power at another, and Miss Holmes was equal to both occasions. The balance of the company also seemed to enter into the spirit of the play with much more life than usual. Landers Stevens as Stephen Brice was at his best and gave an excellent portrayal of the character. E. L. Bennison played a fiery young Southerner to perfection and George Friend was more than good as the German student. Some fine character work was done by George Webster and Henry Shumer. Walter Whipple was added to the cast this week and showed up well as Eliphalet Hopper. Georgie Cooper was as vivacious and winsome as ever. Many a laugh was created by Lillian Elliott as Nancy the colored woman. The costumes and stage settings were very characteristic of the periods of the civil war and were appropriate in every detail. Willie Collier's clever comedy, *Caught in the Rain*, will be the next attraction. This week's bill at the Orpheum is a very even one and the attendance has been up to expectations. The *Blessings*, McDonald and Huntington, and Ray L. Royce are the holdovers, and the other features are as follows: Violet Black and company; Four Poncherry's; James M. Cullen; and motion pictures. A new motion picture with Taft in Panama is the principal number of the Bell's program. Don Leno's youngsters, *The Great Erric*; Ellsworth and Lindon; Les Georgretys; Ralph W. Snow also present some good numbers and taken all in all the week's entertainment is very satisfactory. The Broadway Theatre, formerly the Novelty, opened Monday night under the management of Guy Smith. The production chosen for the opening attraction is *The Fatal Wedding* and the company which has been gathered under Mr. Smith's management is one fully capable of giving a good account of themselves. In the roster we find such well known players as Al H. Hallett, Priscilla Knowles, Jack Bennett, Louis Thompson, Sidney Diamond, Roy Clements, Anita Allen, Claire Sinclair and Georgia Woodthorpe. The play was carried out with much smoothness and the settings and scenic effects were very much in keeping with the production. Al H. Hallett as stage director deserves much credit. The attendance was of the standing room order on the opening night and has kept up all week. Norris & Rowe's circus have

been performing here the past week. The attendance has been very slight, much to the disappointment of the managers of Fabiola Hospital who were to receive a benefit of all excess proceeds. The business was so poor that not a cent was realized for the benefit of the hospital. Ossip Gabrilowitsch, the celebrated pianist, gave a concert at the Liberty 7th. The house was small but very enthusiastic. Admiral Evans will give a lecture at the Liberty 19th and the Orpheus Club have engaged the theatre for their annual concert the next night. Sunday, the 11th, will mark the reopening of Idora Park. Patrick Conway's band will be the attraction. Dan Sully will open at the Macdonough 19th for a week's engagement and will be followed by Otis Skinner. Mischa Elman, the Russian violinist will give a concert at the Liberty 23d.

LOUIS SCHEELINE.

## Success Attends Opening of Oakland Broadway

That wise and exceedingly popular young Oakland manager when he pulled off the Broadway Theatre deal did a clever and, we believe, a very profitable thing for all concerned. The opening last Monday night crowded the house to the doors and business has been immense all week. Mr. Smith knows the Oakland taste—good shows at popular prices—about 50 cents is the Oakland limit except for an attraction of national renown. The *Fatal Wedding* was the opening bill and the company under Al Hallett's skillful direction showed up exceedingly well. Priscilla Knowles was a dream of beauty and a revelation in an emotional way as the heroine. Anita Allen played the "little mother" with a powerful and finished art and Claire Sinclair was the scheming "heavy" to splendid purpose. Al Hallett, Georgie Woodthorpe, Jack Bennett, Roy Clement, Sydney Diamond, Louis Thompson and Fred Munier established themselves as good actors.

## Spotlights

A series of tangles has entered into the settlement of the estate of Martha A. Brizse, who once supported Edwin Booth, Modjeska and Mary Anderson under the stage name of Martha Penoyer. Mrs. Brizse died in Boston, Sunday, April 4, leaving an estate estimated to be worth \$75,000. A third

## THE BROADWAY

OAKLAND, CAL.

FORMERLY NOVELTY

GUY C. SMITH, Manager

Monday, April 12

New to Oakland

## Heart of the Blue Ridge

Evenings: 15c, 25c, 35c, 50c.

Wednesday and Saturday Matinees:  
10c and 25c

of the property was left in trust, the income to be paid a relative, James S. Drew, of St. Louis, and at his death to go to The Dramatic Fund of New York. Advices received show that Drew is dead and also that there is no such society as The Dramatic Fund of New York.

The Raymond Teal company left by the City of Topeka for Eureka yesterday morning, where they will play a two weeks' engagement at the Margarita Theatre. This is the initial attraction of the Great Western Theatrical Circuit in this house and will be followed by many more high class shows that have been contracted for.

RENO, March 31.—Arguments in the case of Mrs. E. H. Sothorn, whose stage name is Virginia Harned, against her actor-husband, occupied the attention of two judges to-day. Neither principal was present, and only depositions formed the evidence. The attorneys for Mrs. Sothorn contend that service on the husband is all that was necessary. The case is regarded as a test of the Nevada divorce law, which is expected to go eventually to the Supreme Court.

The complete roster of the company which will support Selma Herman during her long stock season at Seattle, beginning next week, includes Robert Vaughn, Henry W. Otto, Rollins Holden, Raymond S. Paine, Harry McFayden, Irving Lancaster, Harry J. Russell, Fred E. Wright, Ruth Vaughn, Dorothy Stanton, Minnie Williams, Catherine Collins and Maurice James Fitzgerald.

Sullivan & Considine are to retain the name of Majestic for their new theatre at Second and Spring.

The Valencia Theatre will remain closed until Easter Sunday afternoon, when, after weeks of careful rehearsal and painstaking preparation, Peter Pan, J. M. Barrie's delightful fantasy, will be presented for the first time in San Francisco by a stock company.

Peter Pan will serve to introduce the Valencia's new leading lady, Harriet Worthington, who will appear in the titular role. Little Rena Kiefe, a child actress, will appear, and the three Walter children, who have just concluded an engagement in the Los Angeles presentation of the play, have been brought to San Francisco for the production which the Valencia management promises to be of the highest order of excellence possible. Herman Heller and his orchestra, which will be augmented for the occasion, will play all of the music from the original score and the incidental numbers will be appropriate and very interesting.

The Gleason-McGlynn play, *Might's Right*, that sees its first performance at the American Theatre, April 15, went into rehearsal this week. The company will be composed of Thomas McLarnie, who has been specially engaged to play the lead; Frank McGlynn, Lansing Rowan, Maybelle Thompson, Ora Harris, Elaine Davis, Charles Place, Edmund W. Bracht, Emmet Sarsfield, Thomas Caulfield, Ralph Bell, Norman Phillips, Howard Nugent and Franklyn Murray.

If I Were King, the romantic drama in which E. H. Southern scored so successfully, will follow Peter Pan

at the Valencia Theatre and will serve to introduce the new leading man, Paul McAllister, to San Francisco audiences. Many other new faces, well known to the theatrical world, will be seen in the production, which will be on a most lavish scale.

Barbara Freitchie, Clyde Fitch's intensely interesting drama of the Civil War, will be the bill at the Valencia Theatre the week in May in which Decoration Day falls.

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between San Francisco and San Jose. Excellent Sunday Night Stand. Capacity, 600. Write for Open Time

CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating School—Church—Bank Office and Steel Rod Furniture Purchase direct from manufacturer THE A. H. ANDREWS CO. Pacific Bldg., San Francisco Chicago, New York, Tacoma

SCENERY

## The Chas. F. Rosa

## Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers Theatrical Typewriting Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line See Samples at

770-776

Mission St.

Bet. 3d and 4th Sts. SAN FRANCISCO

The Whitaker & Ray Co.

## No Pirating OF Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## They Say In Portland That Billy Gleason Has a Shadow the Best of It on the Other "Billy" Who First Played David Harum

PORTLAND, April 5 — HEILIG THEATRE (Cal. Heilig, mgr.; William Pangle, res. mgr.)—Last Thursday night brought us The Right of Way, and it proved a very strong bill. In the company were found Theodore Roberts and Guy Standing and with two stars of that caliber no matter what the pooriness of the play might be, they would make it interesting enough to satisfy the most critical. It can truly be said that the present play owes its success to the two mentioned actors. The balance of the company were satisfactory. Last night The Girl Question opened its engagement to a good house. It is one of the best musical shows we have had this season, and let me add right now that that firm of Askin-Singer have sent us some pretty good musical comedies this season, viz.: The Time, the Place and the Girl, and A Stubborn Cinderella, and the present one, The Girl Question. Paul Nicholson is the principal comedy maker in their present offering, and his comedy went well. The supporting company is equal to all demands made upon them, and the chorus is good in every way. The Eddie Foy number went big. Richard Carle is an early offering at this house.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Last season the Baker Stock Company produced David Harum at The Baker Theatre with William Gleason essaying the role made famous by W. H. Crane, and I think I am not exaggerating when I state that the play did about the week's largest business of last season at that house. Yesterday they offered the play again at this theatre, and both performances were the magnet that packed the house. But to get down to the play and players—well words are not in my power to say all the good things I would like to mention about Billy Gleason for his admirable performance of the role of David Harum. Long time ago we all learned that he was a capital actor, but I think I voice the sentiments of all of his admirers when I state that his Harum seems about nigh perfect. He follows the Crane interpretation of the role, and does not fall down one iota in his reading of the lines and business of that part as made known to us by Crane. Every one who left this playhouse did so with words of compliments falling from their lips for Billy Gleason. Following right after the star of this production comes his better half, Mrs. Mina Gleason, who played the role of his sister, Polly. It is one of those parts in which she excels, and again I must state that it looks like another Gleason week at the Bungalow. The stock leads are absent this week from the cast, and with all due respect to them and their ability, everyone must admit that they were not missed. The juvenile role is ably filled by Donald Bowles, and Maribel Seymour is playing the ingenue part faultlessly. Leo Lindhard and William Mong give some high class character work, especially the latter as the money lender. Oh,

yes, I nearly forgot Howard Russell for his clever portrayal of the chief clerk of Harum it was a piece of work worthy of that sterling young actor. The rain scene in the second act is perfect in all respects. Next week Carmen is the bill. The First Born is underlined to follow.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—This house has been dark for the past week but reopens next Sunday with The Gingerbread Man.

ORPHEUM THEATRE (J. E. Errison, mgr.)—The bill at this theatre the past week was one we could not register any kicks against. The Misses Milch are the curtain raisers and their violin playing was very artistic. Following them came the headliner of the week, the playlet entitled The Night of the Wedding, produced by Dunlap-McCormick Company; a piece dealing with the serious side of the mother-in-law question. Following this act came Lotta Gladstone, who proved to be one of the best imitators we have ever had. Other enjoyable acts on the bill were Mme. Sandwina and Harry Webb. Commencing tonight the bill is James Neill and Edythe Chapman as headliners, Frank Fogarty, Sandor's Cirque, Fred Ray's Players, Imperial Quartette, Arcadia, and Ames & Corbett.

LYRIC THEATRE (Keating & Flood, mgrs.)—The biblical play, The Holy City, is the bill for this week at this popular playhouse, and the management have spared no expense in the production of the play. It drew big houses yesterday and no doubt will do a banner week's business for this house. The version used is one of the best. The leading roles were well entrusted to Herbert Ashton and Lillian Branscomb. The supporting company all did well, and Ralph Belmont, Lillian Griffiths and Rupert Drum are all well entitled to words of praise.

GRAND THEATRE (J. E. Errison, mgr.)—The bill for the ensuing week at this theatre is headed by Manuel Romaine and Company; the other acts are Delomore & Oneida, Tom Dugan, Glenroy & Russell, Carlyle's Pantomime Company, and Harry McDuffee.

Pantages has Sehara, India's Mystic Goddess, for their headline act for this week. A. W. W.

## Is There to Be a Battle?

A telegram from Chicago, April 7, says that rumors of a theatrical war between the Shuberts and Klaw & Erlanger are agitating the convention of Western theatre managers now in session here. The association includes practically all the "one-night stand" theatres from Indiana to the Pacific coast. About 200 managers and owners, each operating from one to forty theatres, are present. It is feared that a struggle between the big companies will result in the small theatres being compelled to use the plays of one or the other, but not of both. The convention has suspended any aggressive tactics pending further information.

## The Orpheum

A program of charm, novelty and variety will be given for the week beginning this Sunday matinee. Mlle. Zelig de Lussan, prima donna, who has entirely recovered from her cold, will most positively make her appearance and will be heard in her choicest operatic selections and ballads. Adeline Dunlap and Frank McCormack, eastern dramatic artists, will, with the assistance of Violet Flugrath, present a dramatic classic by Richard Duffey, called The Night of the Wedding. Bill Gordon and Nick Marx, appropriately styled the Weber and Fields of vaudeville, will convulse the audience with a skit termed You Can't Get None. Mons. and Madame Sandwinas, herculean acrobats from the Nouveau Cirque, Paris, are expected to create a sensation, for the man is a most phenomenal athlete while Madame Sandwinas is physically the most marvelous woman ever seen in vaudeville or circus. Although of generous build she is particularly graceful and muscular, and performs the most difficult feats with smiling ease. Next week will be the last of S. Miller Kent & Co., Elsie Fay, Miller & Weston, Edward Barnes, and of the beautiful Parisian danseuse, Joly Violetta. A new series of motion pictures will conclude the performance.

## American Theatre

Sissieretta Jones, the Black Patti, and her Troubadours will appear for the last times this Saturday afternoon and evening, and at the Sunday matinee Norman Hackett, the popular young actor, will begin a week's engagement in Wm. G. De Mille and Margaret Turnbull's play, Classmates. This young star will make his first appearance here in modern character. He has already won for himself an enviable position in the classic drama and will be recalled with pleasure for his fine work with Louis James, Frederick Warde, H. Sothorn and Julia Marlowe, a substantial foundation of which few of the young actors can boast. It has led him logically and surely to the high position he now occupies.

## Alcazar Theatre

It is announced by the management that its production of Under Two Flags, commencing Monday evening, will be the most stupendous achievement ever scored by a stock theatre. In addition to the twenty-eight speaking characters in the play a host of extra people have been engaged, and to prepare the inanimate accessories the Alcazar's artistic and mechanical resources have been taxed to the utmost limit, the painters, carpenters and electricians having been kept busy throughout the last month constructing the eight complete "sets" of scenery that are shown in the five acts. All of which tends to convey assurance that the stage pictures will be well worth seeing.

As for the play itself, no stronger drawing card could have been selected for Easter week, as it appeals to every phase of theatre-going taste. Dramatized from Ouida's novel of the same title—and the brilliant woman never wrote anything more popular—it enhances the charm of the book, because

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

it embraces in condensed form the story's most interesting incidents. Evelyn Vaughn will play Cigarette, of course, and rehearsals indicate that it will be the most impressive character portrayal she has yet given in San Francisco. In the fourth act she leaps upon the back of a spirited horse and dashes up a rocky defile, and wherever the scene has been adequately presented is has thrilled the spectators. Bertram Lytell is cast for Cecil, and all the other Alcazar favorites have congenial roles.

Richard J. Jose will this season carry Mary L. Fitzsimmons, the solo harpist, who will accompany him in his songs.

## WANTED MUSICIANS

Musical Team and Clown for Norris Bros. Dog and Pony Show. Address quick to C. I. NORRIS, Prop. and Mgr., Santa Cruz, Cal.

## Rosabele Leslie Wants

General business man and comedian for stock; two bills weekly; Tucson, Ariz. Wire or write SIM ALLEN, Tucson, Ariz.

## Notice to Managers

I have purchased the Western rights to JANE, and warn all managers against playing or allowing the same to be played under its own or appropriated title. RICHARD J. JOSE.

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

## NOVELTY MOVING PICTURE CO.

Moving Picture Machines, Films and Song Slides, Phonographs and Records. Renting Films Our Specialty. 418 Turk St., San Francisco. Phone Franklin 2312.



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right. Write for Prices. Front and Sheridan Sts. Portland, Oregon



## C. F. Weber & Co.

Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 Polk St., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## Henry E. Dixey's Magical Art

Henry E. Dixey, who captivates his audiences, is a magician, and toured one season in a repertoire of tricks as clever as the great Hermann ever executed. As a contrast to the delightful entertainment he is now furnishing in Mary Jane's Pa, here is a little story Dixey relates of an experience that befell him as a magician. Mr. Dixey, one should know, is a tremendously versatile actor, whose scope of ability includes a first-class knack at sleight of hand, or legerdemain. Some time ago he found himself before a rural audience of his own choosing, and his portion of the entertainment consisted of palming watches. He borrowed a timepiece from an individual of the audience. The contributed watch came from a good looking country boy, and when in the progress of the trick Mr. Dixey pretended to drop the borrowed property to find the timepiece shattered into small bits, the country boy burst into tears. This unusual episode induced Mr. Dixey to ask the cause, and thereupon the boy explained that the watch was the gift of his dead mother, and he could not bear to be deprived of it in that sort of fashion. The sight of the crying boy appealed to Mr. Dixey and he immediately handed the child his watch, which of course, he had successfully palmed, having substituted a fake watch for the borrowed one to accomplish the trick. But, of course, the experiment failed, with the boy's tears. Mr. Dixey declared never before had an occurrence of that sort appeared to his notice.

GEORGE BAKER, the Portland manager, was in town last week hobnobbing with Walter Hoff Seeley of the Valencia.

### ROBERT LAWLER

Leading Man  
Richard Jose Co. Care of Dramatic Review

### ARTHUR HILL

Comedian  
Richard Jose Co. Care of Dramatic Review

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

At Liberty

### A LIVE ONE

Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and the Cowboy  
Care of Dramatic Review

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

STEVE J. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco  
Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Lew Virden—Dunlap Gertie

Dunlap Stock Co.

Empire Theatre, Fresno, Indefinite

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Darrell Standing

Stage Director

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Alcazar Theatre, San Francisco

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist

At Liberty Care Dramatic Review

## GEORGE SAUNDERS

Dramatic Review

## MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

## Howard Foster

At liberty after Feb. 27th for juveniles or light comedies.

## CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

## GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



## EDDIE

## Mitchell

Juveniles

## EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

## MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

## HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

## MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

## FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

## CHESTER STEVENS

Blunkall Co., Long Beach

## JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

## ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

## DAN KELLY

Comedian

Care Dramatic Review

## GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

## PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

## FRED. C. CHARMAN

Juveniles and Light Comedy

Care of Dramatic Review



**George Webb—Georgie Hays**ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCOAS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE**Alf. T. Layne Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow***Robert Leonard**Arthur Cunningham Company  
On tour, Care Review**Reginald Holmes**Characters  
Valencia Stock, San Francisco**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

**Sedley Brown**

Dramatic Director

Care DRAMATIC REVIEW

**Louise Kent**Leading Woman  
Management Geo. L. Baker  
Portland, Ore.**Thurlow White**At Liberty for Stock  
Care Dramatic Review**E. P. Foot**MUSICAL DIRECTOR  
Opera or Musical Comedy Address Care Dramatic Review**Florence Cordelia Leslie**Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles**Thomas MacLarnie**Leading Juvenile  
Valencia Theatre Stock, S. F.**Blanche Stoddard**Leading Woman  
Valencia Stock, S. F.**Bertha Foltz**Leads  
The Players**Al Hallett**

Myrtle Vane Co.

Pickwick Theatre, San Diego

**Priscilla Knowles Bennett Jack**

Leads

Characters

Broadway Theatre, Oakland

**Milton Stallard**Stage Director  
Ye Liberty-Playhouse (Revolving Stage) Oakland**Whit Brandon Ethel Tucker**

Leading Man and Director

Leading Woman

Care DRAMATIC REVIEW

At Liberty

**Charles E. Gunn**

Leads

Care DRAMATIC REVIEW

**Walter H. Newman**Featured 1909-10  
Management S. Terry McKean**Harry C. Bradley**Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch Management Liebler & Co.**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**Leads  
Care DRAMATIC REVIEW**Beatrice Nichols**Ingenua and Soubrette  
Valencia Stock, San Francisco



## Actors Flee While Audience is Hunting for Misses

SNOHOMISH, March 26.—Snohomish went through another sensational episode last night and come out somewhat smeared. The members of the Three of a Kind theatre company were rotten egged as they left the theatre, after giving a part of the worst performance seen here in many months. The Three of a Kind company consisted of four girls and a number of young men absolutely devoid of dramatic ability, unversed in their lines and without excuse for being on the road. The very first act was too much for the audience, and certain young men in the back of the house were heard talking. One is reported to have said: "Let's go out and get some old lemons and soak 'em." "No," said another, "we'll make it eggs." They left the house, and a member of the company hurried to the stage and repeated the conversation. The curtain went down at the end of the first act, and never went up any more. The intermission was a long one. The people waited reluctantly for what was to come, hoping against hope that something ahead would help make up for the outlay of money at the box-office. At last some one suggested that possibly the company had left by the back way. Several went on the stage and found the company one by one dropping out of the back window. A rush was made for the street and then things broke loose. Many eggs were shattered on the street, and some probably hit members of the company. It was a race for life down First Street toward the hotel. Two girls and part of the men ran up a stairway and did not venture down until 11 o'clock, and the small riot started at 9:30. No arrests were made, but a badly scared troupe of "actors" faded away one by one as trains or trolley cars left town.

## Sothorn and Marlowe Together Again

Edward H. Sothorn and Miss Julia Marlowe have decided to resume their partnership, which was broken in 1907. They will appear together on the same stage in Shakespearean dramas, supported by players drawn from their present separate companies. The theatre chosen for their reappearance is the Academy of Music, New York, and the date has been set for May 15, immediately after each fulfills the present contracts arranged by their booking agents, the Shuberts. The greatest secrecy has been observed regarding the arrangement. One of the reasons why the stars have wished to keep their summer plans a secret is that it is acknowledged generally that they will head The New Theatre Company when the millionaire's playhouse at Central park and West Sixty-second street is dedicated, Nov. 10.

## Final Nickelodeon Ordinance

The emasculated nickelodeon bill, prescribing strict requirements for all such amusement places erected in the future, but permitting the present 58

"theatres" to continue without installing sheet metal walls and ceilings, and with only minor changes in some of the more flagrant cases, was finally passed by the board of supervisors last Monday. Dr. d'Ancona and four other members vainly sought to have the board require the same safeguards against fire hazard of the 58 places in existence that all were legislating to exact of new establishments. Fire Chief Shaughnessy's warning that 25 of the present places were "dangerous and unsafe" having been blanketed by Chief Building Inspector Horgan's report that this was all a mistake except in regard to four or five, whose hazardous character was too pronounced to be covered up even with board of works whitewash, the majority of the board defeated D'Ancona's motion and, in Connolly's language, "made fish of one and fowl of another." Giannini, with the aid of the other members, then improved on their workmanship by passing to print a bill which will require 10 foot square patches of sheet metal to be tacked upon the walls and ceilings adjacent to the boxes holding the picture machine.

## Mary Garden to Become a Princess

There is a persistent rumor in Paris that Mary Garden intends to marry Prince Mavrocordate immediately after her arrival there at the end of April. She has cancelled her engagement to sing at the Paris Opera this spring, to the consternation of Messenger, who, in retaliation, has engaged Lina Cavalieri to sing Thais, commencing on April 19.

## The Stage As a Teacher

CHICAGO, April 5.—The stage is the most successful popular teacher of morals is the opinion of Jane Addams, who delivered a Sunday address to Sinai Temple, in the absence of Dr. Emil G. Hirsch. It was Miss Addams' contention that there is a lack of spiritual teaching for the children up to the age of thirteen years, which is producing an undesirable trend in national life. At that age, she asserted, the mind of the child is receptive and pliable, while it is more difficult to teach an adult. Miss Addams spoke of a boy 13 years old who committed suicide because he did not make the proper advancement at school in his estimation. Another tried to convert "dull lead pipe into theatre tickets in his search for something strenuous, exciting and adventurous." It was at this point that the speaker declared for the theatres as teachers of morals. "The plays are often poor and flimsy," she said, "but there are at least a dozen of them on the stage today which could easily be made the subject of sociological lectures."

## Donah Benrino Sues Miller Kent

Donah Benrimo Reed, who formerly played a leading part in the one act sketch, Marriage in a Motor Car, now being produced at the Orpheum, filed suit in the Superior Court Wednesday against S. Miller Kent for \$500 damages for breach of contract. Miss Benrimo alleges in her complaint she was employed under contract at \$50

a week to appear in the sketch. The engagement was to last 27 weeks, but Kent had the right to terminate the contract by giving two weeks' notice, paying her two weeks' salary and reimbursing her in the amount of her fare back to New York City. Miss Benrimo charges that in Portland, Ore., on March 28 last, Kent abandoned the contract and secretly left for San Francisco. She followed him here and tendered her services, but was refused permission to appear in the sketch. Miss Benrimo asserts that pictures of herself in the role of leading lady are being exhibited by Kent. W. T. Hume is her attorney.

## Stock Managers Organize

The Stock Producing Managers' Association was organized at a meeting in Albany week before last, and a certificate of incorporation was filed with the Secretary of State, New York, on March 20. The directors named are Percy G. Williams, Charles Emerson Cook, Sherman Brown, of Milwaukee; Thomas D. Long, of Denver; Charles Lovenberg, of Providence; Milton E. Hoffman, of Cleveland, and John C. Craig, of Boston. E. F. Albee and A. W. Dingwall are other members. Offices will be opened in the Long Acre building, Long Acre square, this week. Will H. Gregory will be in charge as secretary. The objects of the association are to lessen the charges for the use of plays, to eliminate the difficulties of dealing individually for plays, and in general to promote closer relations between stock company managers. The offices in New York will be in the nature of a clearing house, where plays will be selected and routed for the various companies represented. Players will be engaged here in many cases. The ability of the association to offer the owner of a play twenty or more weeks in stock will probably make it possible for stock houses to obtain rights to successful plays much sooner than is now the case. The incorporators state that the association is not a trust, but

a working arrangement to protect contracts and to handle business more economically. The charter does not provide for any profit-making scheme.

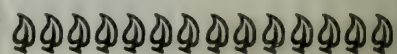
EDMUND GARDINER has taken a four months' lease on the Victoria Theatre in Victoria, and will open a stock company about May 1.

HENRY G. SONNENBERG, who has been with the Orpheum Circuit for the past twelve years, has resigned his position as assistant manager and treasurer of the Los Angeles Orpheum. He intends taking an ocean voyage to Japan and other places of interest in the Orient. He will be gone about three months and will take a complete rest.

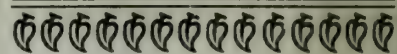
# Norman Hackett

First  
Annual  
Starring  
Tour

—in—



## Classmates



## Byde-a-Wyle Theatre

Long Beach, Cal.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

SECOND ANNUAL TOUR OF THAT QUAIN COMEDIAN

# Mr. Chas. J. LeMoyne

Supported by an Excellent Company in the Roaring Musical Comedy Drama  
A HUSBAND ON SALARY  
Under the direction of Robt. J. Riddell

Permanent Home Address, 2110 Post St., San Francisco

## Johnny Williams, Jr.

"FRISCO"

Wait, Keep Your Eye on This, Something Doing!



# THE SAN FRANCISCO DRAMATIC REVIEW

## MUSIC AND DRAMA

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, April 17, 1909

No. 8—Vol. XX—New Series



Virginia  
Shelton



## James Neill and Edythe Chapman Are the Headliners at the Portland Orpheum

PORTLAND, Ore., April 12.—The Heilig has been dark since the date of The Girl Question, but reopens the latter part of this week with Richard Carle in Mary's Lamb. Following Carle, Lillian Russell produces Wild-fire.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, business mgr.)—Carmen is the offering for this week at this theatre, it opened yesterday to a packed house. Izetta Jewel returns to the cast this week and is portraying the leading part. Too much praise cannot be bestowed upon this young lady for her interpretation of the part. It is one of the very best things she has ever done, and will long be remembered by her admirers. Sydney Ayers was Don Jose, and the part was handled by him up to all requirements. James Gleason played Escamillo, and it was another hit for that popular young actor. Miss Seymour was satisfactory as Dolores and Louise Kent was good as Teresa. The settings are the best that money can buy, and the same statement applies to the costumes. Next week, The First Born.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—The Gingerbread Man opened at this theatre yesterday matinee to a packed house, and last night the same state of affairs existed. It is one of the daintiest and merriest of musical comedies, and made a hit in this section last season. The old songs of Beautiful Land of Bonbon and John Dough and many others were just as melodious as of yore. Fred Nice is again found playing the title part, and he is a fine comedian in every sense of that word; he can sing, has few equals as a dancer, and besides can whistle. What more can one ask of a comedian? Then there is Carrick Major, with his fine deep voice. Ross Snow and Maurice Holden are two more comedians that go to make up a first-class show. The chorus is large and the production first-class in every respect. The play will no doubt do the banner week's business of the present season at this house. Next week, Black Patti.

ORPHEUM THEATRE (J. E. Ericson, mgr.)—It was a case of old friends back with us when James Neill and Edythe Chapman opened at the Orpheum in the playlet, The Lady Across the Hall, last week. They were the headliners and they more than made good. Paul Sandor's Dog Circus also made a good-sized hit. Other pleasing acts on last week's bill were the Imperial Male Quartet and Arcadia. This week's bill is as follows: Lillian Mortimer; Fannie Rice; Four Sisters Amatis; Knight Brothers and Sawtelle; Collins and Brown; Chinko, and Minnie Kaufman.

LYRIC THEATRE (Keating & Flood, mgrs.)—Uncle Tom's Cabin is the bill for this week at this house, and the play is going to do a big week's business if yesterday's attendance can be taken as a criterion. Herbert Ashton is staging the play in first-class style, and each and every member of the cast is outdoing themselves. Lily Branscomb, Harry Belmont, Rupert Drum and Mrs. Lillian

Griffiths all went to make up an enjoyable performance. Next week, Sapho.

GRAND THEATRE (J. E. Ericson, mgr.)—Brindamour, the jail-breaker, is the headline act for this week, and the balance of the bill comprises George Wilson; Mr. and Mrs. Robyns; Iva Donette; Doherty's Dogs, and Harry McDuffee.

Pantages has Balke's mule "Maud" for their headline act for this week. A. W. W.

## Modjeska's Funeral

More than 5,000 persons called at the Knights of Columbus Clubhouse at Twenty-second and Figueroa Streets, in Los Angeles, last week to view the remains of Mme. Helena Modjeska. Professional men and women, social leaders, business men, members of various clubs of the city and a host of those who had been interested in the actress during her lifetime paid homage to her in death. The casket was literally covered with floral offerings. Almost every social and literary club in Los Angeles sent its tribute. A guard of honor from the Knights of Columbus, the Polish Literary Society and the Newman Club were in constant attendance until Monday morning, when the burial ceremonies were held, preparatory to shipping the body to her native Poland. The pall-bearers at the funeral were Dr. J. H. Bullard, James S. Rice, Samuel Tustin, Joseph Scott, Joseph Yoch, Isidor B. Dockweiler and Richard J. Dillon. Mme. Modjeska did not die poor. Her property, it is stated, will total about \$120,000. There was an impression abroad that Mme. Modjeska and her distinguished journalist-husband, Count Bozenta, were considerably reduced in material means, through business reverses and by other ways. Their income, however, was substantial, and was so fixed by good securities as to continue indefinitely. The personal property of the actress, counting her costumes, her jewels, her library and her sumptuous household furnishings, many articles of which were presented to her and many of which she gathered in travels all over the world, is worth something more than \$20,000. Of these, jewels form the largest part. The land holdings of the family in Southern California were comparatively small—considering the beautiful property, the "Forest of Arden," which she once owned. This famous homestead was sold about two years ago to a country club of Long Beach men, who paid for it \$35,000. As property goes, this was a fair valuation, though Mme. Modjeska must have spent considerably more than \$100,000 in improvements upon it. These, however, were in artistic trifles that did not add to its general value, and the cost of house construction in itself was about five times greater in this comparatively inaccessible place than it would have been elsewhere. The holdings of Mme. Modjeska at the time of her death consisted of the house and lot at Bay Island, near Santa Ana, probably worth \$3,000, and an acre or so at Tustin, three miles east of Santa

## The Correct Clothes Shop

Here we are comfortably located at **No. 57 POWELL STREET**, opposite the Flood Building, in a neat cosy little shop, dedicated to you boys who want to be dressed right and reasonably. That is why we've chosen a modest location, where the landlord doesn't get all the profits. "But we've got the goods"—and welcome you.

Very cordially,

**Chas. S. Rosener**

CLOTHIER TO THE PROFESSION

No. 57 Powell Street  
Formerly Van Ness and Eddy

Ana, worth perhaps \$1,500 or \$2,000. There were also a number of first-class securities. The largest single property, according to reliable information, consists of a Polish bond, worth about \$40,000, backed as effectively as though by the government, and interest bearing for a very extended period. There were also some standard American stocks, some railway bonds, first mortgages and the like. All of these properties were in good shape and are secure. Yet this little fortune, comfortable as it is, was only a small portion of what Modjeska earned during her actual career upon the American stage. This may be estimated at not less than \$800,000. Its owner's princely generosity accounted for the disposal of the larger part of it, as no case of suffering or want among her relatives, or even mere acquaintances, ever went unrelieved, as far as she could prevent it. And her gifts in Poland are actually historic. She is the founder of the Industrial School for Girls in Cracow, Poland. She gave \$100,000 outright for this work. The institution teaches poor girls the arts of needlework, housework, and in short all the needful learning necessary to make them self-supporting in an intelligent way. At another time she made a trip to Poland with several scores of thousand in actual cash. This was disbursed to charitable causes within a few months. Some time ago her biography was sold

in the East, and she had received in advance payment and early royalties about \$7,000. The actress left a will, but this, in all probability, will not be filed. Her attorney, in answer to questions concerning it, said: "I cannot at this time say anything about the will, or about any of Modjeska's property, save to state that the will is a simple document, devoid of any sensational clauses, or even any of marked public interest. Briefly, it is a purely family affair." From other sources, however, it is learned that the reason of the probable non-filing of the will lies in the fact that all of her property is already disposed of, save a single acreage piece in Orange County. The tranquility of the family affairs of Count Bozenta and his wife were notable, hence at her death the property simply passes to his entire control, and so will remain until his death, when, in all probability, the simple private testament referred to will dispose of the remainder among relatives and others—parties individual or corporate—whom the great actress deemed worthy of benefactions.

THURLOW WHITE has been specially engaged to play the heavy in next week's production of At Valley Forge at the Broadway in Oakland.

HELEN HALE will retire from the leads at Y. Liberty stock in Oakland next week.

## En Tour--20-All Star Colored Artists-20 Something New and Novel

In the Musical Comedy

## A Trip to Africa!!

**FAST and SINGING and DANCING GALORE**

Grand Street Parade by Uniformed Brass Band of 12 Pieces and Entire Company

Address all communications JOHNNY WILLIAMS, as per route.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Mme. Nordica May Return to the Metropolitan Opera House

Mme. Lillian Nordica probably will return to the New York Metropolitan Opera Company to sing next season. Although much secrecy has been maintained as to the artists to be engaged, it became known last week that the management is anxious to have the prima donna rejoin the forces at the Metropolitan, as she did under the regimes of the late Maurice Grau and Heinrich Conried. Mme. Nordica, it is known, would be quite happy in the company with which she was so prominently identified in the past, but it is understood that she desires to sing more than a dozen or eighteen times during the season. But for the reason that her performances were limited she would have remained a member of the Conried company, which she left after the close of the winter of 1905-6. The singer declined to make any statement beyond saying that if she again became a member of the Metropolitan company the public would know it in good time. Andreas Dippel, administrative manager of the Metropolitan, said that while it is true that negotiations with Mme. Nordica are in progress, he could say nothing as to what had been agreed upon if anything. Mme. Nordica last sang in the Metropolitan three seasons ago. After that she went on tour at the head of the San Carlos Opera Company. Then she joined the Manhattan company, reopening that opera house in the autumn of 1907 in La Gioconda, but resigned before the season ended. All of last spring and this winter the prima donna devoted to concert tours, which extended from coast to coast, in which she met with great success. It is known that many of Mme. Nordica's friends in society would be pleased to have her sing again in the Metropolitan her famous roles in the Wagnerian and Italian operas, and their wishes may have some weight in deciding the question of her engagement. The management was anxious to have her join the company for the coming spring tour to Chicago and Pittsburg, but concert engagements prevented her doing so.

## Margaret Illington Is Bound to Have Those Babies

CHICAGO, April 11.—"I have taken the initial steps to obtain a divorce from Daniel Frohman so that I can marry Edward J. Bowes," said Mrs. Daniel Frohman at the Auditorium Annex tonight. Mrs. Frohman, who on the stage is Margaret Illington, has just returned from New York, where she said she went to consult her attorney on the divorce. "I don't care to say what the charges will be or to talk about the divorce matter, except to say that I am going to get it just as soon as I possibly can. I want to be married to the man I really love and settle down to domestic life. I am going to have eleven children every year," said Mrs. Frohman, with a

merry laugh. I am going to San Francisco tomorrow to meet Mr. Bowes. I want to be near him until I get my divorce. I hate the stage. I hate everything connected with it. It is all sham and hypocrisy. I want to live myself. I want to be real. I do not want to be living as other people all the time. The stage is no place for a real woman. The hotel is no place for a woman. What do you see? You see sham, hypocrisy. All the women think of is dress. Look at the big hats. They are hideous. The gowns are hideous. These are the women who do not care for home and children. What they seek is show. It is the same with the stage. It is all show and ambition. My husband broke me down by his ambition for me. He worked me until the physical strain was too great and I had to leave. I shall never go back. As soon as I am freed I shall settle down with the man whose ideals accord with mine. He is wealthy, but he is a domestic man. We shall have our own little home and I shall try to forget there is a world. I want the world to forget there ever was a Margaret Illington. What I want is babies, my own little babies, to nestle at my heart and call me mother. I have been cheated out of my home and babies for so long that I want all of them I can have. I am hungry for them."

## Couldn't Forget She Was a Lady

William Seymour, Charles Frohman's general stage manager, tells this story of an aspirant to the boards: "This young lady had a certain amount of influence, and so was cast for a little character part. She rehearsed and proved satisfactory. The piece had its initiation at Williamsburg. Going over on the ferry the morning of the day the piece was to be produced I was told a young man wished to see me. He handed me a note which ran somewhat after this fashion: 'Dear Mr. Seymour: On consideration I am sorry to say that I have decided to throw up my part. I was born a lady, educated and brought up as a lady, and I really cannot bring myself to appear before the American public except in the character of a lady.' Later on I believe by some means or other she did get a lady's part with another company and was a total failure."

## Butler, Walling and Cashman Called As Witnesses to a Dog Fight

Several of the members of the Alcazar Theatre company, instead of attending rehearsal Tuesday morning, gathered in Police Judge Shortall's court to give evidence for the prosecution against the owner of the bull terrier that nearly killed Don, the favorite dog of the Alcazar, April 3. The original defendant was Benjamin Blum, but the charge against him was withdrawn and George F. Winters was substituted. Blum testified that he was sitting in an automobile and saw the two dogs fighting. Winters at the

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
 And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
**WILLIS BASS**, Business Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

## Coast Pirates Keep Hands Off My Plays

Address  
 Arthur T. Aiston  
 Sole Owner  
 Room 304  
 1493-1505  
 Broadway  
 New York City

### Tennessee's Pardner

AT THE Old Cross Roads

### Shadows on the Hearth

### Pretty Peggy

By Frances Aymar Mathews

My Attorneys  
 Platt & Bayne  
 Crocker Bldg.  
 San Francisco  
 California



*Oliver Morosco Enterprises*

HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury The Halfbreed  
 The Empress and the Soldier  
 In South Car'liney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Co 300,000.00  
 Oliver Morosco, Lessee & Mgr  
 For time address JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.  
 MOROSCO & WYATT,  
 Lessees and Mgrs.

time was playing a slot machine at the cigar stand on the corner. Waldo Striker, musician at the Alcazar; Will Walling, Harry Cashman and Fred J. Butler all testified to seeing the bull terrier chewing Don's legs. Walling said that some one was beating the bull terrier on the legs with a revolver, another man was hitting the dog on the head with a mat, while his wife was squirting seltzer water in the creature's face. The judge dismissed the case.

ARTHUR WILLIAMS writes from St. Paul that business with The Wolf in that section of the country is excellent.

## Oxnard Opera House

GEO. B. AUSTIN, Manager

Attraction wanted for opening April 15. New house and up-to-date stage. 30x69. Seating 1,000. NOW Booking for next season.

## Grand Opera House Black Diamond California

The only legitimate house in this district.  
 2500 population; an extra good show town.  
 Seating capacity, 650.  
 Rent or Share.

**M. SIRE**  
 Manager of Opera House

## GONZALES OPERA HOUSE

**GONZALES, CAL.**  
 New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
**M. C. CLARK**, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for travelling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager  
 Rental or will play first-class companies on percentage

H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
 1539 Fillmore St. Bet. O'Farrell and Geary  
 San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness  
 Avenue, S.F.



## Negroes Barred Use of Elks' Name

TRENTON, N. J., April 6.—The House today passed a bill to prevent negroes from using the name or wearing the emblem of the Benevolent and Protective Order of Elks.

## Shuberts Finally Out of New York Managers' Association

NEW YORK, April 13.—The Theatrical Managers' Association today accepted the resignation of the firm of Sam S. & Lee Shubert, who withdrew last week because they were not allowed votes in proportion to the number of their playhouses. A committee was appointed to draw up a statement in answer to the Shuberts. President Charles Burnham in addressing the meeting said the question of proportionate adjustment was gone into very thoroughly when the association was formed, and that the one member one vote idea had been favored from the beginning.

## Berlin Hisses At Play Aimed At Germany

Berlin, April 11.—The German version of Du Maurier's *An Englishman's Home* was produced at the Neus Theatre tonight before an audience which included high officials of the imperial court. This is the play that created a sensation in England, dealing as it does with the invasion of that country by a foreign force, and originally it was thought that the play was aimed at Germany. Its reception tonight was so hostile that it is not likely to be repeated. It virtually was laughed and hissed off the stage. The hissing, stamping and hooting began with the second act and continued almost incessantly until the final scenes, the words of which were completely drowned in the din.

## Opera Story of Laparra's La Habanera

In the tavern of a Spanish village gathered a group of peasants. From the street outside came the sound of revelry. For it was feast day and every one was in holiday humor. The one exception to the general gayety was a dark-browed young man who sat gloomily in one corner of the tavern. He was Ramon, son of an old and unfortunate family. He was brooding over the loss of pretty Pilar, whom he adored, and who was about to marry his brother, Pedro. Several of the townsfolk sought to draw Ramon into talk. But he rebuffed them all, knocking down one man who had ventured to slap him on the shoulder. One by one the people quit the tavern, leaving Ramon alone with his miserable thoughts. Outside a band of musicians struck up the wild music of the Habanera dance. The door opened, and Pilar ran in, looking for Ramon. Catching sight of the melancholy youth, she begged him to come out and dance the Habanera with her. In response, Ramon suddenly leaped to his feet, threw his arms about Pilar

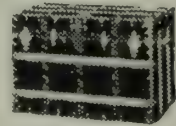
and crushed her to his breast. She cried aloud in terror. At her cry, Ramon, dismayed by his own madly impulsive act, released her. Barely had he returned to his seat when Pedro hurried in. The newcomer, suspecting nothing, greeted his sweetheart ardently, and they fell to talking of their happy future. Again the Habanera sounded from the street outside. Pilar suggested that they join in the dance. She ran off, followed by Pedro. But at the doorway Ramon halted his brother, brusquely forbidding Pedro to leave the room. Pedro, surprised, sought to calm the angry man. But as Ramon still barred his way the lover thrust him aside. Ramon, furious at the thought of Pedro dancing with Pilar, drove a knife hilt deep into his brother's back. Pedro reeled to the floor—dying. The approach of death gave him clearer mental vision. He all at once understood that Ramon loved Pilar. With a last effort the dying man gasped, "You shall see me again in a year—less one day!" and sank back dead. Ramon rushed out of the inn just in time to avoid Pilar, who had come back to see why Pedro had not followed her to the dance. Her shrieks at sight of her dead lover brought an excited throng to the spot. Last of all an old blind man—the father of Pedro and Ramon—was led in. The father was overwhelmed with grief. Summoning Ramon, he commanded him to take solemn oath to track down his brother's murderer and to avenge the crime. Ramon shrank back in dread. The father, dipping his hand in Pedro's blood, made a sign with it on Ramon's brow. The assassin,

panic-stricken, took the oath of vengeance. A year—less one day—had passed. Time had softened Pilar's grief. She had at last consented to listen to Ramon's love-word. On the following morning she and Pedro's unsuspected slayer were to be married. To the father's reproaches at Ramon's neglect to discover the murderer of his brother, the girl declared Ramon was made unhappy and his reason imperiled by the constant references to that terrible tragedy. And, indeed, a profound melancholy that nobody could explain upon any other grounds had settled over the assassin. Three blind beggars sought admittance to the old house where Ramon and his father lived. Ramon fancied he heard Pedro's voice outside the house and refused to open the door. Pilar calmed his fears and he at last admitted the beggars. As they entered, Pedro's ghost—unseen by any one except Ramon—crept in with them. A carouse followed, and Pilar made the horrified Ramon dance the Habanera with her. But, throughout the dance, he could not take his eyes from the ghost. Pedro, unheard by the others, ordered Ramon to tell Pilar the whole story of the murder; threatening that otherwise she should die. A funeral procession moved into the nearby cemetery. Ramon and Pilar went along with others to lay flowers on the grave of the newly buried. They paused beside Pedro's tomb. There Ramon tried to tell Pilar the true tale of his brother's death. But the words died in his throat. He could not confess. Pilar suddenly fell dead across Pedro's grave. Ramon rushed from the cemetery—a maniac.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES  
THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

## Personals

WHEN Marie Doro plays here a few weeks hence she will present her notable success, *The Morals of Marcus*.

IN this city, March 27th, to (Sadie Burt, soubrette) the wife of Maurice Chick (contractor—formerly actor), a bouncing baby girl. Mother and daughter doing nicely. Father's chest measurement increased three inches.

LOUIS BISHOP, who was associated with the management of the old Grand Opera House in this city, has for a while dropped some of the details of his real estate business in Oakland and is holding forth at Ye Liberty Playhouse in that city with "Jack" Jackson, during the absence of Harry Bishop in the country.

LOUIS C. EHLE, a Chicago attorney, was appointed by Justice Hendrick of the New York Supreme Court last Wednesday as a commissioner to take the testimony of Dustin Farnum, to be used in behalf of Katherine Clemmons Gould in her suit for separation from Howard Gould. Dustin Farnum was a guest at a hotel in Lynchburg, Va., when Mrs. Gould was there.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK ..... \$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



## The Theatrical Treasurers of Los Angeles Are Becoming Luxurious and Now Banquet Luxuriously

LOS ANGELES, April 15.—The daily crop of rumors regarding the operations of the Shuberts in Los Angeles has crystallized in the definite announcement that they will build a theatre. They have abandoned the hope of securing the Majestic from Oliver Morosco and are making an attempt to secure a site at Main and Winston streets.

The theatrical treasurers of Los Angeles have formed a club, the object of which is sociability and the promoting of a better acquaintance among its members. The following officers were elected at the first meeting: President, Joseph Montrose of the Majestic; vice-president, George Clayton of the Belasco; treasurer, Warwick Horn of the Orpheum; secretary, Charles Clark of the Grand; recording secretary and press agent, J. Barnes of the Belasco; sergeant-at-arms, Geo. Baudrand of the Burbank. This is the only organization of the kind west of Chicago and we wish them success.

**BELASCO**—And still The Dollar Mark continues at the Belasco Theatre with all the rush of a first week's performance. In the meantime Miss Reed is getting impatient to begin work, and threatens to return to the East if rehearsals for Miss Hobbs do not commence soon.

**BURBANK**—Is musical comedy popular at the Burbank? Just stand outside the box office before any performance of Gay New York and I am sure the question will be answered to your entire satisfaction. Miss Hall is making quite a hit with her dancing as well as her singing. Few of us were aware that she was gifted in this line. This week Mr. Giblyn's song, Linky Dee, is being sung with a chorus accompaniment, the girls appearing in a new set of costumes.

**MAJESTIC**—Daniel Sully appears at the Majestic Theatre this week in a three-act comedy by Jerrold Shepherd, entitled The Matchmaker. Mr. Sully is cast as the pastor of a struggling little church in a Western cattle town, where the congregation is poor, the collections scanty and the clergyman's lot a hard one. The part fits Mr. Sully well and the naturalness of his acting is most pleasing. The play, while it is not a great one, is full of heart interest and holds the attention of the audience from first to last. Gertrude Earl, the best woman in the cast, is seen in the role of the priest's ward, a young girl who was born in the mountains and reared in the priest's house in a Nevada frontier town. Julius Wright gives a good characterization of Jim Carter, a wealthy ranchman, who, foiled in his villainy by the priest, turns out to be of some account after all. R. A. Stewart appears as Willie Beckman, New Yorker. Each character is a study in itself.

**MASON**—Large and fashionable audiences are the order of the day at the Mason Opera House. Madame Nazimova, the Russian star, is the attraction. The Doll's House is the play in which she appears the first part of the week. Later she will be seen in Hedda Gabler and Comtesse Coquette. Comment on the play, The

Doll's House, is not necessary as most of us are familiar with this play of Ibsen's. All praise Nazimova, although many do not like the drama. Nazimova gives a fine impersonation of Nora, the doll wife, but she is capable of far bigger things. She is supported by a very excellent company which includes besides the two children in the cast—Brandon Tyon, Cyril Young, Evelyn Wielding and Percy Lyndal. Mme. Nazimova is making her initial appearance in Los Angeles, although she was first seen as an American star three seasons ago. She is a Shubert star and her tour is under their direction.

**GRAND**—The Tourists is the offering of Ferris Hartman and company at the Grand for the week. There is plenty of good comedy, more plot than is at all necessary, and some very good musical numbers. Mr. Hartman cast as Timothy Todd is as funny as ever, the mere sight of him calls forth a laugh. Walter DeLeon as John Duke, the young man who gets into much trouble, is fine. There is something doing every second that he is on the stage and he sure is the busy boy all the time. Mr. DeLeon works hard and justly merits the applause given him. Oscar Walch as the Captain of the Rajah's body-guard has less to do than usual, but his voice has lost none of its sweetness. Miss Christine Nielsen is cast as the Rajah's daughter, Princess Cholulu. All of her songs are sung well; however Miss Nielsen would make a much more pleasing appearance if she would not let her audience see how much it bores her to be obliged to respond to an encore. The rest of the characters are well taken care of by Emil Kruschke, Charles Arling, Joseph Fogerty, "Muggins" Davis, Josie Hart, Anna Littel and Grisella Kingsland. The chorus does some good work and wears some very attractive costumes.

**ORPHEUM**—The bill for the week at the Orpheum is headed by Ray L. Royce, who presents a series of eccentric character sketches. Mr. Royce is one of the cleverest in this kind of work. The Eight Palace Girls, according to the bill, direct from the Palace Theatre, London, are agile, pretty and sing well. They are assisted by Mr. James Clemons, who does some difficult dancing. Mr. James McDonald and Miss Valerie Huntington are pleasing in a variety of character songs. The Blessings, a man and a woman, present a clever acrobatic act. The holdovers include Six Little Girls and a Teddy Bear, Mr. Herbert Mitchell, A Modern Pocahontas and the Kitabanzai troupe of Japanese athletes.

**LOS ANGELES**—The Australian Tree Fellers are featured at the Los Angeles Theatre this week. The men are introduced as the light, the middle and the heavy weight champions of the world, and are said to have won their titles at the Melbourne tournament last November. One of these wood choppers saws through a tree 14 inches in diameter in just 47 seconds. Callan and Smith are clever dancers and they also try to sing. John LeClaire is a juggler. Miss Margaret Severance has a novel character act.

John W. Heffern and company present a playlet, The Grafter, which is interesting and well played. Fougiers and Emerson complete the list with a song and dance act.

**FISCHER'S**—The new managers of the Fischer First street playhouse present a good bill for this, their opening week. The Sugimotos are headliners and are Jap acrobats of much cleverness. Bernard Dyllin pleases with his character songs. Ransdale and Bance contribute a bit of musical comedy with, The Spoony Couple. Vocal numbers are furnished by Annie Bauman and Trevathan Smith. Motion pictures complete the bill.

**UNIQUE**—The humorous efforts of a retired hod carrier trying to break through the crust of society via the medium of a large sized bank account, under the title of Ryan's Party, furnishes the amusement at the Unique Theatre this week. Will H. Armstrong makes a good Irishman and sings Kate Carey; Ben Sellers is the Dutchman and sings Not the Sort of Girl I Care About. John Martin makes a hit in his song Fatherland. Miss Sutherland and Miss Elwood are cast as the two daughters of Ryan and both have solo numbers. Miss Atkins and Mr. Armstrong are well received in their duet Beautiful Dreams. Mr. Sellers and Miss Elwood also have a duet entitled You and I and the Moon. Jack Curtis as the well meaning tough completes the cast.

**WALKER**—There is a program at the Walker Theatre this week of unusual interest and novelty. Some of the acts have never before been seen outside of the larger Eastern vaudeville houses. After a week's absence Roberta returns this week to the Walker Theatre with an entire new act entitled The Great Trunk Mystery. Phil Godfrey, another headliner, is called the eccentric acrobat. Miriam Marr is the young lady with the baritone voice, and in her singing of coon songs imitates May Irwin. Charles Applegate is a well known Hebrew comedian. He has a very pleasing voice and sings well. Clara Dagnau and her dancing boys, Frank Wilson and John Murray, are live wires. Nagel, Adams and company present a laughable sketch, The Burlesque Actress.

**REGAL**—The program for the Main street Regal Theatre for the week includes the Morgans, in a new feature specialty; the Norman Brothers in an acrobatic act; Eva Martelle, soubrette; James Hitherington, in illustrated songs, and Ransom's orchestra, in a variety of classical and popular music.

**EMPIRE**—Manager Walter Fulkerson continues to present up-to-date vaudeville at his little Third street theatre of a high class and diverting nature. A balladist, illustrated songs, a comedy sketch, and a monologist are features of the current bill.

Lillian Russell, the noted actress, now playing an engagement at the Mason Opera House, has purchased a residential site at Point Loma, San Diego, upon which she contemplates the erection of a costly home.

George Broadhurst and Manager Blackwood of the Belasco have arranged for a series of Broadhurst plays for the Main street house for next season. The first piece to be given during the time set aside for the Broadhurst product is The Man of the Hour. This will be followed by a new

play called A Garden of Lies. It is founded upon the story of the same name by Justin Miles Forman. Then will come The Captain, another new play—a farce of the What Happened to Jones and Why Smith Left Home type; one week will be devoted to a revival of The Easterner, while the Belasco players are preparing for the first performance on any stage of the new play upon which Broadhurst is now at work in his Santa Monica bungalow.

FLORENCE D. EMERY.

## F. Marion Crawford Dies

Sorrento (Italy), April 9.—F. Marion Crawford, the novelist, died here at 7:30 o'clock tonight. He was born in 1845. Mr. Crawford knew the end was near and calmly he encouraged his family to bear up and to cease weeping. "I enter serenely into eternity," he said. Mr. Crawford collapsed last night, but during the night was without fever. Sadly he expressed the presentiment that he was soon to die. But almost immediately afterward, when referring to the approaching Good Friday, he said: "I die with Christ." Mr. Crawford's daughter, at his request, then read to him Plato's dialogues, the novelist declaring that they taught him serenity in death.

## New People for Valencia Theatre

Harriet Worthington's introduction to San Francisco has been attended with disastrous results. Opening on Sunday and giving promise of becoming very popular in the Valencia leads, Miss Worthington was unfortunate on Tuesday night to wrench her knee and sprain her ankle during the scene in the pirate ship. She slipped on one of the guns used in the act, and, although in great pain, finished the evening. On Wednesday, Effie Bond took her place and will fill out the engagement of Peter Pan. As the attending doctors fear Miss Worthington may not be able to act for two or three months, Manager Walter Hoff Seeley has engaged Florence Oakley for leads, opening in If I Were King, which follows Peter Pan. George Osbourne will in that play also become a new and permanent member of the stock, as will Paul McAllister, the new leading man.

## Litigation Over Pickwick Theatre In San Diego

Mrs. Frances Zahn, a Los Angeles widow, has brought suit to cancel the lease of Scott A. Palmer and W. H. Palmer of the Pickwick Theatre, of San Diego. She charges them with mismanagement and failure to account and asks that a receiver be appointed to take charge of the theatre business. Judge Guy will hear the application in the Superior Court on April 20th. The Pickwick is one of the leading houses in that city. Mrs. Zahn claims that a leasehold on the premises was transferred to her by L. J. Wilde, a local banker, who built the house. The Palmer brothers say they have no contract with Mrs. Zahn.

OTIS SKINNER's engagement does not include Sunday night performances.



## Dates Ahead

**A Hasland on Salary.**—Hercules, April 17-18; Virginia, 19; Carson, 20; Fallon, 21; Lovelocks, 22; Winnemucca, 23; Elko, 24; Coalinga, 25; Park City, May 1; Toole, 3; Grantsville, 4; Stockton, 5; Eureka, 6; Mammoth, 7; Payson, 8; American Forks, 10; Springville, 11; Provo, 12; Sandy, 14; Brigham Junction, 15; Brigham City, 16; Salt Lake City, 17.

**A Knight for a Day.** Jas. J. Corbett Co. (H. H. Frazee, prop.)—South Bend, April 17; Hammond, 18.

**Allen Curtis Musical Comedy Co.**—Reno, Nev., March 14-April 25.

**Annie Russell in Stronger Sex.**—St. Louis, Indefinite.

**Arthur Cunningham (Kerry Gow and Shaun Rhue).** (Charles V. Kavanagh, mgr.)—Portland, April 17-18; Astoria, 19; Corvallis, 20; Clatskanie, 21; Tillamook, 22; Seaside, 23; Cannon Beach, 24; Clifton, 25; Astoria, 26; Clatskanie, 27; Tillamook, 28; Seaside, 29; Cannon Beach, 30; Clifton, 31; Astoria, 32; Clatskanie, 33; Tillamook, 34; Seaside, 35; Cannon Beach, 36; Clifton, 37; Astoria, 38; Clatskanie, 39; Tillamook, 40; Seaside, 41; Cannon Beach, 42; Clifton, 43; Astoria, 44; Clatskanie, 45; Tillamook, 46; Seaside, 47; Cannon Beach, 48; Clifton, 49; Astoria, 50; Clatskanie, 51; Tillamook, 52; Seaside, 53; Cannon Beach, 54; Clifton, 55; Astoria, 56; Clatskanie, 57; Tillamook, 58; Seaside, 59; Cannon Beach, 60; Clifton, 61; Astoria, 62; Clatskanie, 63; Tillamook, 64; Seaside, 65; Cannon Beach, 66; Clifton, 67; Astoria, 68; Clatskanie, 69; Tillamook, 70; Seaside, 71; Cannon Beach, 72; Clifton, 73; Astoria, 74; Clatskanie, 75; Tillamook, 76; Seaside, 77; Cannon Beach, 78; Clifton, 79; Astoria, 80; Clatskanie, 81; Tillamook, 82; Seaside, 83; Cannon Beach, 84; Clifton, 85; Astoria, 86; Clatskanie, 87; Tillamook, 88; Seaside, 89; Cannon Beach, 90; Clifton, 91; Astoria, 92; Clatskanie, 93; Tillamook, 94; Seaside, 95; Cannon Beach, 96; Clifton, 97; Astoria, 98; Clatskanie, 99; Tillamook, 100; Seaside, 101; Cannon Beach, 102; Clifton, 103; Astoria, 104; Clatskanie, 105; Tillamook, 106; Seaside, 107; Cannon Beach, 108; Clifton, 109; Astoria, 110; Clatskanie, 111; Tillamook, 112; Seaside, 113; Cannon Beach, 114; Clifton, 115; Astoria, 116; Clatskanie, 117; Tillamook, 118; Seaside, 119; Cannon Beach, 120; Clifton, 121; Astoria, 122; Clatskanie, 123; Tillamook, 124; Seaside, 125; Cannon Beach, 126; Clifton, 127; Astoria, 128; Clatskanie, 129; Tillamook, 130; Seaside, 131; Cannon Beach, 132; Clifton, 133; Astoria, 134; Clatskanie, 135; Tillamook, 136; Seaside, 137; Cannon Beach, 138; Clifton, 139; Astoria, 140; Clatskanie, 141; Tillamook, 142; Seaside, 143; Cannon Beach, 144; Clifton, 145; Astoria, 146; Clatskanie, 147; Tillamook, 148; Seaside, 149; Cannon Beach, 150; Clifton, 151; Astoria, 152; Clatskanie, 153; Tillamook, 154; Seaside, 155; Cannon Beach, 156; Clifton, 157; Astoria, 158; Clatskanie, 159; Tillamook, 160; Seaside, 161; Cannon Beach, 162; Clifton, 163; Astoria, 164; Clatskanie, 165; Tillamook, 166; Seaside, 167; Cannon Beach, 168; Clifton, 169; Astoria, 170; Clatskanie, 171; Tillamook, 172; Seaside, 173; Cannon Beach, 174; Clifton, 175; Astoria, 176; Clatskanie, 177; Tillamook, 178; Seaside, 179; Cannon Beach, 180; Clifton, 181; Astoria, 182; Clatskanie, 183; Tillamook, 184; Seaside, 185; Cannon Beach, 186; Clifton, 187; Astoria, 188; Clatskanie, 189; Tillamook, 190; Seaside, 191; Cannon Beach, 192; Clifton, 193; Astoria, 194; Clatskanie, 195; Tillamook, 196; Seaside, 197; Cannon Beach, 198; Clifton, 199; Astoria, 200; Clatskanie, 201; Tillamook, 202; Seaside, 203; Cannon Beach, 204; Clifton, 205; Astoria, 206; Clatskanie, 207; Tillamook, 208; Seaside, 209; Cannon Beach, 210; Clifton, 211; Astoria, 212; Clatskanie, 213; Tillamook, 214; Seaside, 215; Cannon Beach, 216; Clifton, 217; Astoria, 218; Clatskanie, 219; Tillamook, 220; Seaside, 221; Cannon Beach, 222; Clifton, 223; Astoria, 224; Clatskanie, 225; Tillamook, 226; Seaside, 227; Cannon Beach, 228; Clifton, 229; Astoria, 230; Clatskanie, 231; Tillamook, 232; Seaside, 233; Cannon Beach, 234; Clifton, 235; Astoria, 236; Clatskanie, 237; Tillamook, 238; Seaside, 239; Cannon Beach, 240; Clifton, 241; Astoria, 242; Clatskanie, 243; Tillamook, 244; Seaside, 245; Cannon Beach, 246; Clifton, 247; Astoria, 248; Clatskanie, 249; Tillamook, 250; Seaside, 251; Cannon Beach, 252; Clifton, 253; Astoria, 254; Clatskanie, 255; Tillamook, 256; Seaside, 257; Cannon Beach, 258; Clifton, 259; Astoria, 260; Clatskanie, 261; Tillamook, 262; Seaside, 263; Cannon Beach, 264; Clifton, 265; Astoria, 266; Clatskanie, 267; Tillamook, 268; Seaside, 269; Cannon Beach, 270; Clifton, 271; Astoria, 272; Clatskanie, 273; Tillamook, 274; Seaside, 275; Cannon Beach, 276; Clifton, 277; Astoria, 278; Clatskanie, 279; Tillamook, 280; Seaside, 281; Cannon Beach, 282; Clifton, 283; Astoria, 284; Clatskanie, 285; Tillamook, 286; Seaside, 287; Cannon Beach, 288; Clifton, 289; Astoria, 290; Clatskanie, 291; Tillamook, 292; Seaside, 293; Cannon Beach, 294; Clifton, 295; Astoria, 296; Clatskanie, 297; Tillamook, 298; Seaside, 299; Cannon Beach, 300; Clifton, 301; Astoria, 302; Clatskanie, 303; Tillamook, 304; Seaside, 305; Cannon Beach, 306; Clifton, 307; Astoria, 308; Clatskanie, 309; Tillamook, 310; Seaside, 311; Cannon Beach, 312; Clifton, 313; Astoria, 314; Clatskanie, 315; Tillamook, 316; Seaside, 317; Cannon Beach, 318; Clifton, 319; Astoria, 320; Clatskanie, 321; Tillamook, 322; Seaside, 323; Cannon Beach, 324; Clifton, 325; Astoria, 326; Clatskanie, 327; Tillamook, 328; Seaside, 329; Cannon Beach, 330; Clifton, 331; Astoria, 332; Clatskanie, 333; Tillamook, 334; Seaside, 335; Cannon Beach, 336; Clifton, 337; Astoria, 338; Clatskanie, 339; Tillamook, 340; Seaside, 341; Cannon Beach, 342; Clifton, 343; Astoria, 344; Clatskanie, 345; Tillamook, 346; Seaside, 347; Cannon Beach, 348; Clifton, 349; Astoria, 350; Clatskanie, 351; Tillamook, 352; Seaside, 353; Cannon Beach, 354; Clifton, 355; Astoria, 356; Clatskanie, 357; Tillamook, 358; Seaside, 359; Cannon Beach, 360; Clifton, 361; Astoria, 362; Clatskanie, 363; Tillamook, 364; Seaside, 365; Cannon Beach, 366; Clifton, 367; Astoria, 368; Clatskanie, 369; Tillamook, 370; Seaside, 371; Cannon Beach, 372; Clifton, 373; Astoria, 374; Clatskanie, 375; Tillamook, 376; Seaside, 377; Cannon Beach, 378; Clifton, 379; Astoria, 380; Clatskanie, 381; Tillamook, 382; Seaside, 383; Cannon Beach, 384; Clifton, 385; Astoria, 386; Clatskanie, 387; Tillamook, 388; Seaside, 389; Cannon Beach, 390; Clifton, 391; Astoria, 392; Clatskanie, 393; Tillamook, 394; Seaside, 395; Cannon Beach, 396; Clifton, 397; Astoria, 398; Clatskanie, 399; Tillamook, 400; Seaside, 401; Cannon Beach, 402; Clifton, 403; Astoria, 404; Clatskanie, 405; Tillamook, 406; Seaside, 407; Cannon Beach, 408; Clifton, 409; Astoria, 410; Clatskanie, 411; Tillamook, 412; Seaside, 413; Cannon Beach, 414; Clifton, 415; Astoria, 416; Clatskanie, 417; Tillamook, 418; Seaside, 419; Cannon Beach, 420; Clifton, 421; Astoria, 422; Clatskanie, 423; Tillamook, 424; Seaside, 425; Cannon Beach, 426; Clifton, 427; Astoria, 428; Clatskanie, 429; Tillamook, 430; Seaside, 431; Cannon Beach, 432; Clifton, 433; Astoria, 434; Clatskanie, 435; Tillamook, 436; Seaside, 437; Cannon Beach, 438; Clifton, 439; Astoria, 440; Clatskanie, 441; Tillamook, 442; Seaside, 443; Cannon Beach, 444; Clifton, 445; Astoria, 446; Clatskanie, 447; Tillamook, 448; Seaside, 449; Cannon Beach, 450; Clifton, 451; Astoria, 452; Clatskanie, 453; Tillamook, 454; Seaside, 455; Cannon Beach, 456; Clifton, 457; Astoria, 458; Clatskanie, 459; Tillamook, 460; Seaside, 461; Cannon Beach, 462; Clifton, 463; Astoria, 464; Clatskanie, 465; Tillamook, 466; Seaside, 467; Cannon Beach, 468; Clifton, 469; Astoria, 470; Clatskanie, 471; Tillamook, 472; Seaside, 473; Cannon Beach, 474; Clifton, 475; Astoria, 476; Clatskanie, 477; Tillamook, 478; Seaside, 479; Cannon Beach, 480; Clifton, 481; Astoria, 482; Clatskanie, 483; Tillamook, 484; Seaside, 485; Cannon Beach, 486; Clifton, 487; Astoria, 488; Clatskanie, 489; Tillamook, 490; Seaside, 491; Cannon Beach, 492; Clifton, 493; Astoria, 494; Clatskanie, 495; Tillamook, 496; Seaside, 497; Cannon Beach, 498; Clifton, 499; Astoria, 500; Clatskanie, 501; Tillamook, 502; Seaside, 503; Cannon Beach, 504; Clifton, 505; Astoria, 506; Clatskanie, 507; Tillamook, 508; Seaside, 509; Cannon Beach, 510; Clifton, 511; Astoria, 512; Clatskanie, 513; Tillamook, 514; Seaside, 515; Cannon Beach, 516; Clifton, 517; Astoria, 518; Clatskanie, 519; Tillamook, 520; Seaside, 521; Cannon Beach, 522; Clifton, 523; Astoria, 524; Clatskanie, 525; Tillamook, 526; Seaside, 527; Cannon Beach, 528; Clifton, 529; Astoria, 530; Clatskanie, 531; Tillamook, 532; Seaside, 533; Cannon Beach, 534; Clifton, 535; Astoria, 536; Clatskanie, 537; Tillamook, 538; Seaside, 539; Cannon Beach, 540; Clifton, 541; Astoria, 542; Clatskanie, 543; Tillamook, 544; Seaside, 545; Cannon Beach, 546; Clifton, 547; Astoria, 548; Clatskanie, 549; Tillamook, 550; Seaside, 551; Cannon Beach, 552; Clifton, 553; Astoria, 554; Clatskanie, 555; Tillamook, 556; Seaside, 557; Cannon Beach, 558; Clifton, 559; Astoria, 560; Clatskanie, 561; Tillamook, 562; Seaside, 563; Cannon Beach, 564; Clifton, 565; Astoria, 566; Clatskanie, 567; Tillamook, 568; Seaside, 569; Cannon Beach, 570; Clifton, 571; Astoria, 572; Clatskanie, 573; Tillamook, 574; Seaside, 575; Cannon Beach, 576; Clifton, 577; Astoria, 578; Clatskanie, 579; Tillamook, 580; Seaside, 581; Cannon Beach, 582; Clifton, 583; Astoria, 584; Clatskanie, 585; Tillamook, 586; Seaside, 587; Cannon Beach, 588; Clifton, 589; Astoria, 590; Clatskanie, 591; Tillamook, 592; Seaside, 593; Cannon Beach, 594; Clifton, 595; Astoria, 596; Clatskanie, 597; Tillamook, 598; Seaside, 599; Cannon Beach, 600; Clifton, 601; Astoria, 602; Clatskanie, 603; Tillamook, 604; Seaside, 605; Cannon Beach, 606; Clifton, 607; Astoria, 608; Clatskanie, 609; Tillamook, 610; Seaside, 611; Cannon Beach, 612; Clifton, 613; Astoria, 614; Clatskanie, 615; Tillamook, 616; Seaside, 617; Cannon Beach, 618; Clifton, 619; Astoria, 620; Clatskanie, 621; Tillamook, 622; Seaside, 623; Cannon Beach, 624; Clifton, 625; Astoria, 626; Clatskanie, 627; Tillamook, 628; Seaside, 629; Cannon Beach, 630; Clifton, 631; Astoria, 632; Clatskanie, 633; Tillamook, 634; Seaside, 635; Cannon Beach, 636; Clifton, 637; Astoria, 638; Clatskanie, 639; Tillamook, 640; Seaside, 641; Cannon Beach, 642; Clifton, 643; Astoria, 644; Clatskanie, 645; Tillamook, 646; Seaside, 647; Cannon Beach, 648; Clifton, 649; Astoria, 650; Clatskanie, 651; Tillamook, 652; Seaside, 653; Cannon Beach, 654; Clifton, 655; Astoria, 656; Clatskanie, 657; Tillamook, 658; Seaside, 659; Cannon Beach, 660; Clifton, 661; Astoria, 662; Clatskanie, 663; Tillamook, 664; Seaside, 665; Cannon Beach, 666; Clifton, 667; Astoria, 668; Clatskanie, 669; Tillamook, 670; Seaside, 671; Cannon Beach, 672; Clifton, 673; Astoria, 674; Clatskanie, 675; Tillamook, 676; Seaside, 677; Cannon Beach, 678; Clifton, 679; Astoria, 680; Clatskanie, 681; Tillamook, 682; Seaside, 683; Cannon Beach, 684; Clifton, 685; Astoria, 686; Clatskanie, 687; Tillamook, 688; Seaside, 689; Cannon Beach, 690; Clifton, 691; Astoria, 692; Clatskanie, 693; Tillamook, 694; Seaside, 695; Cannon Beach, 696; Clifton, 697; Astoria, 698; Clatskanie, 699; Tillamook, 700; Seaside, 701; Cannon Beach, 702; Clifton, 703; Astoria, 704; Clatskanie, 705; Tillamook, 706; Seaside, 707; Cannon Beach, 708; Clifton, 709; Astoria, 710; Clatskanie, 711; Tillamook, 712; Seaside, 713; Cannon Beach, 714; Clifton, 715; Astoria, 716; Clatskanie, 717; Tillamook, 718; Seaside, 719; Cannon Beach, 720; Clifton, 721; Astoria, 722; Clatskanie, 723; Tillamook, 724; Seaside, 725; Cannon Beach, 726; Clifton, 727; Astoria, 728; Clatskanie, 729; Tillamook, 730; Seaside, 731; Cannon Beach, 732; Clifton, 733; Astoria, 734; Clatskanie, 735; Tillamook, 736; Seaside, 737; Cannon Beach, 738; Clifton, 739; Astoria, 740; Clatskanie, 741; Tillamook, 742; Seaside, 743; Cannon Beach, 744; Clifton, 745; Astoria, 746; Clatskanie, 747; Tillamook, 748; Seaside, 749; Cannon Beach, 750; Clifton, 751; Astoria, 752; Clatskanie, 753; Tillamook, 754; Seaside, 755; Cannon Beach, 756; Clifton, 757; Astoria, 758; Clatskanie, 759; Tillamook, 760; Seaside, 761; Cannon Beach, 762; Clifton, 763; Astoria, 764; Clatskanie, 765; Tillamook, 766; Seaside, 767; Cannon Beach, 768; Clifton, 769; Astoria, 770; Clatskanie, 771; Tillamook, 772; Seaside, 773; Cannon Beach, 774; Clifton, 775; Astoria, 776; Clatskanie, 777; Tillamook, 778; Seaside, 779; Cannon Beach, 780; Clifton, 781; Astoria, 782; Clatskanie, 783; Tillamook, 784; Seaside, 785; Cannon Beach, 786; Clifton, 787; Astoria, 788; Clatskanie, 789; Tillamook, 790; Seaside, 791; Cannon Beach, 792; Clifton, 793; Astoria, 794; Clatskanie, 795; Tillamook, 796; Seaside, 797; Cannon Beach, 798; Clifton, 799; Astoria, 800; Clatskanie, 801; Tillamook, 802; Seaside, 803; Cannon Beach, 804; Clifton, 805; Astoria, 806; Clatskanie, 807; Tillamook, 808; Seaside, 809; Cannon Beach, 810; Clifton, 811; Astoria, 812; Clatskanie, 813; Tillamook, 814; Seaside, 815; Cannon Beach, 816; Clifton, 817; Astoria, 818; Clatskanie, 819; Tillamook, 820; Seaside, 821; Cannon Beach, 822; Clifton, 823; Astoria, 824; Clatskanie, 825; Tillamook, 826; Seaside, 827; Cannon Beach, 828; Clifton, 829; Astoria, 830; Clatskanie, 831; Tillamook, 832; Seaside, 833; Cannon Beach, 834; Clifton, 835; Astoria, 836; Clatskanie, 837; Tillamook, 838; Seaside, 839; Cannon Beach, 840; Clifton, 841; Astoria, 842; Clatskanie, 843; Tillamook, 844; Seaside, 845; Cannon Beach, 846; Clifton, 847; Astoria, 848; Clatskanie, 849; Tillamook, 850; Seaside, 851; Cannon Beach, 852; Clifton, 853; Astoria, 854; Clatskanie, 855; Tillamook, 856; Seaside, 857; Cannon Beach, 858; Clifton, 859; Astoria, 860; Clatskanie, 861; Tillamook, 862; Seaside, 863; Cannon Beach, 864; Clifton, 865; Astoria, 866; Clatskanie, 867; Tillamook, 868; Seaside, 869; Cannon Beach, 870; Clifton, 871; Astoria, 872; Clatskanie, 873; Tillamook, 874; Seaside, 875; Cannon Beach, 876; Clifton, 877; Astoria, 878; Clatskanie, 879; Tillamook, 880; Seaside, 881; Cannon Beach, 882; Clifton, 883; Astoria, 884; Clatskanie, 885; Tillamook, 886; Seaside, 887; Cannon Beach, 888; Clifton, 889; Astoria, 890; Clatskanie, 891; Tillamook, 892; Seaside, 893; Cannon Beach, 894; Clifton, 895; Astoria, 896; Clatskanie, 897; Tillamook, 898; Seaside, 899; Cannon Beach, 900; Clifton, 901; Astoria, 902; Clatskanie, 903; Tillamook, 904; Seaside, 905; Cannon Beach, 906; Clifton, 907; Astoria, 908; Clatskanie, 909; Tillamook, 910; Seaside, 911; Cannon Beach, 912; Clifton, 913; Astoria, 914; Clatskanie, 915; Tillamook, 916; Seaside, 917; Cannon Beach, 918; Clifton, 919; Astoria, 920; Clatskanie, 921; Tillamook, 922; Seaside, 923; Cannon Beach, 924; Clifton, 925; Astoria, 926; Clatskanie, 927; Tillamook, 928; Seaside, 929; Cannon Beach, 930; Clifton, 931; Astoria, 932; Clatskanie, 933; Tillamook, 934; Seaside, 935; Cannon Beach, 936; Clifton, 937; Astoria, 938; Clatskanie, 939; Tillamook, 940; Seaside, 941; Cannon Beach, 942; Clifton, 943; Astoria, 944; Clatskanie, 945; Tillamook, 946; Seaside, 947; Cannon Beach, 948; Clifton, 949; Astoria, 950; Clatskanie, 951; Tillamook, 952; Seaside, 953; Cannon Beach, 954; Clifton, 955; Astoria, 956; Clatskanie, 957; Tillamook, 958; Seaside, 959; Cannon Beach, 960; Clifton, 961; Astoria, 962; Clatskanie, 963; Tillamook, 964; Seaside, 965; Cannon Beach, 966; Clifton, 967; Astoria, 968; Clatskanie, 969; Tillamook, 970; Seaside, 971; Cannon Beach, 972; Clifton, 973; Astoria, 974; Clatskanie, 975; Tillamook, 976; Seaside, 977; Cannon Beach, 978; Clifton, 979; Astoria, 980; Clatskanie, 981; Tillamook, 982; Seaside, 983; Cannon Beach, 984; Clifton, 985; Astoria, 986; Clatskanie, 987; Tillamook, 988; Seaside, 989; Cannon Beach, 990; Clifton, 991; Astoria, 992; Clatskanie, 993; Tillamook, 994; Seaside, 995; Cannon Beach, 996; Clifton, 997; Astoria, 998; Clatskanie, 999; Tillamook, 1000; Seaside, 1001; Cannon Beach, 1002; Clifton, 1003; Astoria, 1004; Clatskanie, 1005; Tillamook, 1006; Seaside, 1007; Cannon Beach, 1008; Clifton, 1009; Astoria, 1010; Clatskanie, 1011; Tillamook, 1012; Seaside, 1013; Cannon Beach, 1014; Clifton, 1015; Astoria, 1016; Clatskanie, 1017; Tillamook, 1018; Seaside, 1019; Cannon Beach, 1020; Clifton, 1021; Astoria, 1022; Clatskanie, 1023; Tillamook, 1024; Seaside, 1025; Cannon Beach, 1026; Clifton, 1027; Astoria, 1028; Clatskanie, 1029; Tillamook, 1030; Seaside, 1031; Cannon Beach, 1032; Clifton, 1033; Astoria, 1034; Clatskanie, 1035; Tillamook, 1036; Seaside, 1037; Cannon Beach, 1038; Clifton, 1039; Astoria, 1040; Clatskanie, 1041; Tillamook, 1042; Seaside, 1043; Cannon Beach, 1044; Clifton, 1045; Astoria, 1046; Clatskanie, 1047; Tillamook, 1048; Seaside, 1049; Cannon Beach, 1050; Clifton, 1051; Astoria, 1052; Clatskanie, 1053; Tillamook, 1054; Seaside, 1055; Cannon Beach, 1056; Clifton, 1057; Astoria, 1058; Clatskanie, 1059; Tillamook, 1060; Seaside, 1061; Cannon Beach, 1062; Clifton, 1063; Astoria, 1064; Clatskanie, 1065; Tillamook, 1066; Seaside, 1067; Cannon Beach, 1068; Clifton, 1069; Astoria, 1070; Clatskanie, 1071; Tillamook, 1072; Seaside, 1073; Cannon Beach, 1074; Clifton, 1075; Astoria, 1076; Clatskanie, 1077; Tillamook, 1078; Seaside, 1079; Cannon Beach, 1080; Clifton, 1081; Astoria, 1082; Clatskanie, 1083; Tillamook, 1084; Seaside, 1085; Cannon Beach, 1086; Clifton, 1087; Astoria, 1088; Clatskanie, 1089; Tillamook, 1090; Seaside, 1091; Cannon Beach, 1092; Clifton, 1093; Astoria, 1094; Clatskanie, 1095; Tillamook, 1096; Seaside, 1097; Cannon Beach, 1098; Clifton, 1099; Astoria, 1100; Clatskanie, 1101; Tillamook, 1102; Seaside, 1103; Cannon Beach, 1104; Clifton, 1105; Astoria, 1106; Clatskanie, 1107; Tillamook, 1108; Seaside, 1109; Cannon Beach, 1110; Clifton, 1111; Astoria, 1112; Clatskanie, 1113; Tillamook, 1114; Seaside, 1115; Cannon Beach, 1116; Clifton, 1117; Astoria, 1118; Clatskanie, 1119; Tillamook, 1120; Seaside, 1121; Cannon Beach, 1122; Clifton, 1123; Astoria, 1124; Clatskanie, 1125; Tillamook, 1126; Seaside, 1127; Cannon Beach, 1128; Clifton, 1129; Astoria, 1130; Clatskanie, 1131; Tillamook, 1132; Seaside, 1133; Cannon Beach, 1134; Clifton, 1135; Astoria, 1136; Clatskanie, 1137; Tillamook, 1138; Seaside, 1139; Cannon Beach, 1140; Clifton, 1141; Astoria, 1142; Clatskanie, 1143; Tillamook, 1144; Seaside, 1145; Cannon Beach, 1146; Clifton, 1147; Astoria, 1148; Clatskanie, 1149; Tillamook, 1150; Seaside, 1151; Cannon Beach, 1152; Clifton, 1153; Astoria, 1154; Clatskanie, 1155; Tillamook, 1156; Seaside, 1157; Cannon Beach, 1158; Clifton, 1159; Astoria, 1160; Clatskanie, 1161; Tillamook, 1162; Seaside, 1163; Cannon Beach, 1164; Clifton, 1165; Astoria, 1166; Clatskanie, 1167; Tillamook, 1168; Seaside, 1169; Cannon Beach, 1170; Clifton, 1171; Astoria, 1172; Clatskanie, 1173; Tillamook, 1174; Seaside, 1175; Cannon Beach, 1176; Clifton, 1177; Astoria, 1178; Clatskanie, 1179; Tillamook, 1180; Seaside, 1181; Cannon Beach, 1182; Clifton, 1183; Astoria, 1184; Clatskanie, 1185; Tillamook, 1186; Seaside, 1187; Cannon Beach, 1188; Clifton, 1189; Astoria, 1190; Clatskanie, 1191; Tillamook, 1192; Seaside, 1193; Cannon Beach, 1194; Clifton, 1195; Astoria, 1196; Clatskanie, 1197; Tillamook, 1198; Seaside, 1199; Cannon Beach, 1200; Clifton, 1201; Astoria, 1202; Clatskanie, 1203; Tillamook, 1204; Seaside, 1205; Cannon Beach, 1206; Clifton, 1207; Astoria, 1208; Clatskanie, 1209; Tillamook, 1210; Seaside, 1211; Cannon Beach, 1212; Clifton, 1213; Astoria, 1214; Clatskanie, 1215; Tillamook, 1216; Seaside, 1217; Cannon Beach, 1218; Clifton, 1219; Astoria, 1220; Clatskanie, 1221; Tillamook, 1222; Seaside, 1223; Cannon Beach, 1224; Clifton, 1225; Astoria, 1226; Clatskanie, 1227; Tillamook, 1228; Seaside, 1229; Cannon Beach, 1230; Clifton, 1231; Astoria, 1232; Clatskanie, 1233; Tillamook, 1234; Seaside, 1235; Cannon Beach, 1236; Clifton, 1237; Astoria, 1238; Clatskanie, 1239; Tillamook, 1240; Seaside, 1241; Cannon Beach, 1242; Clifton, 1243; Astoria, 1244; Clatskanie, 1245; Tillamook, 1246; Seaside, 1247; Cannon Beach, 1248; Clifton, 1249; Astoria, 1250; Clatskanie, 1251; Tillamook, 1252; Seaside, 1253; Cannon Beach, 1254; Clifton, 1255; Astoria, 1256; Clatskanie, 1257; Tillamook, 1258; Seaside, 1259; Cannon Beach, 1260; Clifton, 1261; Astoria, 1262; Clatskanie, 1263; Tillamook, 1264; Seaside, 1265; Cannon Beach, 1266; Clifton, 1267; Astoria, 1268; Clatskanie, 1269; Tillamook, 1270; Seaside, 1271; Cannon Beach, 1272; Clifton, 1273; Astoria, 1274; Clatskanie, 1275; Tillamook, 1276; Seaside, 1277; Cannon Beach, 1278; Clifton, 1279; Astoria, 1280; Clatskanie, 1281; Tillamook, 1282; Seaside, 1283; Cannon Beach, 1284; Clifton, 1285; Astoria, 1286; Clatskanie, 1287; Tillamook, 1288; Seaside, 1289; Cannon Beach, 1290; Clifton, 1291; Astoria, 1292; Clatskanie, 1293; Tillamook, 1294; Seaside, 1295; Cannon Beach, 1296; Clifton, 1297; Astoria, 1298; Clatskanie, 1299; Tillamook, 1300; Seaside, 1301; Cannon Beach, 1302; Clifton, 1303; Astoria, 1304; Clatskanie, 1305; Tillamook, 1306; Seaside, 1307; Cannon Beach, 1308; Clifton, 1309; Astoria, 1310; Clatskanie, 1311; Tillamook, 1312; Seaside, 1313; Cannon Beach, 1314; Clifton, 1315; Astoria, 1316; Clatskanie, 1317; Tillamook, 1318; Seaside, 1319; Cannon Beach, 1320; Clifton, 1321; Astoria, 1322; Clatskanie, 1323; Tillamook, 1324; Seaside, 1325; Cannon Beach, 1326; Clifton, 1327; Astoria, 1328; Clatskanie, 1329; Tillamook, 1330; Seaside, 1331; Cannon Beach, 1332; Clifton, 1333; Astoria, 1334; Clatskanie, 1335; Tillamook, 1336; Seaside, 1337; Cannon Beach, 1338; Clifton, 1339; Astoria, 1340; Clatskanie, 1341; Tillamook, 1342; Seaside, 1343; Cannon Beach, 1344; Clifton, 1345; Astoria, 1346; Clatskanie, 1347; Tillamook, 1348; Seaside, 1349; Cannon Beach, 1350; Clifton, 1351; Astoria, 1352; Clatskanie, 1353; Tillamook, 1354; Seaside, 1355; Cannon Beach, 1356; Clifton, 1357; Astoria, 1358; Clatskanie, 1359; Tillamook, 1360; Seaside, 1361; Cannon Beach, 1362; Clifton, 1363; Astoria, 1364; Clatskanie, 1365; Tillamook, 1366; Seaside, 1367; Cannon Beach, 1368; Clifton, 1369; Astoria, 1370; Clatskanie, 1371; Tillamook, 1372; Seaside, 1373; Cannon Beach, 1374; Clifton, 1375; Astoria, 1376; Clatskanie, 1377; Tillamook, 1378; Seaside, 1379; Cannon Beach, 1380; Clifton, 1381; Astoria, 1382; Clatskanie, 1383; Tillamook, 1384; Seaside, 1385; Cannon Beach, 1386; Clifton, 1387; Astoria, 1388; Clatskanie, 1389; Tillamook, 1390; Seaside, 1391; Cannon Beach, 1392; Clifton, 1393; Astoria, 139





Ruth White

Word comes from the East that Miss White is dangerously ill and may

## Shubert Has Secured American Theatre

J. J. Shubert is at the St. Francis, and everybody in town who has a theatrical proposition to float is haunting the little man who represents the new and big theatrical interests in New York, who threatens lively competition all over the United States. As THE DRAMATIC REVIEW was confidently informed some weeks ago, the Shuberts have arranged with Manager Abe Cohn and his associates of the American Theatre to send the Shubert shows here, commencing September 1st. The list of shows promised are: Girls, The Blue Mouse, The Witching Hour, The Wolf, The Girl Behind the Counter, The Truant, Nearly a Hero, Mlle. Mischief, The Mimic World, The Typewriter Girl, The King of Cardonia, Lena, The Paradise of Mohammed, The Handsome Guard; E. H. Sothern, Julia Marlowe, Mary Mannering, Marietta Ally, Alla Nazimova, Bertha Galland, Maxine Elliott, Mlle. Courtenay, Louise Gunning, James T. Powers, De Wolf Hopper, Lew Fields, Sam Bernard, Charles Cherry, John Mason, Eddie Foy, William Faversham, Jeff de Angeles, Minnie Dupree, George Fawcett, Mabel Barrison, Harry Coner, Elsa Ryan, Gertrude Hoffman, to which will soon be added Gertrude Elliott, Forbes Robertson and Lewis Waller, for her first American season. In Los Angeles Mr. Shubert did not do anything definitely, but it is thought possible that he will eventually secure a house there. Rumor has it that he has approached Oliver

never be strong enough to appear upon the stage. She is a San Francisco girl, and her work was always characterized by a dainty charm that was unusual.

Morosco for his beautiful Majestic Theatre, and also that John Blackwood would not be adverse to playing the Shubert shows at the Grand Opera House. In regard to the Shubert circuit, Mr. Shubert said: "Now we have fourteen theatres in New York alone, and sixty in all through the country. We will have one as soon as we can in every city in this country and Canada. We will be able to send a company direct to the Coast from Omaha or Kansas City and play them only week and two weeks stands. This will enable us to send you the same people seen in New York, in a fresh production, that has not been dragged about all the one-night stands in the country. The result will be that this Coast will have just the same and just as good companies as seen in New York, and that we will get some of the big business that is waiting here on this Coast for the right sort of shows. As to San Francisco, we intend eventually to build a theatre here. It will be a playhouse which, in beauty and completeness of equipment, will be worthy of this wonderful city, which has so splendidly emerged from disaster. San Francisco is bound to become a producing center. There is room for two here. Klaw & Erlanger will probably flourish as heretofore. We will get the business if we give the public the shows. This we intend to do. It will not be before 1910, however, that we will be able to route all of our attractions direct, though by next September we will be started here. We will jump our plays direct from Omaha to San Francisco, thus eliminating the source of complaint which actors make against doing one-night

SUMMER TOUR 1909

OPENING APRIL 12th

An All  
Star Cast

**RICHARD J. JOSE**

And His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETT

New and  
Novel  
Features

Complete  
Scenic  
Investure

**...Jane...**

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor

FRED S. CUTLER  
Manager

A Harp  
Soloist

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

stands at great intervals on the way to San Francisco and the Coast. This travel necessarily interferes with the perfection of the productions you get here. The scenery is injured, the costumery is wilted and worn, and the players are wearied by the fatigue of the tour. That condition keeps many of the best Eastern players—except stars—from the rigors of a Western trip. We will obviate that by a long jump to the coast. When here we will play Los Angeles, where we are ready and about to build; San Francisco, Portland, Tacoma, Seattle and Spokane. In addition to our own attractions we will buckle up with David Belasco and Fiske, who have been independents for some time. We will produce their pieces and carry their

stars over our circuit and give cities, which heretofore have been unable to see them, a chance to witness the art of a Warfield, of a Mrs. Fiske, or the skill and ingenuity of a David Belasco. We would be willing," and here Shubert smiled, "to play any of the Klaw & Erlanger attractions if they appeal to us. The reason why the people on the Coast do not know us and think we are rushing to bite something off that we can't swallow is because only the merest fraction of the Shubert pieces ever reach the Coast. We have staged and financed more than 125 plays in the last three years, but of this number not more than seven have been sent here." From here Mr. Shubert will go north on a house-hunting visit.

S. TERRY McKEAN PRESENTS

# The Players

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays  
Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Virginia Shelton

Miss Virginia Shelton, the strikingly pretty young actress, whose likeness adorns our front page this week, will soon be seen on the Coast in Charles Swickard's play, *When Love Is Young*. This is a very beautiful and intensely interesting drama, which will be presented in the first-class theatres about the first of July. Miss Shelton will be supported by a strong company, and the production will be something out of the ordinary. Everything will be carried, even to the smallest "prop." Accompanying the show will be a special musical feature, which will replace the local orchestra. In fact, this will be one of the strongest attractions to be seen here this season. Miss Shelton has a part specially suited to her abilities, and her gracious personality and talents will be given full swing.

### Fischer Has Secured the Novelty

After much backing and filling, Herr E. A. Fischer of Los Angeles and San Francisco has secured a lease on the Novelty Theatre in this city and will open it in the near future with musical comedy and vaudeville. And he will make a go of it, too, for Fischer is a shrewd showman and people have faith in him.

### Olive Fremstedt Remarks On Children and Art

The following letter received from Olive Fremstedt is self-explanatory: "Sir: In reference to a statement that I am quoted to have made about singers having children, I should like to say that I am totally unconcerned about this matter. My statement was purely personal. When asked if I should enjoy a home with children, I answered that as my art was all-absorbing it would be impossible for me personally to give a child or children the attention that they rightfully deserved without detriment to my life work. As so many have taken this matter as directed to them, I shall appreciate your putting them to rights. Cordially yours—Olive Fremstedt, Minneapolis, April 12th."

### Modjeska to be Honored In Poland

Warsaw, Russian Poland, April 15.—A movement is on foot in Russia and Austrian Poland to honor the memory of Helena Modjeska, the Polish actress, who died in California, April 8. Arrangements are being made for a memorial service to be held in this city, and a statue of

Mme. Modjeska will be erected in the foyer of the Warsaw theatre. A committee is working in Austrian Poland to erect another statue at the Lemborg theatre. The Warsaw theatre has decided to establish a Modjeska fund to further the education of young actors. An effort is being made to collect money to bring Modjeska's body to Warsaw for burial, and if this is permitted there will be a public funeral. There is some doubt, however, whether the Russian authorities will permit this, as Modjeska was expelled from Russia several years ago when she was about to make a public appearance in this city. If burial in Warsaw is not possible, the body will be interred in Cracow, in Austrian Poland.

### Gerster Has Successor

BERLIN, April 10.—Mme. Etelka Gerster, who will be remembered by many American operagoers, has been living in Berlin since her retirement from the stage. At a musical entertainment given recently in her home, Mme. Gerster introduced her daughter, Fraulein Berta Gerster to the professional artists who made up the audience. Fraulein Gerster has a rich, dramatic soprano, with qualities that promise to earn for themselves a reputation of her mother's international fame.

### Airdome for Auburn

Messrs. Hazlitt and Christopherson will open a Airdome in Auburn next Monday, later on alternating a stock company with one to be established in Grass Valley. In the company are Burt Porter, Dick Scott, Viola Lambert, Dick Hazlett, Reva Raymond and Vera Hamilton.

### The Reopening of the New Orpheum

Next Monday night, when the Orpheum resumes business at the old stand on O'Farrell Street, there will be celebrated an event memorable in the history of new San Francisco. The occasion will be marked by a happy combination of sentiment and enthusiasm. The new Orpheum reflects much credit on the management. It is one of the best equipped theatres in America. Supplied with every ingenious contrivance that has been designed for the comfort and convenience of theatregoers, this new vaudeville house bespeaks a most praiseworthy disposition to minister to the esthetic sense. It contains much that is pleasing to the eye and abolishes altogether the much objugated advertising drop curtain. As indicating the remarkable interest in the dedication of the new house, it is only necessary to mention the line that formed last Saturday night for the box-office sale on Monday morning. People from everywhere evinced a remarkable interest and wanted to be present the first night. Of course, many could not be accommodated, even though the theatre is the largest in the city.

### Shakespearean Festival

Manager Will Greenbaum promises a week of Shakespearean productions with the appropriate music interpreted by a notable symphony orchestra. The actors will be the Ben Greet English

Company, numbering over thirty players, singers, dancers and pantomimists, under the personal direction of Ben Greet. The orchestra will be the Russian Symphony Orchestra of New York, under the direction of Modest Altschuler. Over one hundred people will be employed in the magnificent performances. The season will open Monday, May 3d, and the repertoire will include *A Midsummer Night's Dream* with Mendelssohn's music; *The Tempest*, with Tschaikowsky's and Arthur Sullivan's music; *Romeo and Juliet*, with Tschaikowsky's and Gounod's music, and *Merry Wives of Windsor*, with Nicolai's setting. Two special performances will be given at the Greek Theatre in Berkeley on Saturday night, May 1st, and Sunday afternoon, May 8th.

### A Merry Widow Scandal

Some idea of the amazing financial success of Henry W. Savage's American production of Lehar's *Merry Widow* is obtained from the report that the gross receipts of the Boston company, which closed its season of thirty-three weeks ending last Saturday in Montreal, amounts in round numbers to nearly a half-million dollars. Last year this same company played six months in Chicago to over \$300,000, while the New York company played fifty-two weeks to a million dollars. The New York company and the Western company are still on tour, playing even to greater receipts than the Boston company. This means that up to April 1st three *Merry Widow* companies this season have played to over one and a half million dollars, a record that cannot be touched by the total receipts of any other six opera companies.

MARIE HOWE and Charles Swickard will be added to the Kolb and Dill forces for the Los Angeles engagement which opens at the Majestic week after next.

### WILLIAM MAXWELL ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

### GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

Starting Monday Evening, April 19.  
Special Matinee Thursday  
Second and Last Week of the Most Successful Play of the Century

### Peter Pan

The finest production ever given by a stock company in San Francisco. SECURE YOUR SEATS EARLY. Matinees Wednesday, Saturday and Sunday, 10c and 25c; nights, 10c to 50c. Box seats, 75c and \$1.00. Seats on sale at the Emporium.

Monday, April 26—IF I WERE KING

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Commencing Monday, April 19, and All  
Week

Arnold Daly's Great Success

### The Regeneration

Its First Stock Production

PRICES: Nights, 25c to \$1; Matinee,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, bet. Stockton and Powell  
SUNDAY MATINEE AND NIGHT AT  
ELLIS STREET ORPHEUM

NEXT MONDAY NIGHT, OPENING OF  
NEW ORPHEUM

### ARTISTIC VAUDEVILLE

GRIGOLATI'S AERIAL BALLET; FRANK  
FOGARTY; MARGARET MOFFATT AND  
COMPANY, in *Awake at the Switch*;  
ARCADIA; PETER DONALD AND WITA  
CARSON; PAUL SANDOE'S MINIATURE  
CIRCUS; GORDON AND MARK; THE  
SANDWICHES; ORPHEUM MOTION PICTURES  
SHOWING SAN FRANCISCO BEFORE THE FIRE.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Beginning Next Monday Night  
The Great Baseball Musical Comedy Hit

### The Umpire

FRED MACE in his original role of Jimmie  
Dolan. MAY BOLEY—all the Princess  
Favorites in the Cast. Chorus  
of Forty

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (except  
Sundays and Holidays), 25c, 50c, 75c.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Commencing Sunday Matinee, April 18  
First Production on Any Stage of

### Right's Might

A Story of Love, Honor and Politics, by  
Frank McGlynn and Jack Gleason.  
See the Great Senate Scene!

Prices: Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

Next—I. P. Wilkerson's MINSTRELS OF  
TODAY and Musical Comedy Company.

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET 1805

## THE FRANCIS-VALENTINE CO. (Wicks & Mosher)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

# Show Printers



## Van Ness Theatre

The Honor of the Family is, first of all, an author's triumph. The American stage has not in years seen a better constructed play, and this successful adaptation of Balzac's *Menage de Garcon* naturally revives the old suggestion that the world lost a possible peer of Shakespeare when Balzac turned to the novel instead of to the drama. Paul M. Potter's adaptation of Fabres' play leaves a far more pleasant impression than does the original story of Bachelors' Apartments, from which the play was written, for where Balzac gives us in all its revolting realism the sordid selfishness of his Colonel Philippe Bridau, squandering his family's money, and ending on the boulevard, boasting of the days of Napoleon in one breath, and wheedling a drink of brandy from a friend in the next, the play emphasizes the likeable and pleasing traits in Philippe's character. A more artistic entrance than Philippe's would be rare indeed. We have been shown the scheming of Flora Brazier and her lover, Commandant Max Gilet, to get the money of old Jean Jacques Rouget, who, in his senile love for this young "gutter girl," has lifted her to a position of mastery over his household, has made his will in her favor, and is about to sign a paper deeding over to her the bulk of his property. They are succeeding famously in their plotting, overcoming the overtures of old Rouget's sister and nephew for financial assistance for her other son, Colonel Philippe, who is in prison. When, within the last few minutes of the first act, the Colonel himself acquitted on his trial bursts onto the stage with a swaggering and commanding air that relieves the situation of its overcharged sordidness, and starts things swinging to the final defeat of the two young plotters. The change from when, before her first entrance, Flora, off stage, commands that Borniche, seeking assistance from her Rouget, be sent away, to the plea by the old man, in Act II to Philippe, that he "don't beat Flora"; and the startling answer by Philippe in the third act, to Flora's artful wiles and suggestions of her dreaming of meeting just such a man as Philippe, "To hell with dreams"; and the final dejection in the last act, when Flora's love has been mortally wounded by Philippe in a duel brought about by Philippe himself, to rid the scene of that factor against his own intention of sharing in his uncle's wealth; all this is a most vivid portrayal of an intense duel between a clever woman and a cleverer man, each seeking the same goal; and it never flags in interest for an instant. A. G. Andrews, as Jean Jacques Rouget, has created a part that will live in the memories of all Balzac's readers. From his first entrance, leering through the door windows at his young Flora, with a look that recalled Count Hulot in *Cousin Bette*,—all through the sustained miserly, weak, Flora cajoled and Philippe bullied character;—to the ending when the Honor of the Family is saved by the turning out of doors of Flora by Philippe, he gave to us a most remarkable sketch—the most real Balzac touch in the play. Otis Skinner's Philippe is such glorious daredeviltry and roistering bravado that we can imagine no other than he portraying it. Otis Skinner is certainly to be thanked for giving us, in

this age of theatrical froth, a real play, written by a real dramatist, and produced by a real company. There was much merit in his witty curtain speech on the opening night, when he congratulated San Francisco on this opportunity to see such "a capital play so capitally produced." Percy Haswell as Flora Brazier was a most effective foil for Philippe, and at times she was Fiskian in her intense bitterness and hatred for the man who had taken from her her old protector. The last act is probably the most artistic in the play, for, though the duel between Philippe and the handsome Max Gilet has taken place (one couldn't blame Flora for loving such a handsome fellow!), and we know in the beginning of this act that Max has been mortally wounded, Flora is still in the household, and hopes against hope for her love's recovery, and that failing, she hopes for her enemy's assassination by another plotter. But this, too, fails. Philippe killing this man, too, and lazily coming on to the stage in the end, at a most dramatic moment, with the announcement that "there's a man outside needs assistance." Probably the most effective piece of playwriting in this play is in this last act, when, while Flora is waiting impatiently for news of her wounded Max, the convivial Captain Renard, sauntering by in the light snow storm, taps on the window, and, when it is thrown open, not seeing Flora, he shouts out the news that "Max is a dead one,"—and one cannot but feel for the despairing and vanquished girl as she succumbs to her grief, when from the snow storm without comes the message of her undoing.

## Valencia Theatre

"Make me a child again, just for tonight."

The writer of the time-honored old song might have had his prayer granted if he had been in San Francisco this week. "A child again," that's the charm, the elusive, delicious charm of Peter Pan. However case-hardened the hearers may be, each one feels a throb of what it is to be a child again. The dreams of childhood, the thoughts, the fancies of childhood come trooping back. Who, in his childhood, would not have longed to be one of the Darling children—to go forth, after being forcibly bathed and put to bed, and meet other children in a delightful country where there are no hateful rules and regulations, no one to scold; where Indians abound and where pirates positively invite a licking on their own ship? It is hard to say too much in praise of the Valencia's production of J. M. Barrie's fantasy. In some respects it surpasses the production given by Maude Adams' company, particularly in the final tableau of Peter Pan, playing on his pipes in a haze of golden radiance. Every character in the mammoth cast is well handled, and the staging is well nigh perfect. Harriet Worthington, the new leading woman, had the misfortune to sprain her ankle, after making a pleasing impression in the name role. At the Wednesday matinee her place was taken, after only one rehearsal, by Effie Bond, who gave a refined and graceful rendering of the boy who wouldn't grow up. Both actresses were hampered by having to compete with memories of Maude Adams, and both found the hardest task lay in

conveying the impression of boyishness, in eliminating the femininity. Ollie Walter makes a delicious Michael Darling, his childish tantrums bringing down the house; Edith Lyle, though rather out of her class in the matter of weight, is a human, motherly Wendy, and Florence Walter ably completes the trio of Darling children. Grace Travers and Darrell Standing are excellent as the Darling parents; Gerald Harcourt appeals to parents and children alike as Nana, the faithful watch dog, and Max Schaul is an efficient Liza. The members of Peter's band are more childlike and vivacious than the youngsters in the original production. They are sustained by Irene Walter, Jesse Mendelson, Zena Keife, Peggo Monroe, Antoinette Crawford and Lonna Nelson. Robert Homans is an ideal pirate captain, full of life and more villainous than his predecessor in Maude Adams' company. The efficient members of his band are Thomas Mac Larnie, Charles Dow Clark, George Van Blik, William Walbert, Reginald Holmes, Norman Feusier, E. C. Clisbee and Ernest Aktor. The Indian band is very efficient, and the lion, the ostrich and the crocodile all win applause. Great credit is due George Foster Platt, the stage manager. Mr. Platt is well known to San Francisco theatre-goers as playwright, stage director and actor. At the old Alcazar some of Louis Morrison's most delightful work was done in Mr. Platt's plays *The Master of Ceremonies* and *Frederick the Great*, and his artistic productions at the Alcazar are fresh in the memories of local theatre-goers. Mr. Platt is only living up to his reputation by his fine staging of Peter Pan.

## Princess Theatre

Music, girls, comedy and then more girls and more music, these together with Fred Mace and a diverting enough book make-up, *The Umpire*, and the enthusiasm of the opening houses, bespeaks a good run of the piece. Fred Mace shines even more brilliantly in the more brilliant company at the Princess than he did during his starring season in the play, and as the unfortunate "Umphs," is a scream. Incidentally he is well to the fore in the dancing and singing numbers of the bill, of which there is a plethora supply, coloricly supplied, and then a little. It's a most amusing comedy which Will M. Hough and Frank R. Adams have provided for Joseph E. Howard's music. The scene is laid in Morocco prior to the existence of an extradition treaty with the United States, and the characters include several subjects of the Stars and Stripes, who for various reasons find the climate and environments of Morocco pleasing. Reginald Travers is happily cast as a trust magnate, avoiding Federal investigation by a visit to the city of Tangiers, while Budd Ross, as his able attorney, also has a part to which he is well suited. James F. Stevens as a member of Uncle Sam's diplomatic corps, is allowed a couple of songs in which his robust baritone voice is splendid. May Boley is the saucy and precocious daughter of the trust magnate, and she is quite the witch. Her two songs are well sung, and when she dons football togs to manage the "scrimmage" by the chorus girls, similarly adorned, in the last act, she looks like

good "line" material, O.K., and acts it. Grace Darling is a dashing American divorcee, and Zoe Barnett is a chic young refugee from the fancied wrath of her government. Little Jennie Metzler covers herself with glory by her clever work as "Jimmie," the bell-hop, and Ethel Du Fre Houston does all she is allowed to do as a native woman searching for the American husband who deserted her. And last, as first, there are girls and music, girls and Fred Mace (which is to say enjoyable comedy), and just girls—I had almost said plain girls, but they're not "plain." Go, see.

## American Theatre

*Classmates* was built by Margaret Turnbull and W. C. De Mille on plans and specifications to suit Robert Edeson. It was found later, however, that the role of the cadet hero suited the erudite Norman Hackett better than the star for whom it was designed, and it is he who has brought the play to the American Theatre. *Classmates* is designed to afford opportunities for the hero, and of these opportunities Mr. Hackett takes full advantage, giving a manly and, as far as possible, convincing rendering of the leading role. The scene opens in the grounds at West Point and among the numerous cadets who appear, three prominently stand out—Hackett, a poor but brilliant cadet, who loves a girl in a social sphere far above him; Henry Flaring, who plays a cadet in the girl's social class, who likewise loves her and who, though young in years, is old in theatrical villainy, and Bobby Dumble, a delightfully human cadet, who loves the villain's sister and who, though fat, has feelings. The hero's father has bibulous tendencies, and the villain plies him with Manhattan cocktails to the end that the hero may be placed in a humiliating position before the girl. In defending his father's character, the hero strikes the villain in such a manner that partial blindness results. The villain goes off to explore the headwaters of the Amazon and is lost in a swamp. The hero, learning of his plight, from the heroine, shows that he is all-wool-and-a-yard-wide by going off to rescue his enemy. Act III shows the tropical swamp, with the villain dying of thirst. For a time it looks as if the rescue party would die too, but after the hero has given the thankless villain the last drop of water in the flask, a dramatic touch is introduced by the flashing of the heliograph with a message that reinforcements are at hand. The play ends with the triumph of the hero who wins the girl and his commission. Much of the play's success rests on the stalwart shoulders of Willard Loais as the fat cadet, Bobby Dumble. E. D. Cromwell comes out strong in the swamp scene, where he struggles with Hackett for the remaining drops of water with which the hero is about to moisten the dying villain's lips. Doris Mitchell is a charming heroine and Mae Berton is a charming ingenue. A large audience greeted *Classmates* at the Greek Theatre, Berkeley, last Saturday night, and Mr. Hackett was forced to make a speech.

MARIAN DUNN was a DRAMATIC REVIEW caller last week. Miss Dunn opens with the George Howard company at the Lyric Theatre in Vancouver next week.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

Quite a number of old, familiar faces greet us in the program this week. Zelig de Lussan, the grand opera vocalist, who has been taking a two-weeks' lay off in our glorious climate on account of a sore throat, contracted in Portland, is the best known and most popular of the favorites. Evidently she is not yet in the best of condition, for she used her voice with the greatest care, and that buoyancy and abandon that is generally so characteristic of her work, was somewhat lacking. Of course, she is the skilled singer, with a voice of great charm and power. The rest of the new ones consist of Adeline Dunlap and Frank McCormack, who have an uncommon and immensely good sketch—The Night Before the Wedding—which they play with plenty of artistic effect and much of that quality which is termed heart interest. That is, Miss Dunlap supplies considerable comedy and a perverse character that feeds the splendid opportunities offered to Mr. McCormack to express the real feeling and pathos wrapped up in the father's love for an only motherless child, who is about to be consigned to the care of a shrewish stepmother. Gordon & Marx are two happy young fellows, who give the familiar Kolb & Dill Dutch turn. They are clever and enjoyable, but they need a new make-up. Edward Barnes, the piano vocalist; S. Walter Kent and Claudie Colonna in the sketch, Marriage in a Motor Car; Elsie Fay, Miller and Weston in their clever dancing turn; Joly Violetta, who for a Parisienne with more than considerable avoirdupois is a marvel of lightness and gracefulness; and the Sardwinas strong woman and her smaller athlete constitute the strong contingent of hold-overs. Of course there is an enjoyable offering of moving pictures.

### The Wigwam

Those two grand old men, John L. Sullivan and Jake Kilrain, are playing to packed and admiring audiences at every performance. I say old, that is figuratively speaking, for they are old only in years and not in spirits. John L. has some amusing anecdotes to relate that puts the audience in good humor from the start, and his voice alone is enough to convince the most skeptical that he is far from being a feeble old man. Jake Kilrain comes in for his share of the ovation extended at every performance and with Sullivan puts up as lively a bout as could well be wished for. Harry Walton in his one-man Chinese tragedy is an entertaining feature of the bill. Sarah Cogswell renders some delightful vocal selections in a talented manner. Don Leno's Youngsters are a happy bunch that make things lively with their singing and dancing, and some future Warfields, etc., are manifest in several of this happy family. Some artistic work on the violin is contributed by Errac. Les Georgettys introduce one of the cleverest hand-balancing acts offered for some time and the bulk of the work is handled by a little tad who seems to thoroughly enjoy it. Gil-

bert and Katen have a line of parodies and jokes that take well with their auditors. The above, with the usual high-class moving pictures, constitute one of the best bills of the year.

### The National

A program of delightful variety holds forth at this popular house this week and crowded houses are in evidence at every performance. The bill is headed by that precocious infant, Little Hip, who, though only three years of age, goes through his various stunts with a fidelity and promptness that shows a thorough knowledge of what he is about. Although so young, Little Hip is quite dissipated, being an inveterate drinker and smoker, but nevertheless makes a great hit with the old as well as the young folks. Hip makes a little spending money every evening by passing out the programs at the door, where you will find him as you pass in. All I can say of the Wurttemberg Brothers as foot jugglers is that they are great. See them. Mueller and Mueller have a line of classy songs that take well. Glorine, the spectacular dancer, has a beautiful display of electrical effects to introduce which make the act, not the dancing. It is a beautiful creation and well worth seeing. My Lady Raffles, a melodramatic composition, in the capable hands of Ann Crewe and company holds the audience. Miss Crewe in the title role proves herself to be an emotional actress of exceptional cogency and is accorded good support. Rose Stevens is heard to advantage in a number of vocal selections. Miss Stevens has a voice of exceptional sweetness which she knows well how to handle. The Atlantic City Four render a number of tuneful selections on string instruments which, together with their harmonious singing, constitute a pleasing feature of the program. Entertaining motion pictures, one of President Taft inspecting the Panama Canal being especially interesting, complete a program that is facile princeps. Next week at the National—Carlyle's Pantomime company, including Dan the only talking pony in vaudeville. Manuel Romaine, assisted by Sadie Palmer and the Foleys will present a musical oddity, Down Music Row. Delmore and Oneida in some artistic poses on a Japanese balancing perch. Eva Westcott will handle the dramatic personae of her tragic sketch, A Butterfly Wife. Joe Flynn monologist comes with a new bunch of mirth and Rose Stevens will repeat her success of last week with some new vocal selections. Newly imported motion pictures will complete the program.

### Pantages-Empire

A good show is to be seen at the Sutter street house this week, headed by Prince Albert, an educated horse that displays almost human intelligence and deserves great credit for the short nine months that his trainer, J. B. Cuthbertson, has devoted to his education. Some clever comedy juggling is introduced by Marty, who includes soap bubbles in his act. The Kiltie Duo give a pleasing entertainment on the bag-pipe and several other instruments. Bob Housely and Edith Russell present an amusing farce. It's a woman's act, awfully talky. Great Johnson gives an exhibition of ven-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JESSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

COR. VAN NESS AVE. AND CALIFORNIA ST., S. F.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

### Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, American Theatre Bldg.  
1117-1125 Market St., above 7th,  
San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write  
or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## ... BERT LEVEY ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell

## International Attraction Syndicate

Sensational open-air acts for Park and Fair Circuit; Musical Acts of all kinds; Orchestras, Pianists and Vocalists for hotels and cafes; Entertainers for clubs, lodges, socials and banquets.

W. MAURICE TOBIN, Gen'l Mgr.

537 Pacific Bldg. Tel. Kearny 5892

triloquistic powers that is up to the usual standard. The Lucy Lucier Trio are all singers of ability and receive generous applause for their efforts. Some difficult high jumping, dancing and singing is in the capable hands of Seymour and Dupree who contribute a very clever turn. Motion pictures conclude an enjoyable entertainment.

### Vaudeville Notes

John Bernard Dylln, who became famous here thirty years ago by singing Never Take the Horseshoe From the Door, is now playing a successful Coast engagement in vaudeville. He sang at the old Adelphi Theatre on California Street, above Kearny, and at the Bella Union Theatre during the engagement of Patti Rosa, the little actress whose daughter is expected to contest the will of "Lucky" Baldwin. The Widow Dunn, Swinging on Dylln's Gate and Peckinpah, the Great, were other songs with which the actor scored tremendous hits in the old days. Peckinpah was an immense policeman stationed for many years at the corner of Bush and Kearny Streets, and when Dylln impersonated him on the stage, even reproducing his bristly black Dunderbush whiskers, the audience went wild with enthusiasm. Many of

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we

can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

### RAY YOUNGMAN

Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit

Dylln's comrades here later became famous in the theatrical life of the country. Among them were John McCullough, the tragedian, who went insane; Thomas Keane, E. J. Buckley, William Mestayer, John Wilson, John T. Raymond, who sang Millions in It; W. F. Florence, who impersonated Colonel Sellers in The Mighty Dollar; Lewis Morrison and Fred Levantine. Levantine was juggling a table at the Bella Union at the time, but he later changed his name to Proctor, and he now owns a half interest in all the New York productions of Keith & Proctor.

Manuel Romaine, who begins an engagement at the National Sunday afternoon, is well known in the minstrel field and as a singer for the Edison phonograph.



## Vaudeville Notes

A varied and interesting as well as entertaining program will be offered beginning this Sunday matinee at the Wigwam. Alice Davenport will present her tragic one-act vehicle, *Now*, supported by her capable company. The Marco Twins, a couple of the funniest knockabout comedians seen in a long time, will supply unlimited comedy. Rawson and June will introduce some interesting work with the boomerang and spears. Hetty Urma, the dainty English comedienne, in some clever dancing and singing. Elmer Tenley and Joe Watson, monologists, come with a new line of jokes and parodies and Ellsworth and Lindon will present a one-act farce, *His Day Off*. A new series of motion pictures will conclude the bill.

Walton, the Chinese impersonator, will retire from the stage indefinitely after his present engagement at the Wigwam and will take the management of Fischer's opera house in Fruitvale.

The week ending John L. Sullivan's engagement at the Wigwam will make the 232d consecutive week that he has been on his present tour. Records in every house played have been broken for the week except upon two occasions, one being Holy Week and the other held in the grasp of a blizzard. I guess that's bad.

Sarah Cogswell has fallen in love with Vallejo. She says the sport up there is great. She went out fishing and caught t-w-o catfish.

La Loie Helene in *Cleopatra's Death Dance* leaves for the North to fill six weeks on Pantages and Morse and Stoll time before leaving for a three weeks' engagement at the Hippodrome in London, under the booking of Marco and Ike Rose. The tour will be under the management of Edwin T. Emery. Negotiations are now pending for her appearance in Paris before returning to this country.

C. L. Cole, assistant manager of the Pantages Theatre Company, is in town on a business trip.

Frank Moulán and wife (Maud Lillian Berri) will shortly be seen in vaudeville.

Emerson and Summer will present their refined high-class comedy sketch *Almost at the National Theatre* beginning Sunday afternoon, April 25th. They have just closed a successful engagement in the East and the act comes highly recommended.

Manuel Romain, appearing at the National next week, is busily engaged elaborating upon his present act for next season. He will carry his own scenery consisting of four sets and six people.

Hetty Urma, the dainty little English comedienne now playing Sullivan & Considine time, was formerly one of the Three Urmas trapeze performers who played a successful engagement at the Orpheum last season. She was also with the Barnum & Bailey shows for a season. The following is her idea of playing a boy and also her idea of the United States and woman's suffrage: "It's all right to put on boy's clothes and play for a short time every day, but I wouldn't be a really, truly boy, not for anything in the world. They call me England's pet boy. But I'm perfectly satisfied to be one of the

weaker sex. Why don't I want to be a boy? Oh, because—well—because—for one thing I simply can't get used to the pockets in boy's clothes. And if I were a boy I would have to play football and get my bones broken, else I would be called 'Cissy.' I would have to chew tobacco and smoke a pipe for the same reason. And think of it. I would have to shave. Just imagine me with whiskers—ugh! No, thank you, I am perfectly content to be a woman. And I don't want to vote, either. These English suffragettes haven't any of my sympathy. I want to stay in the United States. I just love it. It is so big and wide. And alive."

Tom Bates is touring the small burys with a vaudeville show.

Blossom Seeley, who has lately been playing soubrette parts for Kolb and Dill in Oakland, took poison in her apartments, at the corner of Ellis and Fillmore streets Thursday night, and but for the prompt action of Doctor Tillman at the central emergency hospital she would now be dead. The cause of her despondency is said to be a love affair with Mike Bernard, who plays the piano at The Hague. At last reports the girl was in a fair way to recover. Last season Blossom and Bernard appeared over the big vaudeville circuits and scored quite a hit, as both are clever vaudevillians.

C. L. Cole, Alex Pantages' general manager, who has been in town the past few weeks, will leave Monday for Seattle with Sam Harris. When they arrive there they will take up the matter of a new Market street theatre with Mr. Pantages.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of April 16, 1909:

NATIONAL, San Francisco—Caryle's Pantomime Company; Manuel Romain and company; Eva Westcott; Delmore and Oneida; Joe Flynn; Will H. Cross and company. BELL, Oakland—Mueller and Mueller; Anne Crewe and company; Wartenburg Bros.; Little Hip; Atlantic City Four; Tom Dugan. WIGWAM, San Francisco—Ellsworth and Lindon; Joe Watson; Hetty Urma; Marco Twins; Alice Davenport and company; Elmer Tenley. NOVELTY, Stockton—Don Leno's Youngsters; Les Georgettys; Errac; Dick Parks. NOVELTY, Vallejo—Flora Browning and Kellar; Black's Marionettes; Rance Smith. LOS ANGELES THEATRE, Los Angeles—Mareena, Navarro and Mareena; Sarah Cogswell; Coin's Dogs; Lightning Hopper; Black and Grant. QUEEN, San Diego—Callan and Smith; Miriam Marr; John Le Claire; Georgia Gardner; Fougere and Emerson. WALKER, Los Angeles—Booth Gordon Trio.

## Board of Censors for Nickelodeons

The moving picture ordinance forbidding nickelodeons and other show places from exhibiting films depicting crimes of violence or improper scenes has been passed to print by the Board of Supervisors. Attorney F. V. Meyers, for the associated nickelodeon owners, opposed the inclusive sweep of the bill

as regards "scenes of violence." He said the moving picture theatres of San Francisco might some day wish to depict the exploits of a mighty hunter and traveler repelling the onslaughts of a savage African tribe." He thought the murder scenes in Shakespeare ought not to be discriminated against by a discerning Board of Supervisors. Connolly called his attention to the fact that the "crimes of violence" depicted in nickelodeons were not Shakespearean tragedies, but vulgar assaults and that the spectators were usually in large part children. He said the board of censors to be appointed on each by the Mayor, the Police Commissioners, the Board of Education, the Society for the Prevention of Cruelty to Children and the nickelodeon proprietors, would pass upon all pictures before presentation, and their verdict would protect the owners. The board unanimously passed the bill.

## Cleopatra vs. Salome

La Loie Helene, who appeared at the Empire last week in *Cleopatra's Death Dances*, gives her opinion of these two famous characters. I found her in her dressing-room, not looking a particle like an Egyptian princess, enveloped as she was in a modest and becoming kimono, and in answer to my question as to which of the two dances she liked the best, she flashed me a bewildering smile, interpolated with,—"Because I think it is nicer"—not only from an artistic but a moral point of view as well. During the whole season that I appeared in my *Salome* dance I can't say that there was any time that I enjoyed it as I do my present dance, for the simple reason that it seemed impossible for me to put forth a sincere effort. It appeared as being unnatural. I couldn't conceive the idea of a woman having such a cruel and fiendish nature as to gloat over such a revenge. Now, in my dance of *Cleopatra* I endeavor to portray a pathetic and beautiful side of nature. I want to depict a poetic and graceful being that will call for the approval of the most critical and not their censure. Yes, I like my *Cleopatra* best. Don't you."

LOIE HELENE.

## Clune Vodville Circuit Is Important Factor

Los Angeles, April 8.—I am enclosing you herewith copy of our ad, which you will please run continuously until further notice. This ad is to be one inch double column. Kindly get same in your next issue and mail bill to suit your convenience. We now have four theatres of our own, for which we are booking, and in addition to this we are giving performers about ten weeks' consecutive time. Every indication points toward our having about twenty weeks in the very near future.

CLUNE VODVILLE CIRCUIT,  
By Robt. A. Brackett.

## Correspondence

**Eureka.**—Theatre Margarita (Shaw & Gorton, mgrs.)—The Raymond Teal company is breaking all records at this theatre. This is a very strong company presenting the best musical comedies seen here. This is by far the best musical show ever seen in Eureka. The company are all good. The two Dutch comedians, William Friedlander and Cassius Knight, keep the audience in a roar of laughter. The chorus is very good, as is also the soubrette, Nan Halpin, and the soprano singer, Evelyn Constance. Raymond Teal doing blackface is great. The company was booked for six nights, but owing to business they will remain at least two weeks. This week, *The Girl from Bagdad*, written and composed by William B. Friedlander, the young musical comedy producer, who also plays the principal comedy role, has proved the brightest bit of musical comedy ever seen here. Next change, *The Man Behind*. The Gorton stock company closed their engagement here last week. While here they made a host of friends and presented the very best of plays. As a whole the entire company was one of the strongest seen here. Iva Shepard, the leading lady, was one of the cleverest and prettiest women we have ever had here. Her work was without fault in the many different roles she played while here. Some very good acting was also done by Messrs. Murray, Fisher, Stanley, MacQuarrie, Empire Theatre (J. Van Sant, Jr., mgr.)—This week good vaudeville and moving pictures. The sketch team, The Claytons, presenting *The Matador*, was very good; business good. Three other moving picture houses to fair business.

**Astoria, April 12.**—Astoria Theatre (F. M. Hanlin, mgr.)—Last Saturday evening *The Gingerbread Man* was the attraction, and the house was crowded to the doors. The performance was an exceptionally good one. The company is a strong one and the singers, dancers, musical numbers and illusions were right up-to-date. The characters of *The Gingerbread Man*, Margery, as the mechanical doll, and Macharatus Fudge, were far above the average. The choruses were in splendid form and the marches admirably executed. The moon scene illusion and other specialties were the best ever seen in Astoria. Next Saturday night Lillian Russell in *Wildfire* is the attraction, with advanced prices, followed on the 24th by Norman Hackett in *Classmates*.

SELIG.

**Spokane, Wash., April 10.**—There was but one attraction at the Spokane Theatre, week of 4; that was Florence Gear in *Marrying Mary*, 10-11, supported by a clever company and played to good business. Girls is underlined, 15-17; *The Right of Way*, 18-20. At the Auditorium the Jessie Shirley stock presented Milton Nobles' play, *From Sire to Son*, George D. McQuarrie and Jessie Shirley playing the leading roles. Charles Clary, Jack Amory, Frank McQuarrie, Laura Adams and Ethel Von Waldron had congenial parts. Considering it was Holy Week, business was fair. Easter week, *The Light Eternal*, followed by *Charlie's Aunt*. Big business continues at the Orpheum. Angela Dolores and company are headliners. Other good acts are Lew Sully; the Melnotte Twins, assisted by Clay Smith; Harry Tsuda; Leander De Cordova and company; Hawthorne-Burt; Robert Rosaire; Phil E. Doreta, and moving pictures; big houses. Week 11: Russell Brothers; Frederick Allen and company; Five Juggling Normans; Francini-Olloms-Pag; Andy Rice; Real Color Photography; Delmore Sisters. An excellent bill at the Washington which drew good houses, with Harry Leclair as headliner. Others were Williams and Walkers' *Chocolate Drops*, with King, Bailey and Four *Dusky Belles*; Cal Stewart; Hasse and Marietta; El-Burto, and moving pictures. Bill for week of 11: Fox and Chrystal; The Elite Four; Mlle. Nadje; Cowboy Williams; Grover and Richards. At the Pantages *The Gainsboro Girl* was topline. William D. Gilson sang illustrated songs; Loraine Buchanan and Robert Hall Russell; The Bruno-Kramer Trio; Fred Rivenhall; The Boldens, and motion pictures; fair houses. Week 11: Mr. and Mrs. Ed Lucas; Four International Comiques; Marithon Comedy Four; Hoyt and Marion; Del Costo Duo.

SMYTH.

THE old time firm of Voelkel & Nolan have split. They have been together for many years and made quite a name for Sisseretta Jones, the Black Patti.

M. M. RILEY G. A. KELLEY  
**THALIA**  
**Concert Hall**  
514½ PACIFIC STREET  
Up-to-Date Vaudeville  
NO ACT TOO BIG FOR THIS HOUSE

Now Booking Theatres, Parks, Fairs, Clubs  
CALIFORNIA, ARIZONA, NEW AND OLD MEXICO

## Clune Vodville Circuit

ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.



## Alcazar Theatre

With its usual excellence, the stock company is presenting the never failing old reliable Under Two Flags—the version that Dave Belasco and Blanche Bates made famous. In her way Evelyn Vaughan is just as good as was Miss Bates. She makes Cigarette a very human, a very lovable child of the desert and of the barracks, who would rise to the demands of a love for a good man. Unlike many actors, Miss Vaughan does not make of the little vivandiere a virago and scold. And the part gains from this difference. Bertram Lytell certainly surprised everyone by the real vitality of his Bertie Cecil. We have never seen the part before presented with so many likable and manly characteristics, and have heretofore regarded it as a fault of the part, but now it seems that every part has some good qualities. Burt Wesner, as the money shark, Baroni, was exceptionally clever, and Howard Hickman, too, commanded attention because of his Chateauray. Louise Brownell was very indifferent in the bad part of Lady Venetia. Bessie Barriscale did the small part of Baroni's daughter most skilfully. Adele Belgarde was handsomer than ever as the Countess of Warminster, and John Maher was extremely likable as Duke. One fault was noticeable throughout. Bertram Lytell pronounced Chateauray with the true French accent, the rest of his colleagues gave it as though it were English. One or the other should obtain. They were all friends together and it is inconceivable that two pronunciations would be given in the same circle. The music was most enjoyable and the scenery good.

## DeGogorza Fights Back

New York, April 12.—An effort to force his wife to fix the exact date of his alleged desertion is being made today through a court motion by Emilio de Gogorza, the baritone. Mrs. de Gogorza, who is suing for a limited divorce, has charged Mme. Emma Eames with shattering her domestic happiness. Decision was reserved by Justice Dowling.

## Jose Has Strong Company

The Richard Jose company gave a scene rehearsal of Jane in the Van Ness Theatre last Thursday. It was altogether a successful affair. Mr. Jose has gathered together a strong company to play the farce, much stronger than he had last season, and his own singing is as wonderful as ever. Manager Fred Cutler has some fine new scenery painted and carries all the "props" used. The company leave town today and will undoubtedly duplicate the wonderful record of last season.

## Broadway Theatre

Oakland's new family theatre, The Broadway, continues upon its prosperous career. This week the play has been The Heart of the Blue Ridge, and the very favorable impression created the first week has been decidedly reinforced by the work of the company this week. Priscilla Knowles is a charming heroine, and Roy Clement a



Grace George has scored another decided success in New York in *A Woman's Way*

manly and likeable hero. Al Hallett, Jack Bennett, Fred Munier, Georgia Woodthorpe and Mrs. Al Hallett contribute largely to the success of the piece. Manager Guy Smith has a winner.

## Changes In the Firm of the Francis-Valentine Co.

The pioneer poster and show printers, The Francis-Valentine Company, effected a reorganization last week by adding to the firm Mr. James Gamble, who for some years has been a big figure in the local financial world. Ever since the fire The Francis-Valentine Company has been making gigantic strides, and today is one of the largest show printing firms in the country, and noted for its promptness and general reliability. By the new move Mr. Gamble becomes President; John Roche, Vice-President, and E. G. Hoeber, Secretary and Treasurer. For forty years, Messrs. Roche and Hoeber have worked side by side, beginning as young men in the firm which they now control, and such has been the growth of the business that for some time they have felt the necessity for a little relaxation from the strain they have been under. So, when Mr. Gamble made overtures for a block of the company's stock, they gave up (for a pretty consideration), and now the individual work will be greatly lessened. One of the first moves will be to move to a new building to be erected specially for them next to the Valencia Theatre, and which they will occupy in the near future. Mr. Gamble is heavily interested in the show business, being Vice-President of the Valencia Theatre Company, and a heavy stockholder in the Princess Theatre Company.

The Theatrical Stage Employees' Union has elected the following officers: President, George Sauer; vice-president, L. H. Jones; recording secretary, William G. Rusk; financial secretary, Benjamin Williams; treasurer, H. Newell; sergeant-at-arms, George Roach; executive board—Theodore Eiben, Edward Wagner, and Robert Wake-man; trustees—James Craig, Peter Waugh, and J. Ledwidge; examining board—S. D. Simons, Stephen Simmons, A. Kenna, Joseph Roberts and Benjamin Williams; delegates

## THE BROADWAY

OAKLAND, CAL.

FORMERLY NOVELTY

GUY C. SMITH, Manager

SUCCESS UPON SUCCESS

Next Week the Beautiful Play of Revolutionary Days

## At Valley Forge

Evenings: 15c, 25c, 35c, 50c.  
Wednesday and Saturday Matinees:  
10c and 25c

ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

to Labor Council—D. C. Rulfs, and William Quinn; business agent, William G. Rusk. A committee was appointed to secure a token for William Whorff, the retiring president. A communication was received from J. F. Kelly, third vice-president of the International Alliance, stating that he will assist in installing the new local moving picture operators' auxiliary.

WILL OPEN APRIL 16th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time

CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line  
See Samples at  
770-776

Mission St.

Bet. 3d and 4th Sts.  
SAN FRANCISCO

The

Whitaker & Ray Co.

## No Pirating OF Morrison's Faust

As I have secured the rights to Morrison's Faust, and will present it with an elaborate production in the West next season, I hereby warn all stock or road managers against producing this play.

W. C. GORMAN.



### Valencia Theatre Notes

Paul McAllister, the new leading man of the Valencia Stock Company, intended to leave New York for this city last week, but learning that E. I. Sothorn was going to produce *If I Were King*, the play in which he opens here, at Daly's Theatre on Monday night, the eleventh, wired Manager Walter Hoff Seely for permission to stay over and witness the initial performance. This Seely cheerfully did and Mr. McAllister arrives here with a vivid impression of the production and Sothorn's interpretation of the role of Francois Villon.

San Francisco theatre-goers are delighted with the announcement that George Osbourne, than whom this city never knew a more popular actor, has signed for a season with the Valencia Stock Company, and will make his reappearance in the city of his adoption as King Louis, in the coming production of *If I Were King*. Mr. Osbourne has appeared here but twice since the fire, once with Maude Adams in *L'Aiglon* and last year for one week with Henry Miller in *A Tale of Two Cities*. He has been enjoying himself in his ranch near Fresno, but expresses himself as being delighted at getting back in harness again.

It has been definitely decided that Mrs. Fiske and her company from the Manhattan Theatre, New York, will open at the Valencia Theatre in her wonderful success, "*Salvation Nell*," for the two weeks beginning Monday evening, June 21. This play of the fumes, written by a Harvard graduate, has proven one of the most remarkable things ever done by America's representative actress, and is being greeted with acclaim in all of the principal cities of the country.

Hoyt's always interesting satire on politics, *A Texas Steer*, will follow *If I Were King* at the Valencia Theatre and will give Paul McAllister, the new leading man, a chance to display his versatility as Maverick Brand.

Gerald Harcourt, the popular young comedian of the Valencia Stock Company, has to "hide his light beneath a bushel" in his characterization of Fana, the dog nurse, in *Peter Pan*. As an animal actor Mr. Harcourt is pronounced success and his unique antics create unbounded merriment among the young folk.

### The Orpheum

Next week will not only be a red letter one in theatricals, but it will also mark an important incident in the rehabilitation of the city, the opening of the new Orphum on Farrell Street. The program for the coming week will be given next Sunday afternoon and evening at the Ellis Street Orphum, and will be continued Monday night at the new Orphum. Grigolati's Aerial Ballet, famous all the world over and for several years a feature at Drury Lane Theatre of Sleeping Beauty and the Beast, Mr. Bluebeard and Humpty Dumpty, will make its first appearance in the most effective of its diversissements, commencing with a butterfly ballet by Mlle. Florita, the premiere aerial coryphee and concluding with a gorgeous dove ballet in which live doves are used for the final pictures and effects. Frank Fogarty, the Dublin minstrel

and one of the cleverest monologists in vaudeville; Margaret Moffatt, an exceptionally talented actress in Sewell Collins' satirical comedy, *Awake at the Switch*; Arcadia, a beautiful colorature soprano and a gifted violiniste; Peter Donald and Nita Carson, Scotch comedians, singers and dancers in a sketch called *Alex McLean's Dream*; and Paul Sander's miniature circus, in which remarkably intelligent dogs impersonate horses, ponies, lions, etc., will be the other novelties. The program will also include the Sandwinas, Gordon and Marx, and a series of Orpheum motion pictures showing San Francisco before the fire. There will be no matinee next Monday, but thereafter matinees will be given daily.

### Valencia Theatre

Peter Pan, J. M. Barrie's delightful story of the boy who wouldn't grow up, has once more taken San Francisco by storm. All of our old theatre goers are unanimous in agreeing that this is a wonderfully clever production. George Foster Platt, the Valencia's talented stage director, has certainly demonstrated that he is a master in his chosen profession and succeeds in presenting a succession of pictures and effects that leave one bewildered by their beauty and cleverness. From the time that the curtain goes up on the nursery of the Darlings, after which come the Never, Never Land, the home underground with the forest above, the deck of the pirate ship, and the final scene showing Peter gayly piping his lay in his house in the tree tops, there is one continual feast for the eye and ear. The music, under the direction of Herman Heller, being no small feature of the production. As for the fantasy itself, it is, as one enthusiast has described it, "As intangible as a dream, as sweet as childhood's innocence, as pure as mother's love, and as charming as your first sweetheart. It is moonbeams and children, fairies and music, terrible pirates and Indians, and it is quite by itself in its blitheness and joy. If you were ever a real child and wore a paper cap and carried a great wooden sword to storm a formidable fort bristling with the enemy across the street, you will understand *Peter Pan*." The cast is excellent in every particular and uniformly good, so good, in fact, that it would be unfair to single out any one for individual praise. *Peter Pan*, with all its beauties will be continued for another week with the regular matinees Wednesday, Saturday and Sunday, and a special performance Thursday afternoon. The curtain goes up at 2:15 and 8:15 sharp on all performances. *If I Were King*, E. H. Sothorn's great success, will be produced in elaborate style Monday evening, April 26.

### Alcazar Theatre

One of the valuable plays secured exclusively by Frederic Belasco since he went to New York is *The Regeneration*, which will be given its first presentation by a stock company next Monday evening at the Alcazar. Early this season it was produced in Wallack's Theatre by Liebler & Co., and the original cast

included Arnold Daly, Edwin Arden and Helen Ware. A play of ethics only, its subject matter is taken entirely from the palpitating hive of social pariahs, the New York Bowery. The author, Owen Kildare, has written a score of clever stories depicting the life of the lower strata of the metropolis. One of his best stories, *My Mamie Rosie*, is the foundation for *The Regeneration*. The *Regeneration* mirrors in realistic fashion a phase of life which all students of sociology admit exists. With the very rise of the curtain we are introduced into a den of thugs who would not hesitate to add murder to their category of crime. Of this gang Owen Conway is the leader. Brute strength, not superior intelligence, has made him so. While a fashionable slumming party is visiting this den, members of his band attempt to snatch the purse from the hand of Marie Deering, head of a near-by settlement school. When she makes an outcry, she is dragged into the den. The slummers recognize her as a friend and come to her rescue. But she has no need of their aid. As soon as she recovers from the first shock of the attack made upon her she shows her strength. Her grit and bravery, her coolness and self-possession, her remarkable personality, are too much for Owen Conway. He withers before her look of pity and orders his followers to release her. A plan to rob one of the slummers is also frustrated by this girl, and when the visitors are permitted to depart unharmed she has something to say to Owen. She arouses in him the better instinct of his nature and promises to help him to a better life if he shows any inclination to learn the ways of civilization. In the Alcazar production of this remarkable play, Bertram Lytell will be seen as Owen Conway and Evelyn Vaughan as Marie Deering, with the full strength of the company in the cast and most elaborate scenic production.

### American Theatre

Norman Hackett will present *Classmates* for the last times this Saturday afternoon and evening and at the Sunday matinee a dramatic event of unusual importance will be ushered in, when *Right's Might*, a play by Frank McGlynn and Jack Gleason, will be presented for the first time on any stage. *Right's Might* deals with love, honor and politics, and from all accounts is packed full of interest from beginning to end. The big scene is enacted on the floor of the Senate and those who have witnessed rehearsals are unanimously of the opinion that the enthusiasm of the authors and producers of the drama is well justified. There are twenty-nine speak-parts in the piece and a splendid cast has been secured for the initial production. Rose Sheridan, new to San Francisco but with an excellent Eastern reputation as an actress of ability, will be intrusted with the leading feminine role, Madelaine Winston, the daughter of a multi-millionaire. Maybelle Thompson, who will play the part of Samuel Lemkins, an awkward, sympathetic country boy, is well known on the

**GOLDSTEIN & CO.**  
**COSTUMERS**

for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

Pacific Coast, having starred in *Nell Gwynne* and other similar roles. Thomas MacLarnie, whose splendid work in this city has won him many admirers, will play James Stoddard, the leading role, an ambitious man of the political world who becomes a senator. The story of his love for Madelaine Winston and of the honor of his old guardian and friend, Major Joel Hardy, played by Frank McGlynn, furnishes the plot of the drama. Norval McGregor will portray a gentlemanly villain, Chas. Bynton, a state senator and political manipulator. Charles Place is cast for a bluff, slangy senator, Jameson, and Francis Murray will play Chas. Winston, father of Madelaine. Elaine Davis, Ora Harris and Ione Bright, all talented and pretty young actresses, will have congenial roles and there are a number of splendid character roles, in each of which will appear actors of well known ability, among them Howard Nugent, William Brewer, Norman Phillips, Louis Jellison, Edmund Bracht, George Morgan, Thomas Caulifield and others.

A keen interest is being taken in the play and the demand for seats is large, owing in no small degree to the immense popularity of the authors, it being safe to say that no two men in this city have a larger circle of friends than have Jack Gleason and Frank McGlynn.

I. P. Wilkerson's Minstrels of Today and Musical Comedy Company will follow *Right's Might* at the American.

### Rosabele Leslie Wants

General business man and comedian for stock; two bills weekly; Tucson, Ariz. Wire or write SIM ALLEN, Tucson, Ariz.

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 Polk St., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## Personals

ALBERT GARCIA ANDREWS, who plays the role of the uncle in Otis Skinner's production of The Honor of the Family, was for fifteen years in the support of the late Richard Mansfield. His performance is a real artistic treat.

MRS. IDA B. HEAZLIT died at the Lidgerwood Hospital in Spokane, Wash., Thursday, April 1, of blood poisoning. She was well known to the profession, being the mother of the Heazlit Trio, and for three years owner of the vaudeville theatre at Seaside, Ore. She is survived by two daughters and a son, Mrs. Robert McKenzie, Ella and Dey Heazlit. The remains were interred at Aberdeen, Wash., members of the T. M. A. lodge officiating as pall-bearers.

THE actors of San Francisco and Oakland are fast becoming a family crowd, and the teachings of former President Roosevelt have evidently deeply impressed them. Last Monday week in Oakland the wife of Louis Bennison of Ye Liberty stock presented her husband with a fine lusty girl, and some few weeks ago Mr. and Mrs. Geo. Friend added a son to the family circle. In San Francisco, the friends of Mr. and Mrs. Walter Belasco are looking forward to the occasion which will introduce them to their first born.

THE funeral of F. Marion Crawford, the American novelist, took place April 12. The ceremony was exceedingly simple. The little town of Sant Angelo, Italy, was filled with well-known persons from Rome, Naples, Capri, Sorrento and Florence, who had come to pay a last loving tribute to the memory of the dead author. The public buildings of Sorrento, as well as many private houses, displayed flags at half mast. Mr. Crawford's body, inclosed in a double coffin, bearing on the outside his name in golden letters, was carried from the Villa Crawford to the Capuchin church by sailors from his yacht, the Alla. A beautiful marble figure representing Mercy has been placed on the top of the grave.

**LAURA LUCILE HEIMLICH**  
INGENIOUS At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

At Liberty  
**A LIVE ONE**  
Charles Armand, Advance Agent, No Brush,  
452 Oak Street, San Francisco.

**GEORGE R. MATISON**  
"The Cowboy" in The Lieutenant and  
the Cowboy  
Care of Dramatic Review

**GEORGE W. CALVERT**  
Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

**SUSIE HOWARD**  
Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

**WARDA HOWARD**  
Leads  
Lyric Theatre, Vancouver, B. C.

**FRED S. CUTLER**  
Back with the Company this Season  
Richard J. Jose—Season 1909-10.

**MINA CROLIUS GLEASON**  
Baker Stock, Portland.

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

## Howard Nugent

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco

Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Darrell Standing

Stage Director

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

**ROBERT LAWLER**

Leading Man

Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

**CHARLES MARRIOTT**

Gardiner Stock Co.

Victoria, B. C.

**ARTHUR HILL**

Comedian

Richard Jose Co. Care of DRAMATIC REVIEW

**GEORGIE WOODTHORPE**

Characters

Broadway Theatre, Oakland

**EDWARD B. LADA**

General Music Director  
for Belasco & Mayer

**A. BURT WESNER**

Alcazar Theatre, San Francisco

**TEDDY WEBB**

Comedian, San Francisco Opera Co.  
Direction John Cort

**HARRY J. LASK**

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

**HARRY MARSHALL**

Scenic Artist

At Liberty Care Dramatic Review

**GEORGE SAUNDERS**

Dramatic Review

**MINOR REED**

Scenic Artist

At Liberty Address Dramatic Review

**Howard Foster**

At liberty after Feb. 27th for juveniles or light comedies.

**CARRIE CLARKE WARDE**

The Cook Lady

Orpheum Circuit Los Angeles

**GILMORE WALKER**

Stage Manager

Valencia Theatre, San Francisco



**EDDIE**

**Mitchell**

Juveniles

**EARLE GARDNER**

Arthur Cunningham Co., on Tour  
Care Dramatic Review

**MARY HARVEY-BARBOUR**

Leads (Versatile)

3d Ave. Theatre, Seattle

**HERMAN HELLER**

Musical Director

Valencia Theatre Social engagements filled

**MAXWELL ALEXANDER**

Scenic Artist

Care Dramatic Review.

**FREDERICK GILBERT**

Leads and Heavies

Pickwick Stock, San Diego

**CHESTER STEVENS**

Blunkall Co., Long Beach

**JULIETTE CHANDLER**

Soubrette

Empire Theatre, Eureka

**ARTHUR SHEPPARD**

Scenic Artist

Care Dramatic Review

**DAN KELLY**

Comedian

Care Dramatic Review

**GEORGE S. HEERMANCE**

Scenic Artist

Theatre Jose, San Jose

**PIETRO SOSSO**

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

**FRED. C. CHARMAN**

Juveniles and Light Comedy  
Care of Dramatic Review



**George Webb—Georgie Hays**

ENGAGED  
ALCAZAR THEATRE  
SAN FRANCISCO

AS "ASIA" IN  
Mrs. WIGGS of the CABBAGE PATCH  
EN ROUTE

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**

Characters

"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

In Stock—Portland, Ore.

*The Bungalow*

**Robert Leonard**

Arthur Cunningham Company

On tour, Care Review

**Reginald Holmes**

Characters

Valencia Stock, San Francisco

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Home Address, 2110 Post St., San Francisco

**Johnny Williams, Jr.**

"FRISCO"

Wait, Keep Your Eye on This, Something Doing!

**Louise Kent**

Leading Woman

Management Geo. L. Baker

Portland, Ore.

**Thurlow White**

At Liberty for Stock

Care Dramatic Review

**E. P. Foot**

MUSICAL DIRECTOR

Opera or Musical Comedy    Address Care Dramatic Review

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director

317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Specially engaged to create the lead in MIGHT'S RIGHT at the American Theatre, San Francisco, April 18  
Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Blanche Stoddard**

Leading Woman

Valencia Stock, S. F.

**Bertha Foltz**

Leads

The Players

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Broadway Theatre, Oakland

**Milton Stallard**

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

**Whit Brandon**

Leading Man and Director

**Ethel Tucker**

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads

Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10

Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters

Mrs. Wiggs of the Cabbage Patch

Management Liebier & Co.

**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue

Davidson's Theatre, Milwaukee



## The American's Summer Plans

Preparations are going on apace for the summer season of Minstrelsy and Musical Comedy to be inaugurated Sunday afternoon, April 25. I. P. Wilkerson's Minstrels of Today and Musical Comedy Company, as the organization is to be known, is rehearsing day and night, and an entertainment is promised that will make amusement-loving San Francisco sit up and take notice. For the minstrel first part, in which there will be twelve male voices and a "megaphone chorus" of Madrigal boys and girls. Puerl Wilkerson, well known here, will act as Interlocutor, and Al Jolson, late principal comedian of Dockstader's Minstrels, and one of the funniest men who ever put burnt cork on his face, and Emil Subers, the Georgia Sunflower, who made a great hit here at the Orpheum last year, will be two of the four end men. John H. King, who rivaled George Evans for funmaking honors in George Cohan's Honey Boy Minstrels, will give his famous wench impersonations, and among the vocalists will be Matt Keefe, the phenomenal tenor, Will Oakland, whose contra-tenor voice reminds one of Dick Jose's tones; Frank Figone, a basso from the Dockstader show, and Oscar Eaves, a distinguished baritone. In the cast of About Town, the first burlesque to be presented, will be Ella Smyth, a lyric soprano who was in the original cast of The Earl and the Girl; Alma Golde, a vivacious soubrette from Lew Field's The Girl Behind the Counter; Lew Auger, a German comedian from the same company; John Costano, a versatile comedian, and many other fun makers. There will be a chorus of twenty girls and four men, and an augmented orchestra which will play the latest and most popular selections. The setting for the minstrel first part will be one of the most unique and beautiful ever seen in San Francisco.

## Blanche Hall Combination of Kid and Grown Up

The Prince Chap will be given soon at the Burbank in Los Angeles. Blanche Hall will do what no other leading woman in the country could do—in the second act she will play the girl of 14 and in the third the grown-up young woman. And she will look both parts, too—and act them, well, we guess.

## Oakland to Have Another Theatre

There is a prospect that Oakland will presently become the site of a new theatre, which will be as first-class in its appointments as any playhouse in the United States. The projected enterprise is not a Shubert move, but it is undertaken at the behest of interests which have a close relation with the great Eastern managers allied with Charles Frohman. Lee Shubert is of the notion to enter the San Francisco dramatic field, and also has an eye on possibilities on the east side of

the bay, and he is to begin active work right away in the matter of competing in California with the business industry directed by Al Hayman, Klaw & Erlanger and their associates. F. R. Porter is representing the element which designs to establish another superb theatre in Oakland within the next twelve or eighteen months, and to be located on Broadway, near Telegraph Avenue.

## Spotlights

The musical entertainment which F. P. Adams, the jester of the New York Mail, and C. Henry, the short story writer, are contriving for Harry Askin, has its basis in a quasi-fantastic sketch of Mr. Henry's which appeared several weeks ago in Collier's Weekly under the name "He Also Serves." The story is about an educated Indian with a fondness for rum, and the adventures constituting the action befalling him while on a visit to his native tepee. John E. Young, now the featured member of the company playing The Time, the Place and the Girl, will be comedian of the play, appearing as Hunky McGee, a crafty denizen of Broadway, with a typical O. Henry vernacular.

Brandon Tynan, Dolson Mitchell, Cyril Young, Francis Powell, Percy Lyndal, Robert Coleman, Florence Fisher, Mrs. Jacques Martin, Evelyn Weilding, Alice Seymour and the little Misses Dale and Hill are among the people in Madame Alla Nazimova's supporting company.

The town of Kipling has just blossomed out in Canada, where there is only one town of Shakespeare. The nearest the United States comes to having a Shakespeare on the map is the town of Shake, in Oregon. For some inscrutable reason the great English dramatist was never popular among the new town-namers in North America, although we have in the United States thirty Miltons, three Goldsmiths, four Dickenses, thirty odd Scotts, twenty Byrons, two Tennysons and one Thackeray. Notwithstanding the Browning clubs, there isn't a Browning on the American map.

The Earnest Shuter Amusement Company opened a tour of the Northwest in Victoria last week in George Broadhurst's The Mills of the Gods. The company passed through here from Los Angeles, en route to the North. The company is composed of Monroe Salisbury, Oscar Briggs, Harvey Earl, Grace Rauworth, Wm. Harris, Earnest Wilks, Alfred Russell, in the principal parts.

The mix up in the names of the new playhouses which Russell & Drew and Sullivan & Considine are now building in Seattle has been straightened out. Manager W. M. Russell has decided to name his playhouse, at Fifth and Lake, the Adelphi.

Nat C. Goodwin has two new plays for his repertoire to be done at the Van Ness Theatre next month. They are called The Master Hand and A Native Son. The latter is a play with a young Californian as its principal character. Edna Goodrich is said to have an especially good part in the piece.

San Francisco is to have three weeks of The Merry Widow's time.

The Actors' Fund Registration

## The Edw. Armstrong Musical Comedy Company

4 Real Comedians, 4 Principal Women, Headed by

## Miss Ethel Davis

And a chorus of 10 Baby Dolls. Now packing the Pickwick Theatre, San Diego, Cal.

Address EDW. ARMSTRONG, MGR.

Bureau for the first week in April shows a decided increase over the same period in March, and from the present outlook, Thomas McGrath, who has charge of the bureau, feels confident that his prediction as to the large number of registrations expected before May 1 will not only be fulfilled, but the grand total will exceed by several hundred the figures previously mentioned. Since April 1 five (5) life members have been added to the list. The full list of 302 life members is now ready for publication and will be sent to the dramatic papers early next week.

Pretty Peggy made such a hit in Minneapolis that it will be kept on for a second week. This is the story in brief that comes West concerning one of Arthur Aiston's stock bread-winners. Arthur is reaping a pretty harvest this season with his collection of fine plays in stock.

The Richter Theatre of Santa Rosa will be closed Sunday night for a complete remodeling, and will be reopened in about four weeks.

Harry Hollingsworth is going to tempt fate by putting in a stock at Prof. Kenney's theatre in Petaluma. The company will contain, besides Mr. Hollingsworth, Iva Shepard, Harold Kiter, Burt Chapman, Chas. Bates and Zoe Bates. The company opens tonight.

The Princess is preparing The Chinese Honeymoon for its next presentation to follow The Umpire. Fred Mace will have the role which Thomas Seabrooke created in New York and which Mace succeeded to and made a hit with in New York—that of Mr. Pineapple. May Boley

will have the part that Kittie Barry was seen in, that of an English slavey. It will be a character like that which Miss Boley made a hit in when she played in The Girl from Paris and sang Mary Jane's Top Note at the Princess.

Raymond Teal has duplicated his elsewhere success in the Margarita Theatre in Eureka by playing to capacity all the week.

Ollie Mack is planning big. He wants eight road companies en tour, as follows: Night on Broadway; Shooting the Chutes; His Honor, the Mayor; Girl from Yankeeland; Finnegan's Ball; Around the Town; English Daisy; and Max Bloom in Sunny Side of Broadway. Walt M. Leslie will be general representative.

The Del Lawrence company figures on opening in Victoria in June.

The Sixteenth Street is still running a picture show with the sometime prospect of returning to stock.

One of the annoying incidents in Arthur Cunningham's trip through Canada was the pirating of the Kerry Gow, just ahead of his appearance there by a company managed by W. E. Burnham. After a couple of appearances of the pirate, measures were taken to shut out the unauthorized performances.

Donald Blanchard will head his own company next week, playing down the valley to Los Angeles and then returning by way of the Coast. His company consists of the Mack Sisters, Blanche Marlin, Eunice La Ferrin, and Tom Helmick. Fred Oakley will do the advance. The plays to be used are A Cowboy's Sweetheart and The Lunatic.

## Byde-a-Wyle Theatre

Long Beach, Cal.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

SECOND ANNUAL TOUR OF THAT QUART COMEDIAN

## Mr. Chas. J. LeMoyne

Supported by an Excellent Company in the Roaring Musical Comedy Drama  
A HUSBAND ON SALARY  
Under the direction of Robt. J. Riddell



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, April 24, 1909

No. 9—Vol. XX—New Series



Florence Oakley



## No Nevada Divorce for Virginia Harned

On April 13, Judge Pike of the Washoe County District Court today announced his refusal to entertain jurisdiction of the celebrated proceedings begun last July by Virginia Harned Sothorn, the actress, for divorce from her celebrated husband, E. H. Sothorn. Judge Pike's decision, it is conceded, settles beyond question the fact that Virginia Harned Sothorn can not secure a divorce from her husband unless either she or her husband comes to the State and takes up such a residence here as proves conclusively the bona fide intention to remain here. The particular point settled is that on complaint filed by a non-resident plaintiff with process served on a non-resident defendant who happens to be temporarily in the State, no jurisdiction is secured for the purpose of allowing a divorce decree. Such was Mrs. Sothorn's case. She never came to Nevada, so far as can be learned, contenting herself with signing her petition in the East, forwarding the same to Nevada, where it was opportunely served on Sothorn while he happened to be in Reno. Mrs. Sothorn relied on a part of the divorce law which allows a decree based on service on the defendant in the county where he "may be found." Judge Pike declares that this means "where he may be found as a bona fide resident of the State."

## Fischer Has Leased the Victory Theatre

E. A. Fischer, the popular musical comedy manager, is to reestablish a theatre in this city. In fact an extended lease was signed on Thursday by Mr. Fischer, whereby the Victory Theatre on Sutter Street, between Fillmore and Steiner is transferred to him, and the playhouse will hereafter bear his name. Preferring to wait until conditions became normal, Mr. Fischer immediately after the fire secured a house at Los Angeles, which he has conducted with marked success for three years. But his faith and admiration for San Francisco never wavered and at the first opportune moment he accepted to return to his first love. It was at his O'Farrell street theatre that Mr. Fischer introduced the popular comedians Kolb and Dill and other stellar lights enjoyed lengthly and remunerative engagements under his management. The new company, headed by Ben T. Dillon, will open on Monday, May 3, in Chas. Alphins' successful laugh creator Poppyland. Up to last week it was figured that Mr. Fischer would take over The Novelty Theatre, but a hitch occurred at the last moment and the deal was declared off.

## Arthur C. Aiston Back in New York

Arthur C. Aiston has returned to New York City after a ten weeks' Western trip, and is now located in his new office in the Long Acre Building at 1505 Broadway. In the same building are located the offices of Stair & Havlin, the United Booking Offices, Litt & Dingnoll, Al H. Woode and many other important theatrical managers. On his trip Manager Aiston stopped at nearly every important city between New York City

and Seattle, going thence to Tacoma, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Omaha, Lincoln, St. Joseph, Kansas City, St. Louis and thence direct to New York City. He closed between forty and fifty contracts for his plays to be presented by the various stock companies between now and the first of August, besides meeting hundreds of old friends in nearly every one of the towns visited. Manager Aiston is now at work on his new production, As the Sun Went Down, by George D. Baker. The tour will take in a visit to California and the Northwest.

## The Orpheum

The program for next week at the new Orpheum will be headed by Lillian Mortimer, a clever actress who has starred with great success in the East in several plays of her own composition. For her present vaudeville tour she has written a thrilling little play of life in a little village in Virginia, entitled Po White Trash Jinny, which affords her a splendid opportunity to present an excellent character sketch as the title role. She is admirably supported by an excellent company, which includes that sterling actor, Guy Durrell. The Four Amatis Sisters will reappear after quite an absence and are sure of a cordial reception. They present a musical offering that is unique and charming and one of the quartet, Gisela, is said to be the possessor of the widest range in the world, covering three and a half octaves and extending to B over high C, or, to be more technical, B Altissimo. The Amatis Sisters play on different pianos at the same time, and their programs include selections by Von Weber, Flotow and Wagner. Knight Brothers and Lillian Sawtelle will contribute a singing and dancing act of an eccentric character. The dancing of Miss Sawtelle is delightful, and more diverting comedians than the Knights are not in existence. Next week will be the second of Grigolati's Aerial Ballet and their latest flying novelty, Butterflies and Doves. It will be the last of Margaret Moffat and company in Awake at the Switch; Arcadia; Paul Sandor's Miniature Cirque, and of the Dublin Minstrel, Frank Fogarty, in his quaint, humorous and human observations. A new series of motion pictures will pleasantly close a delightful entertainment.

## Alcazar Theatre

The heart-warming epic of youth, Old Heidelberg, will be revived next Monday evening, with a cast that would assure a successful run even if the play were not equipped with the most elaborate scene settings ever provided for the production. Old Heidelberg was adapted from the German for the late Richard Mansfield, whose most successful vehicle it was. Its story treats of an episode in the career of Prince Karl of Saxony-Karlsburg. It is a time-honored rule of the court that the heir apparent to the throne must spend at least one year of study at Heidelberg, and when young Prince Karl, who has been reared in seclusion, arrives at the famous university with his aged private tutor, all the pent-up vigor of his youth comes out and he becomes a real boy and falls in love with Kathie, the pretty daughter of an inn-keeper whose establishment is frequented by the students. The lad's

## The Cleverest Clothes for Men

—AT—

# Rosener's

CLOTHIER TO THE PROFESSION

## 57 Powell Street, opp. Flood Bldg.

Formerly Van Ness and Eddy

real identity is kept a secret from all except the college faculty, and he is reveling in his new-found freedom when the death of the king calls him to the throne. Kathie is left behind, broken-hearted, but soon after he has been crowned his yearning to see her impels him to return to Heidelberg, where he finds that his former happy life there can never be repeated. All the old familiarity of his fellow-collegians has disappeared, and he is treated as a king by all who meet him. So he bids farewell to Kathie and the boys and goes back, a dissatisfied monarch, to rule his people. The scene of his parting with the girl is the prettiest bit of sentiment ever staged.

## American Theatre

The last performances of Right's Might, the interesting play by Frank McGlynn and Jack Gleason, will take place this Saturday afternoon and evening, and at the Sunday matinee I. P. Wilkerson's Minstrels of Today and Musical Comedy Company will inaugurate a summer season which promises to be decidedly interesting. The very best burnt cork artists obtainable have been engaged, and for the opening program the end men will be Al Jolson, late of Dockstader's Minstrels and one of the best comedians ever seen in San Francisco; Emil Subers, "The Georgia Sunflower," well known here from his clever work at the Orpheum; John H. King, fresh from Cohan & Harris' Honey Boy Minstrels; Tod Bloom, a renowned fun-maker; Eddie Mazie, very popular here, and the Forbes Brothers, one of the best singing and dancing teams before the public. The vocalists who will be heard from the charmed semi-circle are Matt Keefe, a San Francisco boy who comes covered with Eastern triumphs with the Honey Boy Minstrels; Will Oakland, the contractor who made such a hit here last season with Dockstader's Minstrels; Tell Taylor, the favorite baritone, who sings his own songs, and Frank Figoni, the basso. The cast for About Town, described as "a whoop in one act," and which is a condensation of one of Lew Field's greatest successes, will include several names prominent in

musical comedy, including Lou Anger, German comedian, late of Lew Field's company; Robert Wilson, a singing comedian; Charles Flynn, who plays Irish comedy roles, and Edward Castano, also from Field's show. Ella Smyth, the prima donna soprano of the aggregation, promises to create a sensation here. She is just one inch under six feet in height, is possessed of a brilliantly cultivated voice, pretty face and stunning figure, and has in addition a splendid stage presence and lots of ability. Anna Golde, the sourette, was one of the big hits of The Girl Behind the Counter, and is as dainty in her work as she is clever. There are twenty comely and shapely girls in the chorus, which has been carefully drilled by Stage Director Bobby Harris.

## Valencia Theatre

The last performances of J. M. Barrie's delightful fantasy, Peter Pan, will take place this Saturday and Sunday afternoons and evenings, and on Monday night If I Were King, dramatized by Justin Huntley McCarthy from his popular novel of the same name, will be staged on an elaborate scale. If I Were King will serve to introduce to San Francisco, Paul McAllister and Florence Oakley, the new leading man and woman of the Valencia stock company, and to reintroduce an old, tried and true favorite, George Osbourne. Mr. McAllister comes direct from a series of New York dramatic triumphs, Miss Oakley is one of the best of America's younger leading women, and Mr. Osbourne may safely be said to be the most popular actor who ever appeared in this city. The rest of the cast will include all of the Valencia favorites, with Grace Travers in the important role of Huguette de Hamel. Numerous supernumeraries, a wealth of stage accessories and forty-five distinct characters are employed in the production, which will be the most elaborate yet attempted by this theatre of great achievements. Stage Director George Foster Platt says so, and he is a man of his word. Hoyt's always welcome A Texas Steer will follow If I Were King at the Valencia.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



## Richard Carle, Crippled from An Accident, Entertains Portland With His Work

PORTLAND, ORE., April 19, 1909.—HEILIG (Cal. Heilig, mgr.; Wm. Pangle, res. mgr.)—Richard Carle made his first appearance here on the 15th in his latest play, Mary's Lamb. Mr. Carle was suffering from an accident, which happened to him on his trip from San Francisco to this city, whereby he was bruised and crippled. However, he lived up to the good reputation that had preceded him, and gave to us a very enjoyable performance. True, he could not indulge in dancing, which is one of his long suits, still his comedy work was away above par. His support was very good, especially Miss Rhoda, who is an old favorite of Portland theatre-goers. Last night Lillian Russell opened her engagement in Wildfire, and every person who saw the play left the theatre in a pleasant frame of mind. The play is highly amusing, bright and well acted. Miss Russell proved herself to be an actress of much ability, and of course, it is not necessary for me to comment upon her personal appearance, it is too well known to all of us. Her support was good in all respects, especially Simeon Wiltie and Ernest Truex. Coming: The Mills of the Gods and Norman Hackett.

BUNGALOW (George L. Baker, mgr.; Milton Seaman, business mgr.)—The offering at this house for this week is a double bill, the premier piece being The First Born, the peer of all Chinese dramas. This play has been produced in this city on numerous occasions, but it has been some years since, and the present production is the equal of any of them. It must be remembered that it is no easy matter to offer and produce a play in which all characters are Chinese. In yesterday's offering Sydney Ayers and Izatta Jewel were cast to the leading parts, and both sustained their respective roles in good style. Earl Dwire was cast as the Chinese doctor; let me see, if memory serves me right, George Osbourne created that part; well, Dwire did well with the role; of course he was not a second Osbourne, but no complaint can be made of his acting of the part. James Gleason was the pipe mender and played it in his usual high class style. Howard Russell in a bit seemed to have the best Chinese dialect. The other play introduced in the double bill was Sheridan's Ride, written by Carlyle Moore. It follows along the idea of the play Shenandoah. It was a good finisher though to the First Born, and the audience seemed to enjoy the double bill. Next week: The Private Secretary.

BAKER (George L. Baker, mgr.; Milton Seaman, business mgr.)—Black Patti and her Troubadours are with us again. They opened yesterday and at both performances drew big houses. It is generally conceded that Black Patti has got it on any one of her race as far as warbling is concerned, and she lived up to that reputation yesterday. Her support is good, including as chief comedian Tim Owlsey. This house is dark after next week until Ferris Hartman opens a season of comic opera.

ORPHEUM (James H. Errickson, mgr.)—Fannie Rice was the bright spot in last week's bill at this house. Her mimicry is of the highest order, and that of Roosevelt and Taft went with a scream. Sharing honors with Miss Rice was Miss Lillian Mortimer in Poor White Trash, Jinny, a rip roaring melodrama that also made a hit with the audience. The Amatis Sisters are also a pleasing act, as well as the sketch team of Collins and Brown. For this week Manager Errickson announces the following bill: Angelea Dolores is the headliner, and the balance of the bill includes Lew Sully, Melnotte Twins and Clay Smith, Hawthorne & Burt, Persse and Mason, Rosaire and Doretta, and Helen Herndon.

LYRIC (Keating & Flood, mgrs.)—Sapho was presented at this house yesterday and drew packed houses. Ralph Belmont and Virginia Duncan played the leading parts and handled them ably. Lillian Griffith as Fifi and S. M. Griffith as Uncle Ceasrie are well cast and gave good accounts of themselves. The company as a whole are giving a good account of themselves, and the management are keeping up their end from a scenic standpoint.

GRAND (James H. Errickson, mgr.)—May Ward and her Dresden dolls are the feature act for this week, and this act is supplemented by V. L. Granville, Duff & Walsh, Norton & Russell, Meeh Trio and Harry McDuffee.

Pantages has Lafayette's acrobatic dogs for their feature act for this week. A. W. W.

## Lotta Wins Suit

Lotta, the popular actress of former days, who presented this city with Lotta's fountain, was given judgment by Judge Murasky last Monday for stocks and accrued dividends worth \$46,544, against F. E. Sawyer, as administrator of the estate of the late Edwin Fretwell, who was president of the American National Bank. Lotta M. Crabtree—the full name of the plaintiff—sent to San Francisco about \$300,000 to be invested by Fretwell. The greater part of it he used in the purchase of shares in the American National Bank, of which 2,538, valued at \$210,000, stood in the name of Miss Crabtree. The suit was in regard to 652 of the shares. The widow of Fretwell, Mrs. Annie S. Fretwell, claimed that these shares, worth \$20,000, and dividends which have accumulated, worth \$20,544, belonged to the estate. The evidence did not, however, substantiate this claim, Judge Murasky found. Mrs. Fretwell said her husband bought the stock with the proceeds of the sale of two pieces of real estate belonging to him, and not with money belonging to Lotta Crabtree. The testimony showed, however, that the land was the property of Miss Crabtree. Judge Murasky ordered that the shares in the Western Pacific Land Company, for which the bank stock has since been exchanged, be

## The Elleford Company

For 1908-09 — All Royalty Plays  
FALS, by Edmund Day  
ALL DUE TO DIANA,  
DOES  
FROM FARM TO FACTORY  
A WOMAN'S SECRET

Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
Managers, please note that I control exclusive Coast rights to these plays.

W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Co 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The  
Garrick Theatre  
San Diego, Cal.

MOROSCO & WYATT,  
Lessees and Mgrs.

adjudged the property of Miss Crabtree. It was stated during the trial that Fretwell's estate would be practically nil if these shares were found to be the property of Miss Crabtree.

## New Theatre for San Bernardino

Twenty-four thousand dollars had been signed up in stock subscriptions on the proposed new theatre for San Bernardino last Saturday evening when the boomers for the new playhouse called it a day's work, and abandoned the matter until the following week. This is a preliminary subscription for stock in the corporation that is projected to build the new playhouse on the west side of E street, south of Third. R. F. Garner and John E. Ward became interested, went down on the paper for substantial subscriptions themselves, and then began falling on the necks of the property owners and capitalists interested in that quarter of the city, with the result that the fund was given a most substantial boost. While \$24,000 was all that had actually been signed, they declare that \$35,000 is in sight, and profess every confidence in the immediate success of the plan to build a new theatre in San Bernardino, which M. B. Curtis, the theatrical man, who is figuring in the plan, says will play rival attractions to those sent out by the theatrical trust, managed by Klaw & Erlanger. It is admitted that these shows cannot be had, for the reason they are under contract for the ensuing season to Mrs. Kiplinger, and are likely to stay with her as long as she is directing the fortunes of the D street house. The trust stays by its own.

The co-stars, Nat C. Goodwin and Edna Goodrich, will follow Nazimova at the Van Ness Theatre. Two new productions will be offered. One of them will be A Native Son, from the pen of James Montgomery, and Goodwin pronounces it the best vehicle he has had since When We Were Twenty-One. His role is that of an energetic Californian.

The Morals of Marcus will be played by charming Marie Doro, when that star comes here for the first time as one of Charles Frohman's stellar lights.

## Oxnard Opera House

GEO. B. AUSTIN, Manager

Attraction wanted for opening April 15. New house and up-to-date stage, 30x69. Seating 1,000. NOW Booking for next season.

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted. full stock of new scenery.  
M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of F. DE FREITAS, Concord Hotel, Concord, Cal. Phone Main 353

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

C. CIPOLLA, Manager  
The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. MRS. H. JACOBS, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
Parent's Stationery Co. 818 Van Ness Avenue, S.F.



## Jack Dodge, San Diego's Best Known and Most Popular Citizen, Sends Some Cheering News

My Dear Farrell: Your DRAMATIC REVIEWS have got my boys demoralized, they have given up selling tickets from the box office window and are devoting their entire time to rustling for subscribers to the only dramatic paper on the coast, I refer to your valuable publication of THE SAN FRANCISCO DRAMATIC REVIEW. Well I hope they will get every man, woman and child in our enterprising city to subscribe for your journal as it is deserving of the support of all. Mailed you this morning copy of our morning Union, giving us the glorious news of the near opening of the Tia Juana race track and the greater intelligence which makes glad the hearts of all true San Diegans, including even the most pessimistic, the early completion of a new outlet to the East, I refer to the construction of the San Diego and Arizona Railway. Brother Farrell, this will make San Diego one of the greatest show towns in the country. You hear me, they will all be booked here for a week instead of one and two nights before long. Yes, my dear fellow, we are feeling exceedingly good here and why shouldn't we. Come down and visit us and see us in our new clothes. We will soon have in addition to our "Bay'n climate" many other things that will make you all sit up and take notice. We are going to give Jim Post and his "Buty Korus" a grand reception when they come down here at the Garrick for the summer. The people want Jim and his comedy company and if he makes good, which I am sure he will, he can stay all summer. Regards to all friends and believe me always to be a well wisher of Chas. H. Farrell and the DRAMATIC REVIEW. Fraternally yours,

JOHN DODGE, Mgr. Garrick.

## Pleasure Seekers Throng Idora Park

Through expert management, Idora Park, in Oakland, has been reopened and is achieving a greater success than the most sanguine predicted. Patrick Conway's band give delightful open-air concerts afternoon and evening. Vaudeville attractions, the children's playground, various concessions and divers amusements are heavily patronized. The new garden grill is one of the chief items of interest, dinner parties being numerous. From San Francisco and other nearby cities hundreds of visitors are carried to the big pleasure ground. During the coming week the large band will give daily changes of program at the open air concerts, which form one of the main attractions, furnished without charge to the park's patrons.

## Belasco and Erlanger

The story is being circulated that David Belasco has consented to go on with the all-star gambol of the Lamb's Club, playing a part in a sketch with William Gillette. More remarkable still is the fact that Abe Erlanger will go along as the business director of the tour, and as Belasco will be the general stage director, the two old-time

enemies will be thrown into intimate contact for the first time since their breakaway of years ago. All sorts of theatrical possibilities loom up in view of this contingency. The Lambs expect to clear \$100,000 on the one week tour, and will devote this vast sum to the building of a new clubhouse.

## Spotlights

The Shuberts have announced that Madame Nazimova is to open the new theatre which they are now erecting in New York on 39th street, near Broadway. Nazimova will be seen there in October in a new play which she has had in preparation for some time and which is as yet unnamed.

The Valencia Theatre management has secured for early production a most important play in The Traitor, by Thomas Dixon, Jr. No drama of recent years has caused so much discussion as this and wherever it has been produced in the East it has created a profound sensation. It is a story of the Ku-Klux Klan, of the Reconstruction period, and is absorbing in its interest, one of the striking scenes being a trial by jury in which eleven of the twelve jurymen are negroes.

Mrs. Fiske and her New York company will present Salvation Nell at the Valencia Theatre for the two weeks beginning Monday, June 14, instead of June 21, as previously announced. Charlotte Thompson, for a time a brilliant member of the DRAMATIC REVIEW staff, is playing an important part in this wonderful drama of the slums. Holbrook Blinn, another Californian, is Mrs. Fiske's leading man.

Somerset Maughan's new play, The Noble Spaniard, may not prove to be as great a success as some of the author's previous efforts, but it is likely to make a revival of the early Victorian fashions of women's dress, says a cable from London. The charming costumes worn by the actresses have made a decided impression upon the audiences at the Royalty, and between the acts more than one lady was heard to announce her decision to have her dresses made for the coming summer on the lines of those depicted on the stage.

LONDON, April 17.—There has been considerable trouble in the Academy of Dramatic Art, which was founded by Beerbohn Tree. George Bancroft, son of Sir Squire Bancroft, who has held the post of secretary at \$2,000 per annum, is retiring owing to certain dissensions within the club, and the name of Hall Caine's son, Ralph, is mentioned as the probable successor. Mr. Tree's Dramatic Academy, when it first opened, drew a number of vain women who were in no need of money, but desired to display their charms on the stage. It was impossible to refuse them, because they were ready to pay a year's course—but these undesirables who crowd out the young and promising actresses have now been weeded out, and some of the pupils have already appeared with great success in the one-act plays now being produced by various dramatic societies.

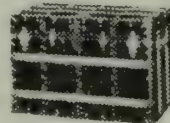
When A Texas Steer, which will follow If I Were King at the Valencia Theatre, was first produced at the California Theatre in this city, Congressman Julius Kahn, then an actor of no mean ability, played Brassy Gall. Tim Murphy played Maverick Bran-

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

## Wanted

Lady partner to purchase half interest in established scenic musical act; must do Delsarte posing or Oriental art dancing.

P. O. BOX 131, PASADENA, CAL.

der, and pretty little Flora Walsh, Charles Hoyt's first wife, was Bossy. In the coming Valencia production Paul McAllister and Florence Oakley will play the two last roles.

The Merry Widow is still the most talked of success in the musical line now being offered in America and abroad. It is being sung in no less than six different countries. San Francisco will greet the Widow on the Fourth of July, and Henry W. Savage promises to send her here in as perfect a form as he has anywhere else in America. Not since the early days of Florodora has a musical attraction been awaited here with such eagerness as is this one.

Polly of the Circus is coming to San Francisco this summer and will be played by the New York cast, headed by Edith Talieferro. The production can be accounted one of the distinctive hits of the past few seasons and the star of the cast has made for herself quite a name.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK .....\$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



## The Irish vs. The Dutch Will Be the Title of a Theatrical Controversy for Honors and Big Money in Los Angeles—See Announcements from the Grand and the Majestic

Los Angeles, April 22.—With Kolb and Dill to open at the Majestic Theatre next week and Murray and Mack at the Grand the week following, it looks as if we would be busy. A feature of the first performance of the Murray and Mack company will be a travesty on The Dollar Mark. The burlesque will be known as Mr. Easy Dollar Mark.

George Webb, who was seen on a number of important roles at the Belasco Theatre last fall, and who has recently come from the Alcazar company, will join the Belasco organization next week. Also, Louis Morrison will succeed Ben Graham in the character assignments at the Belasco.

Edna Sidney, leading woman of the Gaity company, which held forth at the Grand Opera House last summer, is in town on a visit to her sister, Mrs. Giblyn, wife of Chas. Giblyn of the Burbank stock company.

Dick Ferris will have a company at the Metropolitan Theatre in Minneapolis, where he will begin his regular summer stock engagement June 1.

Elise Schuyler, well known to Los Angeles theatre goers as a comedienne of unusual ability, will appear at the Majestic with Kolb and Dill.

W. J. Elleford, the well-known manager, who has been spending the winter in Los Angeles, will leave this week for Honolulu, where his company is playing an engagement at the Orpheum Theatre.

Manager H. C. Wyatt of the Mason Opera House and the celebrated Russian actress, Madame Nazimova, accompanied by Mme. Nazimova's manager, A. H. Canby, ran foul of the minions of the law last week, and as a result P. S. Corrigan, a chauffeur who was driving the party back to town after a trip to Long Beach, sustained at least two unpleasant half hours in the police court, and, I believe, a reprimand from the judge. The party were returning to the city, when at Hoover and Washington streets Patrolman Hall thought they were moving too swiftly. Accordingly he stopped them, but after their promise to be represented in court next day, and warning them against further speeding, he allowed them to proceed. Corrigan was the only member of the party to appear in court.

AUDITORIUM—For the past four seasons the Shriners of Southern California have been doing things in the amusement line. Their charity fund always needs replenishing. This year, under the direction of L. J. C. Spruance, the Shriners have changed from comedy to something worth while. They have secured the services of the Ben Greet players, the best known of all the Shakespearean repertoire companies and the Russian Symphony Orchestra of New York City, with Modest Altschuler as conductor. In selecting the instrumentation Mr. Alt-

schuler has arranged his musicians so as to secure not only artistic effects, but in a manner in which the musical interpretation will give added weight to the work of the dramatist. Ben Greet brings with him a carefully selected company which includes D. T. Crittenden, A. H. Allen, Frank Darch, Edward Arnold, Leon Brown, J. S. Crawley, Percival Seymour, R. Flood, LeGai Robinson, Earl Snyder, Grace Mills, Irene Rooke, Violet Vivian, Milton Rosmer, Ruth Vivian and George Vivian. The plays to be given are Midsummer Night's Dream, Romeo and Juliet, The Tempest, Everyman and As You Like It.

BELASCO—Another week of The Dollar Mark at the Belasco Theatre and the crowds do not seem to get any smaller. It looks as if this was going to break the record made by The Girl of the Golden West. The cast remains unchanged.

BURBANK—Salomy Jane is the offering of Mr. Morosco's company at the Burbank Theatre for the week and they are giving us a very pleasing revival of the play. The scene is laid in California and the story is founded on incidents in Bret Harte's idyl of the same name. Blanche Hall, in the title role, is a very sweet and lovable character and plays the part in her usual effective manner. William Desmond, as "The Man," has small opportunity for acting but he does his little well. A. Byron Beasley is as forceful as usual in the part of Jack Marbury the gambler. The three children in the cast do admirably and furnish some of the most pleasing scenes of the play. These parts are taken by Manon Welsh, Mildred Laroux and Harry Glazier. Frederick Gilbert, a recent addition to the Burbank company, does good work as Rufe Waters. Henry Stockbridge is cast as Colonel Starbottle, John Burton as Yuba Bill, and Charles Giblyn as Larabee. David Edwin, who is cast as Red Pete, and who in the play meets his death at the end of a rope, is distinguishing himself as a lightning change artist capable of "doubling in brass" or most anything else, for after concluding a very satisfactory presentation of his character in Salomy Jane, he dashes to his dressing-room, changes his clothes and make-up, and in some magical manner manages to reach the Majestic some ten minutes or so after his "death" in ample time to give a very clever performance of the Frenchman in the last act of The Lightning Conductor. His transportation from the Burbank to the Majestic in so short a space of time was a puzzle for a time, until it was noticed that Dick Ferris' chug-wagon had formed a strong attachment for the stage entrance of the Burbank, exhibited each evening at about the time Edwin was "hung." Maybe though it is just that Dick's chauffeur likes the brand they serve in the Burbank cafe; maybe.

MASON—The Mason is dark this

week. Beginning Monday, April 26, Nat Goodwin and Edna Goodrich will appear in two new plays, The Master Hand and A Native Son.

MAJESTIC—Again we have Florence Stone and Dick Ferris with us for a week at the Majestic Theatre. This week they play The Lightning Conductor, which was a great success during the Ferris engagement at the Auditorium. The story of the comedy sets forth the misadventures that befall Miss Molly Randolph, a young, pretty, and rich American girl, who, under the chaperonage of her aunt undertakes a motoring tour through France. Miss Stone in the rich American girl and Dick Ferris is the Hon. John Winston. La Cigale Ferris has a small part in which she makes the most of her opportunity to show her ability as an actress. The supporting company includes Carrie Clarke Warde, William Yerance, Harry Mestayer, Willis Marks, Hale Studebaker, Margo Duffet, Carol Marshall and Jessie Norman.

GRAND—Ferris Hartman and his genial company of players are giving us a very pleasant revival of Richard Carle's opera, The Mayor of Tokio. The company do full justice to the piece, and Hartman himself, as Marcus Kidder, is funnier than ever. Emil Kruschke as the Russian spy also makes a hit. Joseph Fogerty as the mayor and Grisella Kingsland as Madam Stich the wardrobe mistress, do work deserving special mention. Muggins Davis and Walter DeLeon both do some excellent work and they are particularly good in their dance. Christine Nielson continues to please with her singing and responds to the usual number of encores. The chorus is attractively garbed and sings well.

ORPHEUM—Tom Nawn and company head the bill at the Orpheum this week. Mr. Nawn is assisted by Mrs. Nawn and Charlotte Appelle in an amusing playlet entitled Pat and the Genii. Several clever and beautiful animals are introduced in Sibon's Novelty Circus. James H. Cullen appears in his comedy recitatives. The Four Puncherries, European acrobats, present a novel act well costumed. The hold-overs include The Palace Girls and James Clemons; the Blessings in balancing feats; McDonald and Huntington and Ray Royce.

LOS ANGELES—Coin's canine comedians, presenting It Happened in Dogville, head the bill at the Los Angeles Theatre this week. The dogs play an entire one-act comedy without the appearance of any one upon the stage. Mareena, Navarro and Mareena are extremely clever equilibrists. J. Bernard Dyllin pokes a good deal of good natured fun at Theodore Roosevelt in his song, Just Like Teddy Did. Other acts on the program are furnished by Lightning Hopper, cartoonist; Sarah Louise Cogswell, soprano; and Black and Grant, singing comedians.

EMPIRE—With a clever cross section of musical comedy the two Stoddards are headlining the bill at the Empire this week. The pair never fail to produce a laugh at the crucial moment and their act is one of interest. Salinda, the wire comedy artist of the bill, is mirthful in midair, as well as pleasing in his

juggling feats. The Southern Quartet furnishes plenty of melody of popular sort in their act, Sunny Africa. Ben Davis supplements the smile producers of the bill with his monologue, while Al Frank has a specialty deserving mention as well as the illustrated songs and moving pictures.

FISCHER'S—The Fowlers, acrobats of more than ordinary ability, are the features of the bill at Fischer's for the week. Robert Thomas, miracle and mystery man, deserves second place on the bill, for some of his feats with the black art are amazing. Pretty little Winnie Baldwin is an attractive member of the program with her songs and fetching dances, while Mlle. Syma, the dancing contortionist, wins her share of applause. Komar, the wire comedian, proves an entertainer of class, both by his line of talk and his actions while dangling in midair, while Trevathan W. Smith has some new illustrated songs, and the moving pictures, as usual, complete the bill.

UNIQUE—Billie Ken, a new musical comedietta built around the Billiken fad is Director Frank B. Blair's offering for the patrons of the Unique for the week. It is a continuous laugh from start to nish. Will Armstrong is cast as O'Grady and sings Bridget McCue; Miss Elwood, as Mrs. O'Grady, has a catchy song. If the Wind had only Blown the Other Way; Miss Parker as Rosy O'Grady sings Gay Butterfly. John Martin, as the German friend, has a good song entitled Always Knocking on My Family Tree. The bill is opened by Irene Earle in illustrated songs and J. P. Wild with interesting travelogues.

WALKER—A collection of good acts appears at the Walker Theatre. DeShields heads the bill with his aerial cycle act on the slack wire. Bessie Evans, the clever little soubrette, is pleasing in her songs and her up-to-date monologue. Louie Brothers, hand balancers, Roman ring experts, etc., almost outdo Sandow himself in their tremendous muscular development. Stanley and Uline, in their sketch, The College Boy and the Porter, do some good singing. Warren Woodson is an imitator of birds and animals. The Boothe-Gordon Trio, styled Comedians Awheel, may be just back from the London Hippodrome, but their act is not up to the mark. Joseph Manley sings a new song and motion pictures complete the bill.

FLORENCE D. EMERY.

## Princess Theatre

The Princess offers an exceptionally attractive programme next week in George Vance and Howard Talbot's comedy, A Chinese Honeymoon, which ran for an entire season at the New York Casino. It will be elaborately and picturesquely staged, and the cast will be of unusual excellence. Fred Mace, May Boley, Helen Darling, Zoe Barnett, Ethel DuFre Houston, James S. Stevens, Budd Ross, Bert Phoenix, Oliver LeNoir and all the Princess favorites will be congenially placed. The beautiful girl chorus will be in attractive evidence in new and handsome costumes. A great show is promised.



## Dates Ahead

**A Husband on Salary.**—Elko, April 24-25; Wells, 26; Kaysville, Utah, 27; Morgan, 28; Coalville, 29; Park City, May 1; Toole, 2; Grantsville, 4; Stockton, 5; Eureka, 6; Mammoth, 7; Payson, 8; American Forks, 10; Springville, 11; Provo, 12; Sandy, 14; Brigham Junction, 15; Brigham City, 16; Salt Lake City, 3, week.

**Allen Curtis Musical Comedy Co.**—Reno, Nev., March 14-April 25.

**Annie Russell in Stronger Sex.**—St. Louis, Indefinite.

**Arthur Cunningham (Kerry Gow and Shaun Rhue), (Charles V. Kavanagh, mgr.)**—Billings, April 24; Miles City, 26; Glendive, N. Dak., 27; Dickinson, 28; Mandan, 29; Bismarck, 30.

**Belasco Stock.**—Belasco Theatre, Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Black Patti Show (R. Voelckel, mgr.)**—Kelso, April 26; Centralia, 27; Aberdeen, 28; Hoquiam, 29; Elma, 30; Olympia, May 1; Seattle, 2-8; Tacoma, 9; Roslyn, 10; Cle Elum, 11; Ellensburg, 12; Yakima, 13; Sprague, 14; Lewiston, 15; Pullman, 17; Colfax, 18; Spokane, 19; Wallace, 20; Missoula, 21; Anaconda, 22; Butte, 23; Helena, 24; Bozeman, 25; Livingston, 26; Big Timber, 27; Billings, 28; Miles City, 29; Glendive, 30; Dickinson, 31; Mandan, June 1; Bismarck, 2; Jamestown, 3; Fargo, 4.

**Brewster's Millions.**—Peoria, April 26; Streator, 27; Bloomington, 28; Champaign, 29; Danville, 30; Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Charles B. Hanford (management F. Lawrence Walker)**—Grand Island, Neb., April 26; Lincoln, 27-28; Fremont, 29; Omaha, 30-May 1; Des Moines, Iowa, 3; Cedar Rapids, 4; Iowa City, 5; Davenport, 6; Moline, Ill., 7; Decatur, 8. Tour ends at Decatur, May 8.

**Ethel Barrymore (Chas. Frohman, mgr.)**—Chicago, April 26-May 1.

**Florence Gear (Jules Murry, mgr.)**—Valley City, April 24; St. Cloud, 25; Stillwater, 26; Eau Claire, 27; Winona, 28; La Crosse, 29; Dubuque, 30.

**Gertie Dunlap Stock Co.**—Empire, Fresno, Indefinite.

**Gingerbread Man.**—Seattle, April 18, two weeks.

**Girls (Sam & Lee Shubert, inc., mgrs.)**—Butte, April 23-25.

**Graustark (Eastern)**—Portland, Me., April 26-28; Lewiston, 29-30.

**Graustark (Western)**—Chicago, Indefinite.

**John Drew (Charles Frohman, mgr.)**—Grand Rapids, April 24; Fort Wayne, 26; Terre Haute, 27; Peoria, 28; Davenport, 29; Cedar Rapids, 30.

**Lambard Grand Opera Co.**—(S. M. Berry, mgr.)—Memphis, April 19-24; Nashville, 26-28; Chattanooga, 29; Atlanta, 30-May 1. Close season in Atlanta.

**Lillian Russell (Joseph Brooks, mgr.)**—Seattle, April 23-May 1.

**Mills of the Gods (Ernest Shuter Amusement Co.)**—Salem, April 24; Portland, 25-May 1; Astoria, 2; South Bend, 3; Aberdeen, 4; Hoquiam, 5; Olympia, 6; Tacoma, 7-8; Yakima, 10; Sprague, 11; Lewiston, 12; Colfax, 13; Walla Walla, 14; Pullman, 15; Spokane, 16-18; Wallace, 19; Missoula, 20; Great Falls, 21; Helena, 22; Butte, 24; Anaconda, 25; Pocatello, 26; Boise, 27-28; Ogden, 29; Salt Lake, 30-June 3.

**Mme. Nazimova (Sam & Lee Shubert, inc., mgrs.)**—Astoria, April 24; Portland, 25-27; Tacoma, 28; Victoria, 29; Vancouver, 30-May 1.

**Morocco Stock.**—Burbank Theatre, Los Angeles.

**Norman Hackett (Jules Murry, mgr.)**—Astoria, April 24; Portland, 25-27; Tacoma, 28; Victoria, 29; Vancouver, 30-May 1.

**R. J. Jose (Fred Cutler, mgr.; Col. Steiner, ahead)**—Salinas, April 24; Paso Robles, 26; San Luis, 27; Santa Maria, 28; Lompoc, 29; Santa Barbara, 30; Oxnard, May 1; San Diego, 2-3; Santa Ana, 4; Riverside, 5; Redlands, 6; San Bernardino, 7; Pomona, 8; Bakersfield, 10; Porterville, 11; Visalia, 12; Tulare, 13; Hanford, 14; Coalinga, 15; Selma, 17; Sanger, 18; Fresno, 19; Madera, 20; Merced, 21; Modesto, 22; Stockton, 23-24; Suisun, 25; Vacaville, 26; Winters, 27; Dixon, 28; Woodland, 29.

**Paul Gilmore (Jules Murry, mgr.)**—Des Moines, April 24; Webster City, 26; Sioux Falls, 27; Sioux City, 28; Creston, 29; Nebraska City, 30.

**Richard Carle (Charles Marks, mgr.)**—Victoria, April 27; Vancouver, 28; Whatcom, 29; Everett, 30.

**Right of Way (Klaw & Erlanger, mgrs.)**—Palmer, April 24; Great Falls, 25; Butte, 26-28; Livingston, 29; Billings, 30.

**Rose Melville (Sis Hopkins), (J. R. Stirling)**—Buffalo, N. Y., May 3-8; Baltimore, 10-15; Washington, 17-22; Altoona, 24; Youngstown, 25; Canton, 26; Lima, 27; Ft. Wayne, 28; South Bend, 29, and close.

**The Burgomaster.**—Provo, April 24-25; Salt Lake, May 1; Elko, 2; Winnemucca, 3; Virginia, 4; Carson, 5; Reno, 6; Auburn, 7; Sacramento, 8; Stockton, 9; Merced, 10; Fresno, 11; Hanford, 12; Coalinga, 13; Visalia, 14; Porterville, 15; Bakersfield, 16; Oxnard, 17; Ventura, 18; Santa Barbara, 19; San Luis Obispo, 20; Salinas, 21; Monterey, 22.

**The Call of the West.**—Merced, April 24; Selma, 25; Hanford, 26; Porterville, 27; Visalia, 28; Tulare, 29; Bakersfield, 30; Santa Ana, May 1; San Bernardino, 2; Colton, 3.

**The Flower of the Ranch (H. H. Frazee, prop.)**—Frankfort, April 24; Ft. Wayne, 25.

**The Girl Question (Askin & Singer, mgrs.)**—Boulder, April 24; Denver, 25-May 1; Trinidad, 2; Rocky Ford, 3; La Junta, 4; Dodge City, 5; Wichita, 6; Junction City, 7; Topeka, 8.

**The Thief (Special) (Chas. Frohman, mgr.)**—Galesburg, April 24; Milwaukee, 26-May 1.

**The Players, (S. Terry McKean, mgr.)**—Gilroy, April 26-28; Livermore, 29; Turlock, 30-May 1; Merced, 3-5; Madera, 6-8.

**The E. E. French Stock Company**—Third Avenue Theatre, Seattle, Wash., permanent.

**The Right of Way.**—Helena, April 24; Great Falls, 25; Butte, 26-27; Bozeman, 28; Livingston, 29; Billings, 30; Miles City, May 1; Winnipeg, 3-6; Grand Forks, 7; Fargo, 8; Minneapolis, 9-12; St. Paul, 13-15; Superior, 16; Duluth, 17-19; Lawrence, 20; Madison, 21; South Bend, 22, and close.

## Correspondence

**New York, April 11.**—New operettas may come, new operettas may go—many of them the sooner the better—but so long as there is any love of good music and of real humor left such a minor masterpiece as Audran's *Mascot* is pretty sure to fill an audience with joy. Last week in the New Amsterdam Theatre, where Raymond Hitchcock appeared as the central figure in this old-time favorite, a crowd that packed the house encircled most of the songs twice, and even three times, and laughed till it was tired over the antics of Lorenzo XVII and his adventures with the pretty turkey-tender, who brings him luck till the tide turns with a vengeance. Mr. Hitchcock never had much of a singing voice, but is an excellent comedian. His Lorenzo is as disreputable and amusing an old scapegrace as can be remembered in the part these many years. It is a "fat" part for any comedian, and he makes it tell without resort to any excess of horseplay or too much local color. The reading of the treatise on mascots, Lorenzo's courtship of Bettina and the deposed Prince's effort as a wandering musician, who knows he can't play but does his worst, kept the audience laughing. Mr. Hitchcock's support includes Flora Zabelle, who, as Bettina, acts with vivacity. The famous Gobble song had to be repeated three times. Edward Favor as Rocco played a good second to the star, and Edgar Atchinson-Ely, as Frederic, sang his couplets with much taste. Estelle Wentworth was a pretty Flammata. The production is an elaborate one as to chorus and costumes, and there was some mighty good choral work in the finale of the first act and the pages' song that opens the second. After the second act, Mr. Hitchcock made a little speech of thanks, in which he said he was so bad at talking out of his part that when he succumbed to the temptation his audience was always sure of one laugh—at him. His audience laughed with him. \* \* \* Grace George and her company, for the first time here this season, revived *Divorçons* last week at a special matinee in the Hackett Theatre, and kept a large audience laughing through the three acts of Sardou's famous comedy. Miss George's Cyrienne is recognized as a portrayal in which grace, vivacity and arch humor prove to be delightfully effective. The petulant impatience of the scene in the first act with Des Prunelles and her recital of her many wrongs were as usual most amusing. Mr. Worthing as Des Prunelles was again capital, and Max Freeman's waiter can hardly be improved upon. Last Monday's matinee audience at Weber's Theatre was treated to a singing lesson, a throat examination and some hearty laughs. They were all part and parcel of a play called *The Climax*, which was produced here for the first time. The author is Edward Locke, and the incidental music, which is a very essential part of the plot, was composed by Joseph Breil. It is a novel idea the plot unfolds, as it revolves amusingly and interestingly about a set of vocal chords. A girl from a village in Ohio is possessed of a voice, and she comes to New York and studies singing with a distant relative, an Italian, who had once been a famous tenor. Full of ambition for the operatic stage, she refuses to even contemplate marriage to a young doctor, who has been her devoted admirer ever since childhood. He attempts to dissuade her from her career, for he believes the stage no place for a perfect lady. But—here the plot thickens—her voice is not quite right and there is need of a slight operation, which is performed by a colleague of the doctor. And then, by means of mental suggestion and an atomizer he persuades the girl to believe she has lost her voice. Then she readily consents to marry him and has her trunk packed and her wedding dress on when she finds that her voice has returned. The doctor admits his deception, and the girl sings a sentimental song, and you are sure she is going to pursue her artistic career. But her voice is broken by sobs, for she loves the physician. Upon that scene the curtain falls and you have several guesses as to the outcome of it all. But never mind, for while the curtain is up there are amusing episodes, some sentimental passages and some that are sheer sentimentality. The idea is far from stale, and the lines are very good. There are only four characters and all were well acted. Leona Watson, as the girl with the voice, was admirable, and she had the voice and knew how to use it. Albert Brunning, as the singing teacher, refrained from over-acting and still made much of his part, while Effingham A. Pinto, as his son, was full of the "artistic temperament" and displayed it convincingly. Then there was William Lewers, as the physician, who did little but of acting. The music is sentimentally attractive, too. \* \* \* *The Brass Bowl*, dramatized by Winchell Smith from Joseph Vance's novel of the same name, was produced in Court Square Theatre, Springfield, Mass., last week. The play is full of action and the love interest and comedy are not neglected. Cyril Scott, who has the leading part, plays the role of Mr. Maitland, a young millionaire, and also that of handsome Dan Anist, a cracksmen. In the dual character he has great opportunities. He had to make many rapid changes of costume in portraying these widely different parts. Lillian Kemble as Sylvia Greame has a strong role which she plays well. \* \* \* Mary Mannering appeared for the first time at the Belasco Theatre in Washington in *The Truants*, an English play by Wilfred G. Coleby, which was produced in England by Lena Ashwell. The atmosphere is decidedly English, the scenes

## Charles Swickard

Offers

## When Love is Young

WITH VIRGINIA SHELTON

Other Successes—THE FIRES OF ST. JOHN, THE GREAT LIGHT

being laid in Kent, and there are dramatic situations involving a frustrated elopement, a mystery of parentage and a thrilling dilemma for the heroine. There was a large audience, and Miss Mannering was very well received. In the company are Zelda Sears, Robert Conness, White Whitlesey and Mary Nash. \* \* \* When J. E. Dodson decided after a rather long absence from the New York stage, to return in *The House Next Door*, he made no mistake. J. Hantley Manners' comedy, announced as taken from the German, proved a most entertaining piece of work, and the "star" quickly convinced the audience that filled the Gaiety Theatre last evening that the author had given him a part for which he was peculiarly adapted. It was known that *The House Next Door* dealt with social relations of the Jew and the Gentile, and the audience appeared, when the curtain rose, to be decidedly more anxious to see how the subject would be treated than it was to see how Mr. Dodson would act. But that feeling of curiosity speedily gave way to interest in the player's presentation of an exceedingly irascible English baronet, proud of his ancestors, his birth and his country, hating the Jews with every breath he drew, with empty purse and owing the very roof over his head to the Jew he hated most of all, who lived in the house next door. Mr. Dodson, the Sir John Cotswold of the play, was ably supported. Thomas Findlay, as Sir Isaac Jacobson, M. P., was a Jew who respected high birth, but with his own proper pride of race and achievement. William J. Kelley, as Sir John's son, Regan Hughston, as Sir Isaac's son, Mabel Roebuck and Annie Marinoff made a very acceptable quartet of sweethearts, while Herbert Standing as a breezy Presbyterian among the Jews, helped a lot in keeping up the fun. In short, Jew or Gentile will surely enjoy a visit to *The House Next Door*. \* \* \* William Faversham and Walter Damrosch will make a joint production next season of the Greek tragedy, *Orestes*. An English version has been made by Richard Le Gallienne, which will be used in conjunction with Mr. Massenet's music, originally composed for the *Count de Lisle* version of the music play. It is the purpose of Mr. Faversham and Mr. Damrosch to present *Orestes* at matinees during the run of the former's production of *Stephen Phillips' Herod* at the Broadway Theatre. The cast of *Orestes* will be made up from Mr. Faversham's company and Mr. Damrosch and his New York Symphony Orchestra will provide the music. \* \* \* E. H. Sothern gave his familiar and acceptable rendering of Justin H. McCarthy's play of romance and adventure, *If I Were King*, at Daly's Theatre last Monday, and pleased a large number of his admirers with his well-sustained portrayal of duty and honor aroused in a vagabond with glorious services for a crafty and almost senile king, all for the love of woman far above the deceit and guile of the Louis XI time in which they all live. Mr. Sothern was assisted by a company of capable actors. Gladys Hanson looked quite regal as the noble and pure-minded Katherine de Vaucelles, and in the galleys scene at the end was truly convincing in her interpretation of what sacrifice by a woman of rank means to many a braver who has proved himself a man and saved a kingdom to its people. Virginia Hammond deserves an especial word of praise for her work as the vagabond girl dying for the love of the vagabond man who had grown to too great a height for her love and devotion. The play was staged with the care that Mr. Sothern usually displays on his productions and the spectacle was presented in a manner that marks the high level which the work of this excellent actor has reached in recent years. \* \* \* *Going Some* is the title of a new comedy by Messrs. Paul Armstrong and Rex Beach, produced for the first time in New York last week in the Belasco Theatre by the Messrs. Shubert. The title is a Western expression, whence come both the authors. After the fall of the final curtain the large and enthusiastic audience was glad the authors had come from the West, glad because they have written a wholesome, clever comedy that is a winner, if applause and laughter are fair barometers of the rise and fall of enjoyment. Just where Mr. Armstrong began and where Mr. Beach left off matters not. The collaborators have written a play that, while it is made comic by all sorts of familiar stage means, is nevertheless true to life and enjoyable. The whole plot—and there is one of sufficient size to be noticed—hinges on a footrace to be run in New Mexico by a fly young man—athlete from Yale, who poses, but cannot run. The cowboys at Flying Heart ranch stake their all in J. Wallingford Speed of Yale, against Skinner, the fleet cook of the rival Centipede corral. Skinner throws the race to Speed for money and the young bluffer wins the young woman with whom he has fallen in love. The comedy lines come fast and furiously. There is cowboy slang, New York sporting lingo and Mexican dialect that is refreshing on Broadway. The scenes are all laid in New Mexico and have the real flavor of ranch life, with only its comedy trimmings, save when the "bad man" of the Flying Heart ranch insists on exhibiting his shooting hardware. Seldom has a company better cast been seen in a modern comedy in New York, surely not for many months. It would be unfair to one to say another member of the cast

carried off the honors. Lawrence Wheat, as J. Wallingford Speed, the pink tea foot racer; Walter Jones, as his trainer, and Oza Waldrop, as his sweetheart, were excellent; so was Herbert Corthell as a college man from California. Culver Covington, as a Yale intercollegiate champion runner; George Leach, as a "bad man," and E. L. Fernandez, as a cow puncher, were types that made one scent the plains. *Going Some* will enjoy a long tenancy of the Belasco Theatre, because it affords amusement and laughter for four rapid-fire acts. It does not point a moral nor preach a sermon; it simply causes enjoyment, and that, as they say in the West, is "going some." \* \* \* It takes two to make a marriage, and by the same rule of arithmetic—with logic added—it takes two happy ones to make a happy marriage happy. If this seems to be a puzzle look in at the Garrick Theatre some night and see how happy Clyde Fitch makes *The Happy Marriage*. Last Monday night's performance was the first here of this new comedy, and the happy marriage really consisted in wedding Clyde Fitch's clever lines to a clever situation. At the close of the play, when the audience called the author before the curtain, he modestly thanked it for the applause, and added: "We hope another happy marriage has been made by wedding us"—meaning the author and company, of course—"to the audience." *The Happy Marriage* is a very interesting play. There is the customary amount of Fitch froth on the dramatic goblet, and what there is bubbles effervescently, and what is beneath the froth is quite worth drinking and pondering over. Doris Keane was the wife, and she acted excellently, her naturalness being one of the most appealing features of the evening. Mr. Arden, as the husband, was admirable in his unromantic presentation of the character of the business man. Milton Sills was the matrimonial "butter-in," and he did it as fervently as possible. Then, besides others, there was the fine old Annie, who gave advice in brogue that would have been just as good in any other language—she was acted by May Donahue. The stage settings were handsome. *The Happy Marriage* ought to raise a generation of happy theatregoers. \* \* \* The New York Hippodrome began last week the fifth year of its history. The performance was the 1909th in the big playhouse. Since it opened, nine productions have been made, and on an average of 900 persons have been employed every season. \* \* \* Summer has come. The calendar may say differently, but the signs are here. At the Herald Square Theatre last week the first so-called "summer show," *The Beauty Spot*, was produced. It's a musical play, and Reginald De Koven wrote that end of it, while Joseph W. Herbert did the libretto. And as it is impossible to have a summer play without a comedian that necessary role is filled by Jefferson De Angelis. *The Beauty Spot* will entertain you and its tunes jingle merrily, and there are girls, girls, girls, in costumes that are so long that they have to be lifted and in others that require no such care, girls in bathing suits—in fact, everything that belongs to a summer attraction. The lines are snappy and bright most of the time. The stage pictures are pretty, too, and there are some novel effects. Mr. De Angelis was amusing as General Samovar. The little Miss Marguerite Clark, as his daughter, was charming in her pretty poses and graceful dancing. Viola Gillette, as the same Samovar's wife, was the focus of about as many opera glasses as were in the audience. George J. MacFarlane, as an American painter, sang sonorously, and Frank Doane, as Chickoree, his negro valet, added a touch of the burnt cork comedian that went well with everything else that goes well with a summer show. There was a lot of dash to the dancing, and the Boulevard Glide probably will be talked about. The song, *She Sells Sea Shells*, invites many a tongue twist. And what actually is *The Beauty Spot* of the title? It's a mole that is talked about but isn't seen because it's on a woman's knee. \* \* \* Robert Mantell moved from the New Amsterdam Theatre to the Academy of Music last week, and opened his repertoire with Julius Caesar. Mr. Mantell presented a powerful interpretation of the role of Brutus. His supporting company was the same as that seen at the New Amsterdam, including Marie Booth Russell, Lillian Kingsbury, Edith Campbell, L. Rogers Lytton, Ethelbert Dukes, Fritz Leiber and Guy Lindsay. The Fourteenth Street audience gave Mr. Mantell a royal welcome. He continues at the Academy for several weeks. *ROB ROY.* *Chicago, April 20.*—Six Chicago theatres figure today in charges of violating the child labor law. On the complaint of Edgar T. Davies, chief of the department of factory inspection, warrants charging misdemeanor were issued against M. Cory, manager of the Chicago Opera House, and against Augustus Pitou at the Illinois Theatre. Managers of the People's, Marlow, Thirty-first Street and the New Grand Theatre will answer charges of violating the child labor law in the municipal court. This round-up of theatres is the result of a vigorous campaign waged by the factory inspection bureau during the last few weeks. It was undertaken in an effort to determine just how much child labor was employed in Chicago theatres, and is of particular significance at present in view



## Correspondence

of the fact that theatrical interests have now before the Legislature a bill to nullify the law prohibiting child labor in the play-houses.

**Carson City, April 21.**—Carson City Opera House (Charles Peters, mgr.)—Charles J. Le Moine, in A Husband on Salary, April 20, played to a small house; 29. The Merchant of Venice; The Burgomaster fifty people, May 5. M. E. S.

**El Paso, Texas, April 19.**—El Paso Theatre (Crawford & Rich, mgrs.)—House dark for week ending April 17. Coming, April 24, Nat C. Goodwin and Edna Goodrich, in The Master Hand. Crawford (Crawford & Rich, mgrs.)—April 18, the Streeter-Bryan stock company opened for an indefinite run. The opening bill was The Princess of Patches. I shall review this next week. Majestic (Frank Rich, mgr.)—April 21 marks the closing date of the Majestic Musical Company at this house, as Manager Rich is putting this company out for a road tour. They have played to capacity business during their entire engagement and have given good satisfaction. Vaudeville comes back into its own at the Majestic, starting April 25. The Unique Theatre—This house is now under the management of Mr. Baskins and is playing vaudeville.

**GEO. A. MANSFIELD.**  
**Laramie, Wyo., April 19.**—Nothing doing the past week. Bachelor's Honeymoon, Tuesday 20th. A. D. K.

**Tonopah, April 18.**—Arthur J. Aylesworth returned from Reno yesterday, where he has been for the last few days arranging for an engagement in this city and Goldfield of the Allan Curtis Musical Company of twenty-two people. He was successful in his negotiations and the company will open at the Butler Theatre, Monday night, April 26, and will remain here for two weeks. The performance consists of one complete musical comedy each evening and the program will be changed every other night. Manager Aylesworth guarantees the attraction to be one of the best companies of its kind ever brought to Tonopah. When they first opened in Reno they were scheduled to play a four weeks' engagement, but owing to the drawing qualities they were persuaded to stay and when they leave for this city they will have played nine consecutive weeks in the northern city.

**Boise, Idaho, April 19.**—Mr. and Mrs. C. K. Van Anker of the Jolly Della Pringle company at the Turner Theatre were questioned regarding their plans for the coming season. They gave assurance that it was their intention to maintain a first-class stock company through the summer and the autumn season in Boise. "Boise is off the main line—has not yet many real attractions and has to depend on stock companies for its amusements," said Mrs. Van Anker, whose stage name is Della Pringle. "It is the aim and one ambition of our Boies to please the public and we feel that we are making good all our promises," continued the jolly actress. "To give them more than their money's worth." At the theatres the following are next week's shows: Turner Theatre—Jolly Della Pringle company all week in slice-splitting comedy, Ios of a Travelling Man. Rex Theatre, near corner Tenth and Main—Moving pictures and illustrated songs. Boise Theatre, corner Seventh and Main—Moving pictures and illustrated songs. Star Theatre, on Main between Sixth and Seventh—Moving pictures and illustrated songs.

**San Diego, April 21.**—Charles (J. M. Bates, mgr.)—April 20, Alla Nazimova in A Doll's House played to a large and fashionable audience and her coming proved to be one of the dramatic events of the season. Her support was satisfactory in every respect. April 27, Rear Admiral Robley D. Evans, April 28-30, Burns-Johnson light riotous. May 1, Otis Skinner. May 2-3, Richard Joss in Jane. May 4, James Post and Bette Warren in Mr. Murphy in Paris. Saturday (S. A. Palmer, mgr.)—Week of April 19, The Edward Armstrong Musical Comedy company in The Servant Lady. This piece has a strong plot, interpolated with several catchy songs. Ethel Davis, as the Servant Lady, acts her part in a dramatic way and more than pleases. She sings Mother Won't Listen to Father Steve and Mademoiselle Mail, in her usual pleasing manner. The comedy is handled by Edward Armstrong as Koot Innet, an advertisement George Dehn as the seminarist cook Willie Fry and Barney Williams as an English tourist. This trio keeps the house in a continual roar of laughter. Olga Stebb, the new soubrette more than made good and no doubt will become quite a favorite. She sings several songs in a beautiful manner. The balance of the cast do full justice to their respective parts. The change is well received and show good stage management. Opera (Swarts & Urban, mgrs.)—Sullivan & Considine vaudeville. Browne and Emerson, eccentric comedy company have a good act and please. William Marx even chatter does well. John McCallie novelty juggler; Collan and Smith, the college boys with dancing feet. Georgia Gaudin and company in the farcette Too Many Ladies proved to be the hit of the bill. The latest moving pictures conclude a good show which is playing to good houses. Gen'l (Walter I. Eulerson, mgr.)—Manager Eulerson has an unusually attractive bill at this popular playhouse this week, the headliner being H. H. Bosley and Lanchester, who have a comedy singing act which is distinctly above the average. That the audiences appreciate their act is shown by the numerous encores to which they must respond at every performance. The balance of the bill includes the Morrisons in a comedy sketch; Miss Nelson a whirlwind tumbler; Maude de Alma contortionist; and motion pictures. Empire (H. H. Bosley, mgr.)—The bill as presented at this house is a good one and is composed of the following: The Sugimotos, Japanese acrobats; Joe Murray, vocalist; Libby Blondell, novelty entertainer; mo-

tion pictures and illustrated songs. The Sugimotos and Miss Blondell were well received, and the house played to good business throughout the week. Gaiety (R. O. Gordon, mgr.)—Vaudeville. Evelyn Wells, soubrette; Forcher, novelty bicyclist and monologist; Warren Ellsworth, singing and talking comedian; the LaMarr Sisters, juvenile sketch; illustrated songs and motion pictures, conclude a fair show. Fair business. The Union and Bijou offer good motion pictures and illustrated songs to fair business. CARL E. LUNDQUIST.

**Fresno, April 22.**—The Empire Theatre celebrated a gala event last night. The occasion was the first presentation of a new play by Mrs. George Osbourne, wife of the well-known actor. The play is a brilliant comedy and is called The Awakening of Monsieur Beaufort. To the author belongs first honors, for Fresno has had few opportunities of seeing so clever and artistic a drama presented, and it was with the sincerest enthusiasm that every one in the house echoed the call for the authoress when the curtain fell upon the second act. She responded to the ovation and the stage was a veritable flower garden laden with the tributes of congratulation sent to the playwright and the members of the cast. Brimming over with significant lines and dramatic situations of splendid intensity, the three acts told a thrilling tale of passionate love, perfidy and duplicity, innocence and pathos that was wonderfully blended into a harmonious whole and invested with a charm of Parisian atmosphere that gave it the necessary lightness to relieve the more intense situations. The problem that confronts the audience works itself out skillfully, dramatically until the fall of the curtain when Monsieur Beaufort, in reply to the question by the small Ninon, who asks: "Will mamma come back?" answers: "Perhaps, perhaps." Then one is left to decide, and has a sense that this is the fitting close, the artistic and also the right one. The character of Monsieur Beaufort was admirably played by George Osbourne. In the second and third acts he rose to dramatic heights, carrying the audience with him. In the dramatic scenes Alta Phipps played magnificently. She has never done more earnest, serious work than in the role of Marguerite Beaufort, which calls for strong emotional work. She was charming to see and wonderfully equipped to fulfill the demands the part makes upon the talents of an actress. She scored a triumph in the role and shared with Mr. Osbourne in the dramatic achievement of the occasion. Never in amateur nor professional productions has a Fresno audience seen a more gifted, charming ingenue than Bonnie Carter, who surprised and delighted her friends last night with her abandon and ease that she gave to the role of Adrienne, the ingenious French girl fresh from convent walls. Playing opposite Miss Carter was Chauncey Southern—an excellent foil for this pretty French girl. He was boyish and frank and played up delightfully to the caprices of the bewitching Adrienne. Leslie Virden of the Redmond company was good as the insinuating, worldly wise Madame Delaunay. If prominence takes precedence in the mention of characters, the name of little Miss Ranche Barton wife of Manager Robert Barton of the Barton Opera House, should rank first in the list. She played one of the important parts in the play and played like a veteran actor and not as though it was her stage debut. Every line was spoken clearly and was heard to the back row, and her childish perception and understanding of her role gave her the full sympathy and applause of the big audience that listened fascinated by her pretty lines so daintily spoken. She looked like a big French doll and made one of the decided hits of the evening. Sidney Payne of the Redmond company played excellently the role of Pierre. He has a splendid dramatic voice and an appreciation of the requirements of the role that made him a success from the beginning. The two small parts were played by Mr. and Mrs. Redmond. Special scenery had been painted for the occasion, and the children's party was enlivened by a charming dance done by Miss Grace Osbourne, whose beauty and abilities have been before appreciated among her friends. She repeated last night the pretty parasol dance that she did at a recent performance. On Tuesday the stock company produced Niobe, and El Redmond scored his customary comedy hit. Alta Phipps was a stunning Niobe. Charles Gunn, Chauncey Southern and Sydney Paine were good in the support. At the Novelty, the James Post company is pleasing large audiences with the special and original Post brand of comedy. This week the piece is Fooling the Farmer. Millar Bacon is next to Post and Joe Hayden the big hit of the show.

**Colton, April 16.**—The building of an opera house in the Hub City is being agitated by that well-known man of the stage, M. B. Curtis, who is spending some time in the city. He is supported by several local men who believe that a playhouse here could be made a paying venture by placing it with other towns in a circuit out of Los Angeles. While several owners of property here have been approached for an option, it is said there is nothing definite determined upon, and the launching of the venture will depend upon the amount of stock subscribed by local people.

**San Jose, April 19.**—San Jose is at a standstill theatrically. Joseph DeGrasse did very poor business at the Victory and the same may be said of Admiral Evans with his lecture. Richard Jose broke the gloom on Sunday and Monday by playing to record-breaking business. At the Jose, Manager Berovich is offering splendid vaudeville, but business, except for Saturday and Sunday, is discouraging. There is talk of Raymond Teal playing here for ten weeks, opening in the near future.

**Long Beach, April 19.**—Tonight the Byde-a-Wyle Theatre, Long Beach's cosy home theatre, will open for a season of musical comedy, presenting The Loan of a Wife, under the direction of that clever comedian and producer, James T. Kelly,

SUMMER TOUR 1909

OPENING APRIL 12th

An All  
Star Cast**RICHARD J. JOSE**New and  
Novel  
FeaturesComplete  
Scenic  
Investure**...Jane...**A Harp  
SoloistStaged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole ProprietorFRED S. CUTLER  
Manager**NOTE.**—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—**RICHARD J. JOSE.**

S. TERRY MCKEAN PRESENTS

**The Players**

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays

Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with**Western Stage Appliance Co.**

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

**Stop at the Hotel Dale**On the Rialto—Home of the Profession  
Special RatesOnly Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

**Menzel's Dramatic Agency**1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing.****No Misrepresentation****NOTICE.**—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.**WM. MENZEL, Manager**

who will be assisted by Lillian Massey, Morey Long, Louis Lytton, Penrose Wallace, Estelle Bird, Lillian Gardner, Lorraine Thorne, and a beauty chorus. This theatre is one of the institutions of Long Beach and has a most prosperous season ahead of it under the management of Frank M. Clarke.

**Sacramento, April 22.**—Norman Hackett in Classmates had a fair house at the Clunie 18. Kolb and Dill in The Politicians filled the Clunie 19-20. Tonight At Tampa will be given by local members of the National Guard. Ben Greet players and Russian Symphony Orchestra in A Midsummer Night's Dream 27. The Grand company is giving A Stranger in a Strange Land. Next week, Our New Minister. Clyde Granger, a valued and talented member of the D. S. Lawrence company, is seriously ill at San Jose. Chas. H. Ellsworth of this city received an ovation when he appeared with the Lucier Trio at Pantages. Sacramento Day is to be celebrated April 24 by the giving of an airship ascension by Roy Knabenchue, athletic contests, baseball, motor boat racing on the river, concluding with an electrical display at night on the river. Pantages Theatre, week starting Sunday matinee, April 18—Seymour and Dupre, combination vaudeville; Lucier Trio,

harmony singers; Prince Albert, educated horse; Great Johnson, ventriloquist; Housley and Russell, comedy playlet; Kiltie Duo, Scotch instrumentalists; Marty, comedy juggler; Edouard Scott, baritone.

The Shuberts will not build a theatre in this city, neither is it likely that they will organize a stock company here for the purpose of erecting a theatre. This information was given to Secretary Crane of the local Chamber of Commerce by a representative of the Shubert Brothers Monday when he went to San Francisco for the purpose of trying to induce them to come to this city. The representative explained to Secretary Crane that his company would not consider the proposition of building a theatre here, but would stage shows in this city providing they could lease a theatre at a nominal price. Secretary Crane said that he was not given much encouragement, as the Shuberts did not seem at all anxious whether they established a theatre here or not.

**Nevada City, April 21.**—On Thursday night, Arthur Cunningham will show here in Kerry Gow. On Saturday, Joseph De Grasse will be seen in The Merchant of Venice.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Florence Oakley

San Francisco will be introduced to a new leading woman who comes with the record of unquestioned ability and positive personal triumphs in a number of our largest and most discriminating theatrical centers. For the past two seasons Miss Florence Oakley has been the reigning stage favorite in Los Angeles, and the Valencia Theatre management is to be congratulated upon its success in securing Miss Oakley, when several other cities were making alluring offers for her services. Miss Oakley is a young actress of wonderful personal charm, exceedingly good looking, and possessed of unusual versatility. She can run the gamut of emotions from intense pathos to the lightest and most effervescent comedy and everything she does is characterized by a positive vitality that is the heritage of youth and artistic temperament.

### Loving Cups Presented At the Orpheum

A scene, indicative of sincere esteem, was enacted Monday afternoon in the managers' offices of the Orpheum, when Morris Meyerfeld, president, and Martin Beck, general manager of the Orpheum Circuit, were presented with handsome loving cups, the gifts of the employees of the Orpheum Circuit. John Morrissey, local manager, made the presentation speech in behalf of the givers. Mr. Morrissey referred to the kindness with which Orpheum employees are treated by the heads of the institution, and for the thousands of workers who contributed to the gifts he wished Messrs. Meyerfeld and Beck long life, prosperity and much happiness. President Meyerfeld replied that he gratefully acknowledged the expression of kindness from his employees, "but," said he, "I had rather set my face against anything of this kind. The faithfulness of the service that is rendered this company is worthy of all the remuneration and kindness which we can bestow. I had much rather see my employees dispose of their income in other ways more directly beneficial to themselves. It is for us to show our gratitude to you, and not you to us. But since you have chosen this very graceful and generous way to express your sentiments to Mr. Beck and to myself I accept the token in the spirit which prompted you, and I feel honored at being the recipient of so beautiful a gift." Mr. Meyerfeld then referred to the fact that there are fewer changes in the personnel of the Orpheum staff than take place in any other similar company, and said it will always be the policy of the Orpheum to tie its employees to their duties as in a labor of love. "And when

### Modjeska's First American Appearance

Apropos of the death last week of Mme. Modjeska it is interesting to

recall her first appearance in this city (and on the American stage) at the California Theatre, on August 20, 1877. We have unearthed an old program of that date and reproduce it below

SAN FRANCISCO, MONDAY, AUGUST 20, 1877

### CALIFORNIA THEATRE

MR. JOHN McCULLOUGH, Prop. & Mgr.  
ROBERT M. EBERLE, Stage Manager  
JOHN TORRENT, Machinist  
W. T. PORTER, Scenic Artist

MR. BARTON HILL, Acting Manager  
CHAS. SCHULTZ, Musical Director  
T. J. FRENCH, Treasurer  
MARTIN JOYCE, Business Manager

This Evening August 20

First appearance on the American Stage of the Celebrated Polish Artist

### HELENA MODJESKA

(COUNTESS ROZENTA)

From the Imperial Theatre, at Warsaw, in her Renowned Impersonation of

### ADRIENNE LECOUVREUR

Newly translated from the French expressly for this occasion

CAST

ADRIENNE LECOUVREUR, MAD. HELENA MODJESKA  
Princess de Bouillon, Miss Kate Denin  
Duchess d'Aumont, Miss Carrie Wyatt  
Mlle Jouvenot, Miss Belle Chapman  
Maurice, Count de Saxe, Mr. T. W. Keene  
Prince de Bouillon, Mr. W. A. Mestayer  
Abbe de Chazeuil, Mr. J. N. Long  
Mons. Michonnet, Mr. Henry Edwards  
Quinault, Mr. E. N. Thayer  
Poisson, Mr. Murray Woods  
Call Boy, Mr. J. Murray

During the evening the Orchestra under the direction of Mr. Charles Schultz, will perform the following music:

OVERTURE, The Merry Wives of Windsor, NICOLI  
NON E' VER (Tis not True), Romanzo for Saxophone, Solo (1st time) MATTEI  
SELECTIONS, Rigoletto (Horn Solo) VERDI  
MOONLIGHT SCHOTTISCHE HENRY VON DER MEIDEN

WEDNESDAY AND THURSDAY, AUGUST 22 AND 23

### ROMEO AND JULIET

HELENA MODJESKA, as JULIET

Monday, August 27th, first appearance this season of the popular Actress

### ROSE EYTINGE

And first production in this City of the new Play

### MISS MULTON

our faithful employees grow old they are not tossed aside like an orange squeezed for its juice. Already we are caring for a few whose age has passed the limit of their vigorous usefulness; they are living in comfort and we hope they will distance the psalmist's limit of three score years and ten, by many comfortable winters." Martin Beck indorsed Mr. Meyerfeld's expressions and accepted his loving cup with thanks. The cups are beautiful specimens of the jeweler's art. They are heavy silver, handsomely engraved and inscribed "To M. Meyerfeld, Jr., our president, by the employees of the Orpheum Circuit of theatres, as a mark of their devotion, esteem and appreciation upon the occasion of the dedication of the new Orpheum, San Francisco, April 19, 1909." The gift to Mr. Beck was similarly inscribed, with a change of the name and official position.

Louis B. Jacobs, traveling representative for Bert Levey, leaves for New York City Sunday morning on business. Something doing!

JOSEPH BUCKLEY, who has been the guiding spirit of Otis Skinner ever since that talented actor started out as a star, is in town, and is being largely entertained by many friends.

CHARLES PLACE and Ralph Bell will open with a stock company in Santa Cruz at Swain's Theatre, on May 17th. Ralph Bell and Maybelle Thompson will play the leads, and Howard Nugent, Margaret Nugent, Billy Hutch-

inson, Billy Brewer, Charles Place, Florence Bell and Ross Birchett will be in the company.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW

1444 Building, 35 Montgomery Street.  
Telephone Kearny 724.

GO-OF COURSE YOU'LL GO TO THE

### Valencia Theatre

Valencia St., bet. 13th and 14th

Telephone Market 17

The Only Steam-Heated Theatre in the City

This Saturday and Sunday Afternoons and  
Evenings, Last Times of  
**PETER PAN**

Starting Monday Evening, April 26,  
Stupendous Production of E. H. Sothern's  
Greatest Success

### If I Were King

Cast to the Full Strength of the Valencia  
Stock Company and introducing Paul Mc-  
Allister and Florence Oakley, Leading Man  
and Woman, and George Osbourne, San  
Francisco's Favorite Actor.

Matinees Wednesday, Saturday and Sun-  
day, 10c to 25c; Evenings, 10c to 50c; Box  
Seats, 75c and \$1. Seats on sale at the  
Emporium.

Next—A TEXAS STEER

### New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday, April 26, and All Week, an  
Elaborate Revival of

### Old Heidelberg

The Late Richard Mansfield's Greatest  
Success

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

### New Orpheum

O'Farrell Street, bet. Stockton and Powell  
SUNDAY MATINEE AND NIGHT AT  
ELLIS STREET ORPHEUM  
NEXT MONDAY NIGHT, OPENING OF  
NEW ORPHEUM

### ARTISTIC VAUDEVILLE

LILLIAN MORTIMER AND COMPANY, in  
Po White Trash Jinny; FOUR SISTERS  
AMATIS; KNIGHT BROTHERS AND  
MARION SAWTELLE; GRIGOLATI'S  
AERIAL BALLET; MARGARET MOFFAT  
AND COMPANY, in Awake at the Switch;  
PAUL SANDOR'S DOGS; ARCADIA; NEW  
ORPHEUM MOTION PICTURES. Last  
Week, Immense Hit, FRANK FOGARTY,  
The Dublin Minstrel.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

BEGINNING NEXT MONDAY NIGHT,  
APRIL 26th

Magnificent Production of the New York  
Casino Musical Comedy Success

### A Chinese Honeymoon

Fred Mace, May Boley, and All the Princess  
Favorites in the Cast  
**CHORUS OF FORTY**

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

### AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Week Commencing Sunday Matinee, April  
25, I. P. Wilkerson's

### Minstrels of Today

In a Sumptuous First Part, and  
**MUSICAL COMEDY COMPANY**  
Presenting the Latest New York Success

### ABOUT TOWN

Two Distinct Companies, Clever Comedians,  
Splendid Vocalists. A Stunning Girl  
Chorus with Rare Voices

Prices: Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

New Faces Every Week

### GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET 1865

### THE FRANCIS- VALENTINE CO. (Roché & Haeber)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

Show  
Printers



## Van Ness Theatre

To night Otis Skinner and his imitable impersonation of Colonel Philippe Bridau, in *The Honor of the Family*, will say good-bye to San Francisco for the season. Nothing more artistic, nothing more enjoyable, has been seen here in many years. Alongside the star's fine work, that of Percy Haswell deserves special mention. She is a leading woman of beauty, of fine methods and a most fascinating personality. Some progressive San Francisco manager ought to induce her to come here for a special season. She is most uncommonly good, and San Francisco would soon develop a Haswell craze that would become memorable in San Francisco theatrical annals.

## Valencia Theatre

The last week of Peter Pan will conclude tomorrow night, and the beautiful performance of this wonderful play will live long in the memory of our theatregoers as one of the great triumphs of the Valencia Company. For a stock production, with the necessarily limited time for rehearsal, the achievement has been a marvelous one. Effie Bond, as Peter Pan; Robt. Homans, as Capt. Hook; Charles Clarke, as one of the pirates; Edith Lyle, as Wendy, and the youngster who plays Michael have won individual triumphs. Next week, *If I Were King*, introducing Paul McAllister, the new leading man, and Florence Oakley, the new leading woman.

## Princess Theatre

This is the last week of *The Umpire*, the baseball musical affair that has hit San Francisco theatregoers harder than any offering yet made by the new company. Fred Mace, as *The Umpire*, carries the biggest part of the show and he is genuinely funny. The chorus, too, comes in for a large approval. Next week, a gorgeous presentation of *A Chinese Honey-moon* will be made.

## American Theatre

When Jack Gleason shied his castor into the ring of dramatic authorship, the general public, particularly that portion of it which knew Jack as a baseball magnate and all-round sportsman and good fellow at large, was very much disinclined to take him seriously. Instead of respectful interest there was a marked tendency to laughter at his promise that *Right's Might* was a powerful and stirring play. Be it written, therefore, in all honesty and candor, that Gleason and his co-author, Frank McGlynn, "put one over" on the unsuspecting, and really did turn out that same powerful and stirring drama in *Right's Might*. The play deals with the grafting, boodling attempt of an established and monopolistic railroad corporation to prevent the passage by the legislature of a franchise to a new and opposition road. The hero, a young and rising politician, is partially enmeshed in the toils of the corruptionists, led on by a desire for wealth that he may wed the lady of his heart, daughter of a wealthy banker. However, at the eleventh hour and fifty-ninth minute, his conscience re-asserts itself, and in a forceful, ringing speech before the Senate, he exposes his own infamy

and the tactics of the boodlers, to the end that he succeeds in passing the franchise and vindicating his own good name. Such in brief is the plot, and, although its development savors much of the melodramatic and its lines in places of old-fashioned didactic preachment, yet the play is full of strong situations and undoubtable interest. Possessing these merits, it suffers, through faults common enough in the work of seasoned dramatists, let alone in maiden efforts, but, albeit, faults not irremediable. There is a plethora of dialogue, some of it unnecessary and really unessential to either situations or characters. Also there are unessential characters in the long cast who, while they add color to the setting, are not vitally important in the play and deter from the clear development of the plot. Summing up, it would seem that a revision of the manuscript with these alterations in view, by a master technician and a modernizing of some few of the lines, should produce a play whose proper presentation would spell success. As the young politician, Thos. McLarnie, long and favorably known to San Franciscans, through his very excellent work at the Valencia, has a role full of mild heroics and strong speeches. By his naturalness and tact, he avoids many of the pitfalls suggested by the lines. In his speech before the Senate and in his strong scene with his political sponsor and foster father, Major Hardy, Mr. McLarnie does himself distinct credit. Frank McGlynn has a part much to his apparent liking, as well as one to which his personality and physique suit him admirably in the role of Major Joel Hardy. Honest, plain, unpretentious farmer-politician is this Hardy—fearless and loved by all. Somehow the polished roughness of the man, softened by his big heart, loyal trust and generous love, makes the character smack of Abe Lincoln. In the strong denouement scene, when his young protegee tempts him and begs that he stay away from the Senate on the day the railroad bill is to come up, Mr. McGlynn accomplishes acting that stamps him artist. There are several good "bits" in the play, notably character parts, "types," handled for the most part right well. Thos. Caulfield is an irresistible Irishman, whose wooing of pretty Ione Bright, cast as a housemaid, is most effective, with its Celtic ardor. Maybelle Thompson does a good piece of work as the illiterate country youth, anxious for a "chance at knowledge." Rose Sheridan, as the heroine, is provided with but small acting opportunities, as is pretty Ora Harris, who plays at being Major Hardy's daughter. It is essentially a man's play, *Right's Might*, and revamped somewhat should make a strong and profitable offering.

## Alcazar Theatre

*The Regeneration*, by Owen Kildare, is a drama of somewhat mixed motifs in which a conglomerate of all the emotions, from grim, naked soul truths to comedy, pathos to joy, and problem to precept, struggle for the mastery in creating and gripping the interest of the auditor. Real, very real, it is for the most part, despite certain crudities of construction which it is surprising should not have been eliminated by Arnold Daly and his managers when the play had its run

at the Majestic in New York. In the role of the human derelict, Bowery tough, thief, and what-not, Bertram Lytell has another opportunity for displaying his versatility, and the general excellence of his acting is apparently surpassed in his interpretation of Owen Conway. The ironical pathos of his first attempt at prayer after the beginning of his regeneration through love for Marie Deering, a settlement worker, moves one almost to tears—tears that struggle against the laughter which, in view of the undoubted sincerity of the character, would almost be sacrilege. Evelyn Vaughan does some well-shaded acting as the girl from the outer world whose labors in the settlements bring her into contact with the derelict. Howard C. Hickman presents another composite picture in his role of Skimney, the Dip. His furtive, shifting eyes, quick-turning head and suave yet stealthy manners accord well both with the general public's idea of the pick-pocket and with the characteristics by which the guardians of the law generally size up such gentry. John B. Maher, as an Irish tough, is well to the fore, while Ernest Glendinning, Will Walling, Louise Brownell and Christie McLean are also worthy of especial mention. The cast as a whole is rather better than usual, and the play should attract liberal attention. It is of especial interest in view of the fact that it is stated, Kildare, in writing the character of Conway, was to a marked degree, autobiographical. The necessity for withdrawing the successful play at the end of a comparatively short run to make way for other contracted bookings at the New York Majestic, induced worry, which it is said was responsible for the playwright's loss of sanity. He is now an inmate of an asylum in the Empire State.

## A Tragedy Re-enacted

The patrons at the National this week are unconsciously witnessing a tragedy of real life at every performance. Eva Westcott, who is making such a sensation in her tragic act, *A Butterfly Wife*, calls forth many a remark regarding her clever work, some such as "Isn't she terribly realistic in the scene where she finds her husband dead?" The same scene appealed to me as it did to many others, and I could not resist expressing personally my appreciation and enjoyment of her work. Going behind, I found a little lady who acknowledged my introduction with a sad smile, and I marveled that one so fragile represented so much strength and energy. In answer to my remark regarding her realistic work in the tragic finale of her act, she said: "Yes, many others have said the same thing, but they don't know how much realism there is in it for me. My husband, now deceased, was well known on the vaudeville stage as Tom Browne, the wonderful double note whistler. He always booked his act with mine and incidentally played the part of the silent husband at the desk. He was a sufferer from heart trouble, and one evening during the progress of the act he was stricken as he sat at the desk, of which I was not aware until the time came where I am supposed to find him dead. Imagine my horror upon approaching him to find him in fact apparently dead. I had the curtain rung down immediately, and he was conveyed to the hos-

pital, where he succumbed. Now you can understand why my work is so apparently real. I do not act that scene; I live it. It is the tragedy of my own life. Not the whole act, for I do not include the extravagance. I am only endeavoring to portray a moral lesson on that subject, and I am sure that I am succeeding. I wrote the act with that idea and first produced it in London at the Palace Theatre, where it was an immediate success. In New York City it ran for sixty-seven consecutive performances upon its first presentation. No, I am my own manager, business representative, author of my act; in fact, I am the whole thing. Not so bad for a little woman as I, is it?" Best of all, Miss Westcott is an artist, unaffected and natural, and a delightful little lady to meet. Here's to more like her.

## Robert Homans Surprises His Friends

When Robert Homans as Pirate Hook stepped on the stage at the Valencia last Sunday night in *Peter Pan*, Hermann Heller, the musical director, struck up the wedding march from Lohengrin; instead of the incidental music. Homans had become a benedict in the afternoon. After the matinee performance he disappeared, and when he came to light again the ceremony making him a married man had been performed by Rev. Cecil Mar-rack of St. Stephen's church, in Fulton Street, near Fillmore. The bride was Mrs. A. J. Maynard. When Homans as the terrible pirate recited his line in the play, "No fair woman's lips have even plucked the roses from my cheeks," the players on the stage with him "booed" loudly, and that circumstance, with the playing of the wedding march and a shower of rice from all parts of the stage, nearly upset the thespian, who recovered his composure with difficulty, though his blushes were concealed discreetly under the grease paint of his awesome pirate makeup. The wedding was a surprise to his fellow-players. Nobody knew of his impending marriage, and so, when he came to the playhouse, hoping to carry still further the secrecy attending his marriage, there was little opportunity for his fellow-players to do much to acknowledge the occasion. Mr. Homans is very popular with the company, and he received many good wishes and encouraging handshakes during the week. THE DRAMATIC REVIEW extends best wishes.

## Personals

Just as the Angelus was ringing Monday evening, the wife of John Ford presented her lord and master with a bouncing baby boy. Mr. Ford is the moving picture operator at the National Theatre.

Bert Levey will book all acts for E. A. Fischer's San Francisco house when he opens here in the near future. Levey is now booking all acts for the First Street Theatre, Los Angeles, formerly Fischer's.

THE LECTURE tour of Admiral Evans has been a dismal failure in California for the local managers, who guaranteed \$500.00 per lecture. In this city, the lectures were sparsely attended, and in San Jose the Admiral drew only \$130.00.



## The Opening of the New Orpheum

When on Monday night Morris Meyerfeld and his associates opened the beautiful new Orpheum, he gave the down-town movement an impetus that means more to the district that has been rebuilding than any other influence. The new Orpheum and the land on which it stands represents an investment of something close to \$1,000,000.00, and is a commendable enterprise that is deserving of the greatest possible credit. The theatre itself is a gorgeous palace of amusement, by far the finest theatre in the West and a model for the entire country. The opening was attended by a large and fashionable crowd, and considerable ceremony. John Morrissey, who has been with the house from its inception and has carefully nursed it from its first struggles, officiated as master of ceremonies and introduced Mayor Edward R. Taylor, who spoke in felicitous vein. Zelig DeLussan was specially brought out to sing The Star-Spangled Banner for the occasion, and with that the programme was formally opened. Ray's Players presented a happy and entertaining burlesque, entitled A Roman Travesty. Paul Sandor and his canine circus, with some good ventriloquial asides, was an uncommon and clever affair. Arcadia, an attractive young woman, sang several songs pleasingly and contributed some really excellent violin solos, her bowing being noticeably

good. Margaret Moffat and company have the big thing in the sketch line in a playlet called Awake at the Switch. Miss Moffat, who is evidently an experienced actress, has a delightful personality, and her work is very much on the order of Rose Stahl in The Chorus Lady. Her support is well selected and the playlet is both cleverly written and unique in conception, showing, as it does the everyday vexations connected with the public telephone service at one of the substations. Elsie Fay, Miller and Weston, holdovers from last week, repeat their fine dancing act, and The Sandwinas, the little fellow and the big, graceful strong woman, still held interest in an act that has now been seen here three weeks. Frank Fogarty, who is an extraordinarily good story teller, regaled his audience with a flow of Irish stories and observations. Grigolatis Aerial Ballet was a fitting climax to the evening's performance. The grace of the flying dancers and the beautiful combination of lights conspired to form an effect that was indescribably beautiful. As a reminder of the former days, a series of pictures showing old Market Street before the fire were flashed on the screen. San Francisco is proud of its Orpheum and its public spirit, and may the prosperity that has been its portion for years continue in ever-increasing measure.

## Vaudeville

LLOYD C. FOUNTAIN, Editor

### Pantages-Empire

A Class-A programme is in evidence at the Empire this week, and increased attendance shows its appreciation of one of the best programmes at this house this season. The Armanis contribute one of the most refreshing acts seen in a long time. They are all instrumentalists and vocalists of more than ordinary talent and are able to render several delightful operatic selections that are thoroughly enjoyable, whether you understand them or not. Their work has a swing and snap to it that compels appreciation. Signor Ciociano's rendition of Maritana "overture" on the mandolin shows him to be master of this instrument, and generous applause greets his efforts at every performance. The scenic equipment of the act is a decided feature in itself. Wentworth and Vesta, with their dog Teddy, are a trio of comedy acrobats that are a clever and amusing feature of the bill. Hearn and Rutter contribute some enjoyable singing and dancing. Mrs. Maud Evans, formerly the wife of Lieutenant-Commander Evans, U. S. N., who is making her vaudeville debut this week, is a little lady with a very pleasing stage presence and vivacious air that promises well for the future. But would suggest, in a well-meant spirit that she choose, instead of a coon song, one more adapted to her talents. Two of the funniest black-face comedians seen in a long time are to be found in West and Mack. They keep the audience in continually good humor every moment they are on the stage. Se-Hara gives a mystifying exhibition of thought transference that is most baffling.

If you have any lost relatives, stolen articles or uncertain love affairs that you are desirous of solution, see Se-Hara. She guarantees to solve them for you. Motion pictures complete the programme.

### The Wigwam

The usual high-class and satisfying programme greets the patrons of this popular house this week. The Marco Twins head the bill and are about the funniest knock-about comedians that ever happened. They keep the audience convulsed with their ridiculous antics. Rawson and June introduce their novel act, consisting of throwing the Australian boomerang and spears. Hetty Urma is a dainty little singer and dialect change artist that will please you. Alice Davenport & Co. have a tragic act entitled, Now. Miss Davenport is a clever actress with a clever company in support. The act is out of the ordinary, therefore interesting. Ellsworth & Lindon appear in a farce, His Day Off, where hubby, trying to make himself useful about the house, gets into all kinds of trouble. Miss Lindon does very clever work, and Ellsworth also, but he is not quite up to snuff when it comes to handling comedy. But the act is good. Elmer Tenley has a new bunch of ridiculousness that makes an entertaining feature of the bill. Joe Watson has a bunch of parodies and jokes that call for many a hearty laugh and make you forget your troubles. A great line of moving pictures completes a programme that is all and more than you want to ask for.

### The National

A most gratifying roster of talent is to be found at this staple house this week, and turn-'em-away attendance

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, AEROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa. Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## ...BERT LEVEY...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706

**ROBT. A. BRACKETT, Manager**  
727-729 So. Main St., Los Angeles, Cal.

is in evidence at every performance. A delightful surprise, as well as an awakening for some, is to be found in A Butterfly Wife, at the hands of Eva Westcott. The act was seen here just previous to the earthquake and created a sensation, and Miss Westcott returns to us to reap new laurels as an actress of great power. As the wife, first frivolous and care-free, then petulant and then on to a tragic awakening, Miss Westcott runs the gamut of human passions in a manner commanding admiration. In less capable hands, the thin line between the comedy and tragedy of the act would be utterly ruined, but Miss Westcott meets all the requirements, and her interpretation is superb. Many a smile is brought forth as numerous traits of little wifery are recognized, both by hubby and wifery, and many an accusing glance the latter gets from former throughout the audience. Miss Westcott is able to act and still take your mind from the idea that you are only witnessing acting. She is naturalness itself, and her handling of the tragic finale of the act is refreshing in that it is not torn to tatters. It is a star's vehicle, and a star handling it. It is a treat. May we have more like it. Delmore and Oneida present some clever work in their balancing pole act. Rose Stevens comes in for a warm welcome as a holdover, and has a new line of vocal selections that are making her even more popular. Cross & Co. present a farce act that calls forth many a laugh, but is a little drawn out. Dispensing with a great deal of the dialogue would be a decided improvement in the act. Joe Flynn has a line of foolish talk

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

## RAY YOUNGMAN

Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit

that calls for numerous laughs. Manuel Romaine & Co. present a musical skit that is a sure winner. Mr. Romaine has a sweet tenor voice which he knows well how to handle, and you'll find yourself humming his songs as you leave. Sadie Palmer is a little lady that contributes some clever dancing and singing to the act and able support is given by young Foley with his happy smile. Carlisle's dogs and talking pony is a feature of the programme. Dan, the talking pony, saves the act by his wonderful intelligence and mathematical knowledge. He is the cleverest piece of horse flesh presented for some time. Unusually good moving pictures complete a splendid programme.

Marie Nelson, known as the little girl with the big voice, late prima-donna in Piff-Paff-Poof, The Toy-maker, The Honeymoon, and also in the same capacity with Sousa's Band, will jump direct from New York City to make her first appearance in California, opening at the National, May 2.



## Star Theatre

It looks as though another winner in the vaudeville has sprung into life in the Mission. That former white elephant, known as the Globe Theatre, was opened this week as a five and ten-cent vaudeville house, and a large and increased attendance is in evidence at every performance. It takes a good many people to fill the house, but you have to look pretty closely to find the empty benches. A rattling good show is to be had for little money, and the Missionites are taking advantage of the fact. The programme is composed of good high-class acts and a wide range of variety is to be found in conjunction with the interesting moving pictures. The Lazelles contribute some clever singing and dancing stunts. A high-class musical attraction is to be found in the Melbourne Brothers. Their act is neatly costumed and their work is refreshing. The Bernsteins also contribute some clever work in the song and dance category. The Barrell Jumpers win well merited applause for their work. The comedy of the evening is supplied by Clayton and Glennon, assisted by their clever donkey, Jasper, in the amusing burlesque, *The Matador*. The act is in capable hands, and the costuming is good, but a detraction from the atmosphere of the playlet is to be found in the scenery, which is hardly appropriate for a scene laid in Mexico. It is hardly possible that a bull fight in Mexico would be held in the backyard of a building resembling a New York tenement. Good motion pictures complete a big show for little money.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of April 23, 1909.

**NATIONAL**, San Francisco—Mme. Doherty's Poodles, Mr. and Mrs. Robyns, Brindamour, George Wilson, Iva Donnette and Canine Pickaninny, Mr. and Mrs. Bob Miller. **BELL**, Oakland—Carlyle's Panronmine Co., Manual Romaine & Co., Eva Westcott, Delmore and Oneida, Rose Stevens. **WIGWAM**, San Francisco—Mueller and Mueller, Anne Crewe & Co., Wartenburg Bros., Little Hip, Atlantic City Four, Tom Dugan. **NOVELTY**, Stockton—Marco Twins, Hetty Urma, Joe Watson, Kelly and Brown. **NOVELTY**, Vallejo—Ellsworth and Lindon, Errac, Joe Flynn. **LOS ANGELES**, Los Angeles—Flora Browning and Kellar, Don Leon's Youngsters, Les Georgettys, Elmer Tenley, Alice Davenport & Co. **QUEEN**, San Diego—Sarah Cogswell, Booth Gordon Trio, Coin's Dogs, Black and Grant.

## Vaudeville Notes

Pearlita, the danseuse, had the misfortune to sustain a painful injury while dancing on the stage of the Broadway Theatre of Nevada City, April 15th. She was in the midst of one of her alluring dances when she suddenly collapsed and fell to the floor of the stage. She was immediately assisted to her dressing-room and a physician sent for. An examination disclosed the fact that some of the cords of the left knee had been injured. She will be only temporarily disabled.

The Armanis, appearing at the Empire this week, in their beautiful vocal

and instrumental scene, *A Night in Naples*, are all well known upon the operatic stage abroad. Signor Armani, baritone, was for a number of years under contract to Mascagni, the great Italian composer, and also in support of Schumann Heink at Beyreuth. Signor Barile, tenor, was for a number of seasons at the Royal Opera House, Naples. Rella Calace, contralto, is also well known on this side of the water, having been leading prima donna contralto for the Savage Opera Co. for several seasons. Signor Ciociano, mandolinist, has the reputation of being one of the finest mandolin players on the continent. His playing in the act ably upholds the contention. Rosa Carmela is also a clever player upon this instrument. The scenery carried in the act was painted by Bertin, of the Grand Opera House, Paris.

A new theatre will be erected at Sixteenth and Church Streets, to be called *The Haymarket*. It will be devoted to vaudeville. Mortimer Dodge has been promoting the scheme.

Ola Hayden, the once phenomenal female baritone, who joined Jim Post's Company in Fresno a couple of weeks ago, was taken ill on the stage a week ago last Saturday, and was removed to a hospital, where a severe operation was performed. Although at all times in imminent danger, Miss Hayden rallied, and is rapidly improving, and as soon as she is able will rejoin Mr. Post's Company. Her father, Joe Hayden, is with her, and the sick girl is receiving every care.

Siebert and Lindley, assisted by Howard Foster, are playing *S. & C. time*, presenting *Her Own Mother*. They will be in San Francisco in a few weeks.

The N. Y. Hippodrome show, an aggregation of vaudeville performers, piloted by Tom Bates, stranded in Livermore, Sunday.

Saharet, conceded to be the world's greatest danseuse, who will shortly make her appearance in San Francisco, was discovered by Archie Levy in a peculiar manner. Quite a number of years ago when Fred Bogner was an equal partner with Gus Walters in the old Orpheum, and later sold out his share to Walters and started the old Alcazar as an opposition vaudeville house, he secured the services of Cyrene, at that time a well known and famous dancer, as a special attraction. Mr. Randolph, her husband, and Bogner had a controversy over the financial question, and Cyrene refused to appear. This left Bogner up in the air for some one to fill her place. Saharet, then known as Clara Campbell, had just arrived from Australia with her mother, and was appearing at the Mid-winter Fair in a resort known as the 49er. Mining Camp. Levy went out to the camp and engaged her. He rehearsed her to go on that night at the Alcazar. The next difficulty was a name appropriate for a feature attraction. In the old property room down stairs Levy found an old bible. Picking it up and casually opening it his eyes lighted upon the words—Saharet at the well. Right there and then Levy gave her the name of Saharet, which she has retained ever since.

Opening Sunday matinee at the National, a high-class programme of variety will be presented. The Marvellous Brindamour, world's champion handcuff king and jail-breaker, will head the bill. Mr. and Mrs. Robbins

present their great sketch, *The Counsel for the Defense*. Madame Doherty's trained dogs, consisting of eighteen snow-white poodles; "Waltz-me-again" Geo. Wilson, the millionaire minstrel; McDermott and Raymond, peerless comedy entertainers; Iva Donette and her canine pickaninny; Emerson & Co., inventors of new songs and dances; the very latest in moving pictures, will complete the programme.

A decidedly high class program will be on the boards at the Wigwam opening this Sunday matinee. The headliner will be found in that diminutive specimen of a massive beast, Little Hip, who has been the drawing card wherever he has appeared. The Wurttemberg Bros. will present some foot juggling that will make you sit up and take notice. Ann Crewe & Co. in *My Lady Raffles* will hold intense interest. The Atlantic City Four will render some delightful and tuneful musical and vocal selections. The Four Haydens, exceedingly clever tight-wire artists. Tom Dugan, Mueller & Mueller and high class

moving pictures will conclude the program.

Irene Ormsby, a protege of Archie Levy, now playing on Broadway, closes her eastern engagement this Saturday night and will leave immediately for the coast under contract to Sullivan & Considine.

## I Have 3 Sketches

That have proved successful in the big Eastern vaudeville houses. I want a lady partner to go in with me to play a long season of good time.

J. FRANCIS CASSIDAY  
1207 Market St., San Francisco

**WHEN OPPORTUNITY** knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for **MADISON'S BIG BUDGET No. 11**, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. **A GRAND OFFER.** For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, **JAMES MADISON, 1404 Third Ave., New York**, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

WANTED TO LEASE  
THEATRE OUTSIDE OF  
SAN FRANCISCO

For  
**Moving Pictures  
and Vaudeville**

State particulars in first letter.  
MANAGER, 540 Shotwell St.,  
San Francisco.

M. M. RILEY G. A. KELLEY  
**THALIA**  
**Concert Hall**  
514½ PACIFIC STREET  
Up-to-Date Vaudeville  
NO ACT TOO BIG FOR THIS HOUSE

## The Armanis

In Their Beautiful Instrumental and Vocal Scene

**A NIGHT IN NAPLES**

Direct from European successes—first appearance in America. Hit of the season, Pantages' Circuit. Elaborately costumed and special scenery painted by Bertin, Grand Opera House, Paris.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell



**Santa Fe**



**BACK EAST  
EXCURSIONS**

**SALE DATES**

May 15, 16, 20, 21, 22, 31.  
June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

**SAMPLE OF RATES**

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.  
SANTA FE



## At Valley Forge Is a Box-Office Winner This Week at the Broadway, Oakland

The season for regular traveling attractions was opened at The Macdonough, Monday evening, when Dan Sully and company presented a western comedy, entitled, *The Match Maker*. Mr. Sully is an actor of ability and gives the principal role a good rendition. The play will continue the balance of the week and will give way to Otis Skinner for a three-night engagement. At Ye Liberty Salomy Jane is drawing fairly good houses and is giving general satisfaction. The play, which is founded from Bret Harte's story of the same name, contains many characters familiar to California history. Landers Stevens as the gambler and Katherine Mulkins as Salomy Jane had the two principal characters, and sustained them well. Henry Shumer as Colonel Starbottle, Geo. Webster as Yuba Bill, Elmer Booth as Red Pete, E. L. Bennison as Low and Lillian Elliott as Lize Heath were all responsible for some fine character work. The scenery, especially that of the famous redwoods, was exceptionally realistic. Mrs. Temple's Telegram will follow. Manager Guy Smith is wearing a continuous smile these days, and well he might as the Broadway is packed at every performance. Valley Forge, a drama relating to the American revolution, is the offering, and is given a good presentation. The members of Smith's stock company, which is headed by Al Hallett and Priscilla Knowles, Jack Bennett and Roy Clement, also do good work and are entitled to special mention. A tableau

scene depicting Washington crossing the Delaware makes an immense hit. The *Eight Melanes*, holdovers from last week are still the big hit at the Orpheum although this week's new comers comprise some good numbers. Joly Violetta and The Parisian Dancers receives many encores. The other numbers are S. Miller Kent, Charles Matthews, Step, Mehlinger and King, Messrs. Gordon and Marx, Miss Adeline Dunlap, Frank McCormack, The Four Casting Dunbars, A Picture. Pat Conway's Band has made such a great hit at Idora that the management have extended their engagement for six weeks. The following fine program is making good at the Bell and resulting in packed houses: Little Hip, Mueller & Mueller, Ann Crew Co., Atlantic City Four, Tom Dugan, Wartenburg Bros. The Bach festival will take place in the Greek Theatre, Berkeley, the 22d. There will be nine soloists and one hundred and twenty-five voices. It will be one of the musical events of the season. Admiral Bob Evans spoke at Ye Liberty on the 20th and gave an interesting talk on naval affairs and the entertainment was the best that the Club has ever given. Manazist. Every seat in the house was sold their annual concert at Ye Liberty, prospects. The Orpheus Club gave ger Bishop, who has left town for a short vacation, announced prior to his departure the following future plays: The Prisoner of Zenda, Alabama, The Great Divide, and The Road to Yesterday. LOUIS SCHEELINE.

## Correspondence

**Marysville, April 17.**—At Marysville, April 17, Lillian Russell in the racing comedy, *Wildfire*, played to a packed house. The company, scenic effects and all were first class, and Miss Russell as the dashing widow was superb, and *Wildfire* made a decided hit here. On Monday evening Norman Hackett as the star will be seen in *Classmates*, which is an American drama worth seeing. MARCUSE.

**Eureka.**—Margarita Theatre (Shaw & Gorton, mgrs.)—The Raymond Teal company is still playing to capacity business, changing plays every third night. This company is marked as the strongest seen here for a long time. This week they are presenting *Too Rich to Marry*. The Swedish Singing Society is booked for 27th. Empire (Jas. Van Sant, Jr., mgr.)—Vaudeville and moving pictures to good business. Charles Royal and wife are presenting a very pretty sketch. Goodhure, a banjolist, was also good. Moving picture houses all doing well.

**Spokane, Wash., April 16.**—Florence Gear appeared at the Spokane Theatre in *Marrying Mary*, 10-11, to good-sized audiences; good show. Clyde Fitch's latest and most successful comedy, *Girls*, 15-17, is surely a winner. Girls is delightful, and the girls themselves are delightful. They pleased four good-sized audiences; 18-19, *The Right of Way*; 20-21, Harry Beresford. *The Light Eternal*, played by the Jessie Shirley company at the Auditorium, was well patronized. Miss Shirley took the part of the Princess Artemia and George D. McQuarrie as Marco Valerius. The rest of the company were well cast. Next, Charley's Aunt. The Russell Brothers and Andy Rice share the honors at the Orpheum this week. Others are the Frederick Allen company; the Delmore Sisters; McGinnis and Clifton; Francini Olloms; the Five Juggling Normans, and moving pictures, to big business. Mme. Nadje was topline at the Washington. Others were the Elite Four; Mildred Grover and Rick Richards; Cowboy Williams; Fox and Crystal, and moving pictures. Large audiences witnessed the good show at Pantages. Mr. and Mrs. Edward H. Lucas, topline; the Four International Comiques; Hoyt and Marion; the Marathon Comedy Four; the Del Costa Duo; Wm. D. Gilson, and moving pictures. The moving picture houses all report business improving. SMYTH.

**Vancouver, B. C., April 12.**—Phenomenal success marked the production of Rob Roy at the Empress Theatre during the week ending April 10, in which the members of the Scottish Dramatic and Musical Association collaborated with Walter Sanford's players. At the fall of the curtain at the matinee on Saturday, Mr. Lamberton addressed the members of both companies as follows: "Ladies and Gentlemen—I have

to assume a new role in addition to the one in which I am presently clothed. On behalf of the Scottish Dramatic and Musical Association, I have to ask you, Miss Vane, to accept a little memento of our work together during the past week. It has been a genuine pleasure to us all to have been associated with Walter Sanford's players in this production in which you have filled, to the unbounded satisfaction of ourselves and the public, a role difficult even to an actress of Scottish birth and much more so to you. We ask you to value our little gift, not according to its cost, but as a token of our appreciation of the way in which you have adorned and portrayed the part of Helen MacGregor. Rob Roy, instead of being entwined with a garland of roses, as is described in the drama, is now crowned with Myrtle. In asking you to accept this memento I do so in the double role as vice-president of our society and as the oldest clansman of the MacGregor. Sons and daughters of Gregarach, three cheers for the wife of our chief. Mr. Lamberton, who was made up to represent a patriarch with snow-white hair, then handed to Miss Myrtle Vane a very pretty Scottish brooch, set with a cairngorm and Scotch pebbles cut in the shape of thistles. Miss Vane, who was much surprised by the gift and its unexpectedness, warmly thanked the donors in pleasing terms, stating her intention of wearing the brooch at the evening's performance. Three cheers (and a tiger) for Mr. Sanford's leading lady closed a very pleasant little ceremony.

## THE BROADWAY

OAKLAND, CAL.

FORMERLY NOVELTY

GUY C. SMITH, Manager

SUCCESS UPON SUCCESS

Large Audiences pay tribute to the Successful presentation of  
**AT VALLEY FORGE**

Next week, the powerful dramatic social study

## A Human Slave

Evenings: 15c, 25c, 35c, 50c.

Wednesday and Saturday Matinees:  
10c and 25c

**Astoria, April 19.**—Astoria Theatre (F. M. Hanlin, mgr.)—Saturday evening, the 17th, Lillian Russell and her company produced the racing comedy, *Wildfire*, to a very large audience, and all were loud in their praises of the cleverness of the production and the popularity of the actress. Lillian Russell proved that she has many admirers in Astoria. The play is a splendid one, filled with modern repartee and strong characters. Miss Russell is seen to excellent advantage. She is wonderfully attractive and is always greeted with enthusiasm by her large audiences. Next Saturday the great and only Norman Hackett in the popular play, *Classmates*, will be the attraction, followed the next evening (Sunday) by Black Patti in the comic opera, *The Blackville Strollers*. SELIG.

**Tacoma, Wash., April 13.**—The Right of Way at the Tacoma Theatre, April 4-5, with Guy Standing and Theodore Roberts as co-stars, was one of the finest attractions of the season. Well acted, adequately staged, it was thoroughly satisfactory from every point of view and enthusiastically received by representative audiences. The company had the misfortune while en route from Portland to have their baggage-car broken into, and suffered the loss of costumes and properties to the value of several hundred dollars. Harry Beresford, with a capable supporting company, appeared here 11th in an enjoyable comedy, entitled *Whose Your Friend*. The lines were clever and Mr. Beresford sustained the excellent impression he had made on former visits to this city. The Tacoma will remain dark until the 23d inst., when it will reopen for the two nights' engagement of Lillian Russell in her racing comedy, *Wildfire*. Another April attraction will be Norman Hackett in *Classmates*. 28. Whatever the McRae players produce is sure to be well done, and last week's bill was no exception. Shakespeare by a stock company at popular prices is a bold undertaking, and the Star players deserve all the good things said of their work in *The Taming of the Shrew*. Mr. McRae played the part of Petruchio, using the Booth version, and as he and Miss Oswald (the Katherine) have often appeared in this play on the road, they were on familiar ground. Miss Oswald made a captivating Katherine, and her delivery of the epilogue could not have been better. Too much praise cannot be given to Ed Lawrence, who, in the role of the servant Grumio, added to his already long list of clever characterizations. Another good bit of character work, assisted also by clever make-up, was furnished by Robert Webb Lawrence as the tailor, Allen J. Holuber as Hortensia, John McCabe as Baptista, Denton Vane as Lucentio and Thomas Sullivan as Gremio, deserve special mention for their work. The rest of the large supporting company was suitably cast. Realism is the predominating note in this week's bill. *Shore Acres*, from the opening scene on the farm, with its pigeons, postman's horse and cart and little boat drifting into the harbor, to the last scene, where the stockings are filled on Christmas eve. Of course, the piece de resistance was the turkey dinner in the second act. Manager McRae had provided the real thing for all the accessories to the dinner scene, which went big. John McCabe carried off the honors in the role of Uncle Nat Berry, and was the kind-hearted, lovable old man to the life. Sharing honors with him was Robert Webb Lawrence, who as Martin Berry gave a forceful and masterly representation of the part. Erba Robeson as Ma Berry caused much laughter, as did Ed Lawrence in the role of Joel Gates. His four-year-old son, Teddy Lawrence, who appeared as Maudy Gates, was the recipient of much applause. Miss Oswald gave a vivid portrayal of the young daughter, Helen. Denton Vane and Bertha Corray, as two of the children in the Berry family, were clever. The whole company, in fact, deserve the greatest credit. Miss Van Tassel as the family "help," Mr. Holuber as the young doctor, Mr. Percival and Mr. Sullivan as the captain and postmaster, are all worthy of special mention. Next production, *The Prisoner of Zenda*. E. F. Stafford, for a number of years resident manager of the Tacoma Theatre, was in the city this week renewing old friendships. This season he is manager of *The Mills of the Gods* company, which plays at the Tacoma 25-26. The big act at the Grand this week is May Ward's *Eight Dresden Dolls*, nicely costumed and with tuneful songs well sung; the act is a winner. The Meeh Trio do some wonderful hand-balancing and weight lifting. Norton and Russell in a series of lightning changes and V. L. Granville in a playlet portraying six or seven different characters were interesting features. Gaynell Everett was good in clog dancing. Next week: Nita Allen and company in a one-act comedy; Quaker City Quartet; Lewis and Young, singing and dancing

comedians; Bonnie Gaylord; Frank Bush; George F. Keane, song illustrator. At the Pantages, Lafayette's dogs were a whole show in themselves, going through a series of clever tricks that were marvelous. Harland and Rollison pleased with an eccentric musical act, including some good imitations. Morgan and McGarry's dancing act was enhanced by the singing and acting of six chorus girls. The Chartres Sisters also sing well. Scott and Wilson provided some amusing comedy and Bert Vincent singing *My Dream of the U. S. A.* completes a good bill. April 19—The Four Dordrens, team of acrobats; Cesar Rivoli, in impersonations; Alton and Oleaser, in *The Sacrifice*; Signor St. Clair, harp soloist; Quigg and Nickerson, musical artists. A. H.

WILL OPEN APRIL 15th  
**Hart's**  
**New Theatre, San Mateo**  
A NEW, MODERN HOUSE  
The Only Good One-Night Stand between  
San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time  
CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

SCENERY  
**The Chas. F. Rosa**  
**Scenic Studio**  
Undersell any studio or individual in  
America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco  
**MISS E. MATTINGLY**  
Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
**Theatrical Typewriting**  
Plays and manuscripts copied. Press  
work and mimeographing.

**J. B. REIGHLEY**  
**Theatrical Hauling**  
Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly  
**Chairs**  
Full Line  
See Samples at  
**770-776**  
**Mission St.**  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
The  
Whitaker & Ray Co.

**No Pirating**  
OF  
**Morrison's Faust**  
As I have secured the rights to  
Morrison's Faust, and will present  
it with an elaborate production in  
the West next season, I hereby  
warn all stock or road managers  
against producing this play.  
W. C. GORMAN.

**AUSTA PIERCE**  
Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.  
**Imperial Amusement Co.**  
Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G.  
WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write  
in, quoting lowest salary in first letter.  
Satisfactory booking for right acts at  
right figures.

Do you contemplate going to HONOLULU? If so, communicate with  
**J. C. COHEN**  
PROMOTER OF AMUSEMENT ENTERPRISES  
Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



# Actors' Fund Membership

The financial affairs of the Actors' Fund, which are now being directed very ably by Thomas McGrath, of the Registration Bureau, are receiving a decided impetus just at present. In a letter received from Mr. McGrath this week, the editor of the DRAMATIC REVIEW received the full membership list of the fund. Mr. McGrath writes very entertainingly and his letter is worth perusal by our readers. It is as follows:

In looking over the early financial affairs of the Actors' Fund I find that the first four (4) members registered as life members were Messrs. A. M. Palmer, Edward Harrigan, William Henderson and William H. Mallory; that was on September 14, 1882, since which time the list has had a gradual increase, but in no single year have so many names been added to the list in a given time as occurs this year, when in the short space of eight weeks twenty-two names have been added to the list of life members, the total of which now stands at 304. This should, and no doubt will, be increased to at least one thousand by Thanksgiving of this year—the beginning and end of the annual membership year. It was suggested a few weeks ago by Mr. William Harris that an attempt be made to increase the number of life members to 1,000; that would mean in round figures \$100,000. That amount to be placed in a sinking fund, the interest only to be used. Said interest would amount to \$2 per year at least—a sum sufficient to cover his dues as long as the fund were in existence. In other words, by paying \$50 for a life membership in the fund, his dues of \$2 each year would be earned by investment of the original amount, and from the present outlook nothing but a great national calamity would necessitate the using of that sinking fund. I hope the members of the profession will think seriously of this project, as it saves them the possible annoyance of having to pay the \$2 each year and also puts the fund on a sound financial basis. The thanks of the Actors' Fund officers and the profession at large are certainly due to the dramatic papers of New York City and other cities.

The list of life members of the Actors' Fund of America is as follows:

Abbey, Henry E.  
Abeles, Edward  
Abeles, Mrs. Ed. S.  
Ackerman, Chas. L.  
Ackerman, Sig. L.  
Ackerman, Edward  
Adams, Milward  
Adams, Hattie  
Aldrich, Louis  
Allen, Viola  
Andrews, Albert G.  
Arbuckle, Maclyn  
Armstrong, Jas. J.  
Arthur, Joseph  
Barker, Mary E.  
Barrett, Lawrence  
Barnabee, H. C.  
Barrimore, Ethel  
Barton, R. G.  
Bates, Marie  
Bates, Blanche  
Beane, George A.  
Behman, Louis C.  
Belasco, Fred  
Bidwell, David  
Bigelow, Charles A.  
Bispham, David S.  
Booth, Edwin  
Boyd, Andrew  
Bromley, Theodore  
Brooks, Joseph  
Butler, James J.  
Burch, Charles  
Bruno, Christopher  
Byron, Kate  
Burt, Laura  
Cahn, Julius  
Carhart, James L.  
Clarke, Thomas B.  
Claxton, Kate  
Clayton, Estelle  
Coulter, Frazer  
Courtleigh, William  
Cowell, Sydney  
Colville, Samuel  
Colville, Mrs. S.  
Cook, Morton L.  
Conried, Heinrich  
Coquelin, Benoit  
Crabtree, Lotta M.  
Crane, William H.  
Cressy, William H.  
Crompton, W. H.  
Curtin, Jas. H.  
Curtiss, Chas. C.  
Dalley, Peter F.  
Dalton, Charles  
Davies, Phoebe  
David, Will J.  
Davis, Glenmore  
Dazlian, Henry  
De Angellis, Jefferson  
De Belleville, F.  
Delmore, Ralph  
Dixey, Henry E.  
Drew, John  
Durand, Juliet  
Eberle, Robert M.  
Edelstein, Joseph  
Edwards, Samuel  
Ellinghouse, Alf.  
Elliot, Maxine  
Emmet, J. K.  
Emmons, J. Gordon  
Erlander, A. L.  
Ethel, Agnes  
Evesson, Isabel  
Feelyater, Wm. R.  
Field, R. M.  
Fields, Louis  
Fiske, Harrison G.  
Fiske, Minnie M.  
Fleishman, Israel  
Florence, Wm. J.  
Ford, Chas. E.  
Forepaugh, John A.  
Fraser, Thos. K.  
French, T. Henry  
Frohman, Charles  
Frohman, Daniel  
Fulford, Robert  
Gilbert, Mrs. G. H.  
Gillette, William  
Grismar, Jos. R.  
Gilmore, Wm. J.  
Goldthwaite, Eldora  
Goodwin, Nat C.  
Gottlob, J. J.  
Gottlob, Joseph  
Grau, Maurice  
Greenwall, Henry  
Hanley, Martin W.  
Harrigan, Edward  
Harris, Henry B.  
Hartz, Edward J.  
Hassan, Edward J.  
Hastings, Ernest  
Haswin, Carl A.  
Haswin, Frances  
Hawkins, R. C.  
Hayman, Alf.  
Hayman, Alf.  
Hall, Chas. P.  
Henderson, William  
Henderson, Ettie  
Henderson, Frank E.  
Hendricks, Ben  
Herne, James A.  
Herrmann, Alex.  
Hill, Gus  
Hines, Earle R.  
Hoyt, Wm. F.  
Harris, Wm.  
Haworth, Joseph  
Harwood, Harry  
Hackett, James K.  
Hooley, Richard M.  
Hoyt, Frank M.  
Hyde, Richard  
Holland, E. M.  
Holland, Jos. J.  
Hopper, De Wolf  
Howard, Bronson  
Howard, Nellie  
Hoyt, Chas. H.  
Hubbell, Raymond  
Humphreys, Jos.  
Homan, Edward A.  
Howell, Ernest E.  
Irving, Sir Henry  
Irving, Evangeline  
Irving, Isabel  
Jackson, Frank R.  
Jacobs, H. R.  
James, Louis  
James, Mrs. Louis  
Jacobs, Maurice  
Jefferson, Joseph  
Jones, Henry A.  
Juliska, Gyori  
Keene, Thomas W.  
Kelth, B. F.  
Kelcey, Herbert  
Kellogg, Gertrude  
Kernan, James L.  
Kidder, Kathryn  
Kimball, Jennie  
King, Josephine C.  
Klaw, Marc  
Klein, Charles  
Knowles, Edwin  
Kreling, Mrs. E.  
Kyle, Howard  
Langley, Wm. H.  
Langtry, Lillian  
Lawrence, Arthur R.  
Leahy, W. H.  
Lehman, Martin  
Leland, Rosa M.  
Levere, Rose  
Lewers, Wm. H.  
Lewis, Ada  
Lackaye, James  
Litt, Jacob  
Lloyd, Prince  
Loverich, Samuel  
Mack, Andrew  
Mallory, Marshall H.  
Mann, Harry  
Mann, Louis  
Mansfield, Richard  
Mansfield, Mrs. R.  
Mantell, Robert B.  
Martino, Sadie  
Marx, Mcville  
Mayo, Edwin E.  
Melville, Rose  
Meyer, Charles  
Meyer, M. E.  
Meyerfield, Morris  
McCourt, Peter  
McHenry, Nellie  
McVicker, J. H.  
McKee, Frank  
McGrath, Thomas  
McGraw, Thos. E.  
Miano, Henry C.  
Mitchell, Maggie  
Moller, John  
Mordant, Frank  
Morosco, Oliver  
Morton, Wm. H.  
Morris, Felix  
Morrissey, John  
Moss, Theodore  
Modjeska, Helena  
Miller, Henry  
Murdock, J. J.  
Nobles, Milton  
Nobles, Dollie  
O'Neill, James  
Olcott, Chauncey  
Onri, Adele P.  
Oppenheimer, S. C.  
Packard, Mrs. B.  
Palmer, Albert M.  
Palmer, Chas. P.  
Pastor, Antonio  
Perugini, Sig. G.  
Pickering, Maylin J.  
Pitou, Augustus  
Presbrey, Eugene W.  
Pixley, Annie  
Powers, Harry J.  
Powers, James T.  
Potter, Cora U.  
Proctor, F. F.  
Price, Edwin H.  
Piper, George D.  
Porter, Horace  
Randall, Wm. W.  
Rapley, W. H.  
Reed, Roland  
Rhea, Mlle. H.  
Rich, Isaac B.  
Richards, Augustus  
Ryley, J. H.  
Rosenfeld, Sydney  
Rosenquest, J. W.  
Russell, R. F., Jr.  
Russell, R. F.  
Sanford, Cordella R.  
Savage, Henry W.  
Schoeffel, Agnes B.  
Scott, L. N.  
Scott, Cyril  
Shannon, Elie  
Sinn, Wm. E.  
Sinn-Hecht, Isabel  
Smith, Winchell  
Sothorn, Edward H.  
Sosso, Pietro  
Stahl, Rose  
Stanford, Henry  
Stanford, Edmund C.  
Stewart, A. A.  
Strauss, Frank V.  
Stuart, Ralph  
Sturtevant, Collin  
Sumner, Engel  
Teal, Ben  
Thall, Mark  
Thall, Sam  
Thomas, Chas. W.  
Thomas, Walter  
Thomascheky, B.  
Tompkins, Eugene  
Thompson, Chas. H.  
Thompson, Denman  
Tupper, Sheridan  
Tyler, George C.  
Walterstein, Al.  
Ware, Helen  
Weber, Joseph M.  
Wendelschafer, F. R.  
Whitman, Frank  
Wilson, Francis  
Williams, Hattie  
Williams, H. W.  
Williams, Percy G.  
Willard, E. S.  
Wollett, Sidney  
Wood, N. S.  
Woodward, George  
Wood, Mrs. J. C.  
Worthing, Frank  
Wyatt, H. C.  
Wilder, Marshall P.  
Whippler, T. L.  
Yale, Charles H.  
Wessel, Isaac  
Walker, D. S.  
Spratt, Chas. E.  
Elverson, Mrs. Jas.  
Wise, Thomas  
Le Clair, Maggie  
Thompson, Frederic  
Connelly, Sadie  
O'Hara, Chas., Jr.  
West, Will  
Lawrence, Walter

\*Deceased.

## T. M. A. Benefit

At the Princess Theatre on Wednesday afternoon, May 26, '09, will be held the sixteenth annual benefit in aid of the sick and charity fund of San Francisco Lodge, No. 21, Theatrical Mechanical Association. Tickets will be 50c and \$1.00. Talent from all the theatres playing in San Francisco that week will appear. The committee is working very hard to make this a great success.

## The Players Good

S. Ferry McKean of The Players has received the following appreciative letter: "The people of Palo Alto were very much pleased with the Players, in fact, everyone agrees that it is the best company that has played here, and I wish to say that whenever you have any open time my house is yours. Your productions were complete; your company all ladies and gentlemen; your plays well worth seeing and well acted. In fact, I consider that you have the best repertoire show on the road today. Let me know when you are coming back."

Sincerely,  
ROBERT A. HAZEL

Amusement Co.,  
Per Robert A. Hazel, Manager.

## Jose is Repeating Last Year's Record Business

Dick Jose and his company, playing Jane, tried the show on the dog

at Livermore last Saturday and just to prove that the silver-voiced Dick can draw from even the dead ones, it is to be mentioned that even the graveyard opened up and packed the Livermore theatre for the occasion. At San Jose on Sunday night Mr. Jose opened to \$401.00 and on Monday played to \$743.25, breaking the house record at the price—and San Jose has been a very bad boy this season, as many of the big shows will testify.

## General Oregon Notes

The Wm. V. Mong company opened a stock engagement in Marshfield, the opening bill The Clay Baker, business good.

Robert Hildreth is organizing a repertoire company to play a circuit of theatres in Washington and Oregon. Leo Linhardt has been engaged to play leads. Mr. and Mrs. Hildreth will play character leads. The manager of the Kelso, Washington, opera house is backing the company; opening date April 26th.

The Bell Boy musical comedy company is laying off in Portland. The manager has been "wild-cating" the company, antagonizing local managers, and after leaving Marshfield could not get bookings, John Cort refusing to give them a trial. Several members quit, thereby weakening the company. It is said that the organization will close in Portland. \* \* \* It is reported Virginia Thornton is soon to join the Lyric stock in Portland, to play leads. \* \* \* The stock company playing Albany, Ore., with Margaret Bell as leading woman and Florence Davenport in heavies, closed on April 17. Miss Bell is soon to marry a prominent attorney of Albany. \* \* \* Lee Willard and company reports improvement in business. He opened Tillamook, Ore., April 20. Excellent business reported. Opening bill, The Silver King. \* \* \* Arthur C. Fox, recently in advance of Lee Willard is now in Seattle, trying to interest capital in organizing a dramatic company to play the Alaskan towns during the summer.

## George E. Lask

George E. Lask has been engaged by Mr. and Mrs. Sidney Drew to manage and direct the company they are sending to London to present The Naked Truth at the Coliseum, sailing from New York on the Minneapolis on the 24th. Mr. Lask will also rehearse the Wright-Lessing Company that will present the one-act operatic fantasia in Paris, Berlin and Vienna. Mr. Lask has under consideration the production next season of several dramatic and musical offerings, including one of the stage directorships of Henry Russell's Boston Grand Opera Company at the New Opera House. Since his return to New York from San Francisco in October, after an absence of two years and a half, he has been busily engaged in several successes and stock companies in Philadelphia, Boston and Kansas City, making special productions. His present trip will take him away from New York for nearly two months.

CHESTER FRENCH was taken ill last week and is now confined in the Fabiola Hospital of Oakland.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

## Personals

CARROLL JOHNSON, George Thatcher and Lew Sully are some of the lights of minstrelsy who will appear in rapid succession at the American during the season.

THROUGH an error last week we announced the closing of Helen Hale at Ye Liberty Theatre in Oakland tomorrow night. It should have read Helen Holmes.

Miss Morris showed no trace of her recent illness except in unusual pallor. She did the sleep walking scene from Macbeth with great power and her voice showed the flexibility and sweetness that distinguished her at the height of her career.

CLYDE GRANGER, who has been one of the bulwarks of the Del Lawrence Company in Sacramento and elsewhere, has been compelled to give up work, owing to a nervous break down.

WILLIAM L. THORNE is next season to be Charles B. Hanford's leading man.

COL. STONER, who is this season ahead of Richard Jose, is doing his usual fine advance work. The Colonel is one of the most experienced and most capable agents known to the West, and Mr. Jose is to be congratulated on having such a fine boomer ahead of his show.

ADRIAN VON PLANK, who was shot five times at Bakersfield, Cal., about three months ago by a husband, who found him in his wife's room, died in Portland last Saturday from the wounds. Von Plank was a member of the Cunningham Stock Company when the trouble occurred.

PHIDDIS M. PAGE, one of the old school of actors, is soon to close with Lee Willard Company and will go direct to Seattle. Mr. Page, besides being an actor, is also a portrait painter. He has a concession at the Yukon Exposition and will exhibit his masterpiece, Roosevelt in the Jungles of Africa. He has been offered a very liberal offer for this picture but refused hoping to reap a rich reward in exhibiting his conception at Seattle.

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES





## Press Club Gives Show At Van Ness

The Van Ness Theatre was crowded Sunday afternoon at the Three Years After entertainment given by the Press Club. Every seat was occupied, and the show lasted five hours. Otis Skinner, one of America's greatest actors and at present playing at the Van Ness in The Honor of the Family, scored a hit as a monologist. He apologized for not being able to deliver a monologue, and in the course of his apology kept the audience applauding incessantly. His recitation of a poem written by an old newspaperman was well received. Sarah Edwards, the contralto, contributed two new songs. Little Alma Tuchler sang two songs and danced to great applause. The Press Club Quartet—Nathan Landsberger, "Good Old Nat," Miss Nevada Heffron and Mrs. Margaret Evans—completed the first portion of the entertainment. The Parting of the Ways, a sketch presented by John Graham, Carl G. Murray, Martin Nelson and Miss Lillian Fischer, opened the second portion. It is something new in the list of short performances, the ending being a complete surprise. It was well received. Signor Joaquin Warrall's renditions of the prologue from I'Pagliacci and the Toreador song from Carmen were encored several times. Mme. Telula Evans-Burrill, formerly prima donna with the old Tivoli, gave many of the old Tivoli patrons a touch of homesickness when she appeared after an absence of many years. Haig Patigian, a well known California sculptor, drew a lightning sketch of a marine scene. John Carington rendered two baritone selections and Robert Murray gave some exhibitions of Scotch dancing. The Scottish quartet, consisting of Marion Stirling, Margaret Stewart, Malcolm Morrison and J. Anderson Wylie, proved to be one of the best acts. Saturday night, April 24, the entertainers who entertained last Sunday will be entertained by the members of the club in their new quarters, which are about ready to be occupied.

AT LIBERTY

**J. B. Dodson**

Characters and Heavies

**Alice Beaufoord**Characters and Heavies  
Wardrobe and Feature Specialties. 2370  
Pine St.**COL. D. P. STONER**

Advance Richard J. Jose, 1909-10

Care Dramatic Review

**ALBERT ROWLAND**Late of Chas. Frohman and Chas.  
Dillingham  
With Richard J. Jose, Season 1909-10.**LAURA LUCILE HEIMLICH**Ingenuos At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

At Liberty

**A LIVE ONE**Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.**GEORGE R. MATISON**"The Cowboy," in The Lieutenant and  
the Cowboy  
Care of Dramatic Review**FRED S. CUTLER**Back with the Company this Season  
Richard J. Jose—Season 1909-10.**MINA CROLIUS GLEASON**

Baker Stock, Portland.

STEVE I. SIMMONS, Sole Proprietor

**Columbia Scenic Studio Co.**

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

**Stella Adams**

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

**T. N. Heffron**

Gen. Director and Leading Heavy

Jessie Shirley Co., Spokane

**Howard Nugent**

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco

Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work  
together. That's all.**Margaret Nugent**

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908**Millar Bacon**

Singing Light Comedian

At Liberty, Care of Dramatic Review

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Gerald Harcourt**

Juveniles and Light Comedies

Valencia Stock, San Francisco

**Edmund W. Bracht**

Valencia Stock, S. F.

Care Dramatic Review

**F. F. Munier**

Characters

Broadway Theatre Stock, Oakland

**Mr. & Mrs. Harry Bernard**

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

**WARDA HOWARD**

Leads

Lyric Theatre, Vancouver, B. C.

**ROBERT LAWLER**

Leading Man

Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

**ARTHUR HILL**

Comedian

Richard Jose Co. Care of DRAMATIC REVIEW

**CHARLES MARRIOTT**

Gardiner Stock Co.

Victoria, B. C.

**GEORGIE WOODTHORPE**

Characters

Broadway Theatre, Oakland

**GEORGE W. CALVERT**Arthur Cunningham Co.—On Tour  
Care of Dramatic Review**SUSIE HOWARD**Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season**EDWARD B. LADA**General Music Director  
for Belasco & Mayer**A. BURT WESNER**

Alcazar Theatre, San Francisco

**TEDDY WEBB**Comedian, San Francisco Opera Co.  
Direction John Cort**HARRY J. LASK**Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.**HARRY MARSHALL**

Scenic Artist

At Liberty Care Dramatic Review

**GEORGE SAUNDERS**

Dramatic Review

**MINOR REED**

Scenic Artist

At Liberty Address Dramatic Review

**Howard Foster**

In Vaudeville

**CARRIE CLARKE WARDE**

The Cook Lady

Orpheum Circuit Los Angeles

**GILMORE WALKER**

Stage Manager

Valencia Theatre, San Francisco

**EDDIE  
Mitchell**

Juveniles

**EARLE GARDNER**Arthur Cunningham Co., on Tour  
Care Dramatic Review**MARY HARVEY-BARBOUR**

Leads (Versatile)

3d Ave. Theatre, Seattle

**HERMAN HELLER**

Musical Director

Valencia Theatre Social engagements filled

**MAXWELL ALEXANDER**

Scenic Artist

Care Dramatic Review.

**FREDERICK GILBERT**

Leads and Heavies

Pickwick Stock, San Diego

**CHESTER STEVENS**

Blunkall Co., Long Beach

**JULIETTE CHANDLER**

Soubrette

Empire Theatre, Eureka

**ARTHUR SHEPPARD**

Scenic Artist

Care Dramatic Review

**DAN KELLY**

Comedian

Care Dramatic Review

**GEORGE S. HEERMANCE**

Scenic Artist

Theatre Jose, San Jose

**PIETRO SOSSO**

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

**FRED. C. CHARMAN**

Juveniles and Light Comedy

Care of Dramatic Review



**Darrell Standing**

Stage Director  
Valencia Stock, San Francisco

**Alf. T. Layne     Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**

Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

In Stock—Portland, Ore.                      *The Bungalow*

**Robert Leonard**

Arthur Cunningham Company  
On tour, Care Review

**Reginald Holmes**

Characters  
Valencia Stock, San Francisco

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"  
"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**Thurlow White**

Broadway Theatre Stock Co., Oakland.  
Care Dramatic Review

**E. P. Foot**

MUSICAL DIRECTOR  
Opera or Musical Comedy     Address Care Dramatic Review

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Specially engaged to create the lead in MIGHT'S RIGHT at the American Theatre, San Francisco, April 18  
Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Blanche Stoddard**

Leading Woman  
Valencia Stock, S. F.

**Bertha Foltz**

Leads  
The Players

**Al Hallett**

Stage Director  
Broadway Theatre, Oakland

**Priscilla Knowles     Bennett Jack**

Leads                      Characters  
Broadway Theatre, Oakland

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage)                      Oakland

**Whit Brandon     Ethel Tucker**

Leading Man and Director                      Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads  
Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10  
Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch                      Management Liebler & Co.

**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**

Leads  
Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue  
Davidson's Theatre, Milwaukee



## Ernest Filkins Married

Miss Jessica Ray was married to Ernest C. Filkins of the theatrical firm



of Holland & Filkins at the residence of Mr. and Mrs. J. J. Holland, 3125 Groveland avenue, Chicago, Wednesday, April 14, 1909. Mrs. Filkins was formerly a member of E. H. Sothorn's company. For the past two years she was leading woman of the Chase-Lister Company, a well known stock organization. With her marriage Mrs. Filkins retires from the profession. The DRAMATIC REVIEW extends congratulations and best wishes.

## Dustin Farnum Would Like to Smash Howard Gould

Chicago, April 21.—"Some one should smash Howard Gould in the face—if it were not for the fact that I might annihilate him, I would do it myself." This was the principal part of Dustin Farnum's answer today to charges made by Gould that the actor was too friendly with his wife. Farnum is to give his deposition tomorrow in the law offices of Louis E. Ehle in defense of Mrs. Gould, who was Katherine Clemmons, the actress. She is being sued for divorce by her husband. The actor, who is playing the leading part in Cameo Kirby, is said to be one of the most athletic men on the stage. "Any man who makes such charges against a woman as are made by this Gould person is a despicable coward," said Farnum. "I met Mrs. Gould about eight years ago in New York. She and other prominent women asked me to take part in a charity affair. I played a short sketch with Miss May Robson. After that I met Mrs. Gould accidentally at different times. I never was alone with her in my life. That automobile trip mentioned by Gould was as harmless as anything in the world. There were four women besides myself and the chauffeur in the party. I accepted the invitation because I love automobiling. We went from Philadelphia to Atlantic City, and I enjoyed the trip. At Atlantic City Mrs. Gould was taken ill and was confined to her room. But this illness was not the result of 'booze,' as he declared. We did not have a single drink of intoxicating liquor on that trip. I met Mrs. Gould again in Connecticut when I was play-

ing in The Virginian. I attended a dinner party at which she was present, with four or five others. I don't remember whether we had anything to drink or not. It is not unusual for women to take a drink of wine at a dinner party, and Mrs. Gould and the other women present might have had a number of drinks for all I know. I never was infatuated with Mrs. Gould, and I am sure she was not with me. Why, she was an actress when I was a boy. I was attending the Massachusetts Institute of Technology when I first saw her on the stage. It is silly and absurd that our names should be connected in this divorce case." Farnum said his deposition would be a denial of every charge. The actor declared that if there was any way to secure redress from Gould he certainly would put the matter in the hands of his attorney. "I don't think I can get back at him," said Farnum. "He really has not made any charges, but has worded his intimations in such a way that he could not be held liable." Delancey Nicoll, attorney for Gould, arrived in the city in the afternoon. He will question Farnum at the hearing. Attorney Ehle was commissioned by the New York Supreme Court to take the actor's deposition.

## Great Friars' Festival

The National Association of the Friars will give their second annual festival at the New York Theatre on Friday, May 14, 1909, and will issue this year, as they did last, an official souvenir program, except that it will be in every respect a much more beautiful and attractive program than the one produced under the rush and hurry of last year. They propose to make this one a real art souvenir. The Friars is an association of the theatrical managers, advance agents, dramatic critics, newspaper men, and others directly or indirectly interested in the theatrical business. Practically every man prominent in this line, both in New York City and throughout the country, is a member of this Club. Its influence is powerful and far reaching. It numbers among its members quite a few excellent artists and cartoonists, many of whom have already consented to contribute original drawings for the cover and to illustrate the pages of the program, and through their friendship and influence it is expected to secure drawings from a number of other well known artists who are not members of the Club. These beautiful drawings and wash paintings will be distributed through the advertising pages in order to insure a careful examination of every page. This in itself will enhance the advertising value of the program, while the cover, which is to be done by an artist who has painted many of the beautiful covers of Scribner's, Harper's and The Ladies' Home Journal, but whose name will not be mentioned at present, and the attractive way in which the entire souvenir will be illustrated and printed will certainly mean that every copy will be treasured by its recipient as a thing too beautiful to be thrown away. The New York Theatre, at which the festival is to be held, is the largest auditorium in New York City. Every seat will be sold for this performance. The audience will not number less than three thousand people, and the intimate relations which exist between the members of the club and the news-

## Now Back in New York City

### LEASING FOR STOCK

Inherited  
Clothildi  
Tennessee's Pardner  
At The Old Cross Roads  
Shadows on the Hearth  
Pretty Peggy By Frances Aymar Matthews

In Preparation for Season 1909-1910

## As The Sun Went Down

By George D. Baker

Address ARTHUR C. AISTON, Sole Owner, Room 304, 1505 Broadway, N. Y. City

paper men of New York City will almost certainly insure favorable and generous mention of the affair in the New York City papers.

## Charity Fund Benefit

The big theatrical event of the season will take place at the Princess Theatre, Tuesday afternoon, May 4, when the eighth benefit in aid of the Charity Fund of the Associated Theatrical Managers of San Francisco will be given. Before the fire these benefits were given annually, and, on account of the deserving character of the cause and the splendid program invariably offered, standing room was always at a premium. Since the fire, however, the managers have rested on their oars, but of late the calls for relief from unfortunate members of the profession have been so many that the treasury has been depleted, and they now have determined to call upon the always generous San Francisco public for assistance. Not that every one who purchases a ticket will not receive his full money's worth and "then some." A program is in course of preparation that will excel anything ever offered in the city and the best features from the current bills at the Van Ness, Alcazar, Princess, Valencia, Orpheum and American Theatres will be presented. The entertainment will be started up with a lively first part by I. P. Wilkerson's Minstrels of Today, from the American, and there will follow in rapid succession acts of a most varied and meritorious kind. Mme. Nazimova and her company will assist; the Alcazar and Valencia stock companies will contribute acts from plays; the Princess will give something from A Chinese Honeymoon, and the Orpheum and members of the American Musical Comedy

Company will contribute some splendid vaudeville acts. The overture will be played by the combined orchestras of the city, and the performance will, as usual, be continuous. The price of seats will be reduced to a dollar and a half instead of two dollars as hitherto, and tickets are on sale at all of the principal theatres.

## Statue of Edwin Booth

PARIS, April 17.—Frederic Mac Monnies is at work in his studio at Giverni on a statue of Edwin Booth, which is to be erected in front of the Players' Club in Grammercy Park, New York. The famous actor will be represented in the role of Hamlet at that moment when he stands looking at the medallion portrait. The artist is working from a photograph taken years ago by Sarony, only three copies of which were ever printed. Two disappeared, and the last known copy of this photograph was in the possession of the actor's daughter, Edwina Booth Grossmann, who brought it over to Paris and gave it as a birthday present to her son upon his coming of age. The studio of the great tragedian's grandson is really a Booth museum, containing tables, chairs, prints, sketches and costumes inherited from Edwin Booth. Mac Monnies is immensely pleased with the suggestive photograph. He said: "It shows the living Booth. It is so full of action, even in its repose, that I could hope for no better photograph to work from."

THE benefit performance at the New York Theatre last Saturday netted \$3,200 for Clara Morris, who made a speech of gratitude at the close. Over fifty actors, most of them stars, took part.

## Byde-a-Wyle Theatre

Long Beach, Cal.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FEET, 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

SECOND ANNUAL TOUR OF THAT QUAIN COMEDIAN

## Mr. Chas. J. LeMoyne

Supported by an Excellent Company in the Roaring Musical Comedy Drama  
A HUSBAND ON SALARY  
Under the direction of Robt. J. Riddell



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, May 1, 1909

No. 10—Vol. XX—New Series



Paul McAllister



## London Scores the Devil

London, April 19.—The Devil, a play by Henry Hamilton of the United States, was produced at the Adelphi Theatre last night. The critics treat it very severely as a rather dull production. The *Daily Telegraph* describes it as "fustian and foolishness." The critics all are more concerned over the censor having permitted the play than in a discussion of its merits. J. T. Green, a well-known writer on things theatrical, says that the tendency of the play is pernicious. "It is so sordid," he added, "that I turn in wonderment to the censor who placed the ban on *Monna Vanna* for the spirit of a line and passes the same thing vulgarized in *The Devil*."

## Latest Pacific Coast Shubert Dope

Abe Cohn, manager of the American Theatre, is now the Western representative of the Shuberts, and he announces that within a week one of three provisional sites for a local playhouse will have been selected, and the work of constructing a \$250,000 theatre will be begun. A \$300,000 theatre is to be constructed in Oakland, in Broadway, near Fifteenth Street, and the Oakland postoffice building. A new theatre is also to be built in Bakersfield, possibly one in Stockton, and the Shuberts will control the new playhouse which the Elks are about to build at Sacramento. Plans have been matured for the construction of a new theatre in Los Angeles. "We have three sites under consideration here for the new theatre," said Cohn yesterday. "They are the lot in Mason Street adjoining the proposed Columbus Theatre, a lot in Ellis Street, near Powell, which runs back to the Orpheum, and the site of the old Alcazar Theatre. The Shuberts are prepared to spend \$5,000,000 in this campaign. I will be their Western manager and will have charge of the territory west of the Mississippi. There will be houses in Denver, Salt Lake City, Los Angeles, Bakersfield, Fresno, Stockton, San Jose, San Francisco, Oakland, Sacramento, Portland, Tacoma, Seattle, British Columbia cities and Butte, Mont. The new house to be built in Oakland will have a seating capacity of 1,800, and will cost \$300,000. On the night of Monday, August 30th, the Shubert season will open here at the American Theatre in Market Street, with Clyde Fitch's farce, *The Blue Mouse*, as the initial attraction. The original New York production will be given. The *Blue Mouse* will be followed by James T. Powers in *Havana*, Eddie Foy in *Mr. Hamlet* of Broadway, and possibly by Blanche Bates in *The Fighting Hope*. Then four attractions from the Maxine Elliott Theatre, New York, will come. Every show will be produced with the original New York company."

## Ethel Levy to be Countess

Paris, April 24.—Ethel Levy, the American actress, may soon realize the sentiment of her former husband, George Cohan's song, *I'm to Marry a Nobleman for the Sake of His Family*. Her friends say that the one great and only real love affair of her life is now on, and those who thought her affection for her first husband so deep-rooted that never again would a man

interest her, have been disappointed, and a shaft from Cupid's bow has come with a coronet upon it for her. Her friends in Paris say that the lucky man of all her ardent admirers is none other than Baron Robert de le Bouilliere. The Baron was best man for the late Duc de Chaulnes at his wedding in New York. He represents one of the oldest families and is heir to one of the most respected titles of France. Miss Levy has made a wonderful success on the Paris stage. She has just concluded a seven-week engagement with a London Theatre at \$700 per week. Friends here have noted a change in her manner and the forsaking of her apparent purpose to drown a great sorrow in wild gaiety. For she no more haunts the cafes, but has forgotten her past sorrows and is content and happy in a new-found love affair.

## Gift for New Theatre

It has been learned that William K. Vanderbilt, one of the founders of the New Theatre of New York, has offered to supply the artistic decorations for the foyer, which is to occupy the front facing Central Park on the second floor, and which will be one of the features of the endowed playhouse. Mr. Vanderbilt proposes to give five paintings for the ceiling and other artistic treasures for the beautifying the room. At either end of the apartment the floor is to be raised somewhat, and it is proposed to give high class concerts there during the entr'actes. The directors want it known that the seats for the New Theatre have not been oversubscribed. Aside from the single tier of twenty-three boxes and about 250 foyer stalls immediately above them, all the seats in the house are still available for public subscription. And it is announced that even the boxes, which are to be the property of the founders, will be available for the public, except on subscription nights.

## Miss Adams Honored by Yale After Play

Maude Adams has been elected an honorary member of the Yale Dramatic Association. Her election was announced in the Grand Opera House, New Haven, Conn., last week by Max Parry, president of the association, at the end of a performance of *What Every Woman Knows*, which she and her company had given, at her expense, to raise money for a theatre which the association hopes to build. No audience could have been more enthusiastic than that which Miss Adams faced. She is a favorite at Yale, and the undergraduate body filled the galleries and made a demonstration of their appreciation of her appearance. The remainder of the audience was socially brilliant. Dr. Arthur T. Hadley, president of Yale, and his party occupied a box. Miss Adams was called before the curtain after each act, and once she thanked the Yale men for inviting her to appear. As the curtain fell on the last act the entire audience rose and cheered. The curtain was raised again and revealed great masses of flowers, in which violets were conspicuous, that had been rushed in from the wings, the gifts of many friends. Mr. Parry then stepped out of a box and, addressing Miss Adams, announced her election and presented to her the

# Annual Summer Sale

—AT—  
**Rosener's**

CLOTHIER TO THE PROFESSION

57 Powell Street, opp. Flood Bldg.

Suits—20 per cent—Overcoats  
REDUCTION

medal of the association. Then from the footlights he led the Yale men in the long cheer with three "Maude Adams," and as this died away the Glee Club sang *For God, Our Country and Yale*.

## Personals

ATHUR CUNNINGHAM will probably be seen at the Valencia Theatre in June.

BEN MACQUARRIE is the new stage director with the Lyric Theatre stock of Minneapolis.

EVELYN VAUGHAN, who has been so brilliantly successful at the Alcazar this season, has signed for another season.

CHARLES ROSA, the well-known scenic artist, is painting the productions at both the American and Princess Theatres.

FRANK B. HOWARD is arranging a Coast tour for The Colonial Tourists, an organization of vaudeville and comedy performers.

EDDIE MOWRY, ahead of Culligan's reorganized Nashville students, was in town last Monday getting time from the Great Western Theatrical Circuit.

FRANK PERLEY, the well-known theatrical manager, married Jeannette Myers a few nights ago in New York. Miss Myers was last season with Rose Stahl as a chorus girl.

FRANK FANNING is now managing the old Grand Theatre in Vancouver and is operating a stock company there. Week before last he produced *Polly of the Circus*.

OLLIE COOPER has temporarily retired from the profession. She has entered St. Mary's Academy in Salt Lake, where she will pursue her studies for a long time.

BERTRAM LYTELL has five weeks more at the Alcazar before leaving for the East. Mr. Lytell has just contracted to buy the interest held by Frank Curtis in their big Napa County ranch.

PEURL WILKERSON, who is standing sponsor for the minstrel and musical comedy combination at the American this summer, is being backed by Ottinger, the former ticket broker, who

has on numerous occasions dipped into the show game.

DUSTIN FARNUM has made a big hit in the production of *Cameo Kirby*, which was written by Booth Tarkington and Harry Leon Wilson. May Buckley is a member of the supporting company.

ALFRED ALDRIDGE, who has been East the past two years, and who was this season with Julia Marlowe, is home on a summer visit. He returns in August to join the Sothern-Marlowe Company.

CHARLES MARRIOTT, Hilda Gilbert and Reginald Holmes left Monday for Victoria to join the Edmund Gardner stock at the Victoria Theatre for the summer. The company expects to open on May 10th.

OLLIE MACK and his partner in comedy, Charles Murray, have left Chicago for Los Angeles. The Murray and Mack rehearsals will commence next Monday at the Grand Opera House in that city. Florence Leslie will have charge of the dancers, while A. S. Foot will direct the vocal efforts of the organization. The first Murray and Mack performance will be given Sunday afternoon, May 2d. The bill will be *A Night on Broadway*, in which Max Bloom, Lillie Sutherland, George Fields, Bessie Tanehill and others will assist the pair of Irish laughmakers.

SARAH EDWARDS, the comic opera contralto, was divorced Tuesday of last week from H. M. Wright, a stock broker of Oakland. The suit was brought on the ground of wilful neglect. She testified that she was married to Wright in Scranton, Pa., in 1903, but that for short periods he had neglected to support her. For the last year and a half she declared she had to depend on her own exertions for a livelihood, stating that her husband, while nominally a company promoter and stock broker, rarely worked. She said that she separated from him 16 months ago. Her testimony was corroborated by Lillian May and Charles Kastenbein. Wright did not contest the suit. Sarah Edwards was a member of the Princess Theatre Stock Company some months ago.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



## Rob Roy Tells of Rose Stahl's Wonderful London Success

NEW YORK CITY, April 25, 1909. —The Gay Life made the audience laugh a good deal last Monday at Daly's Theatre. Its title is well chosen. The play, which was having its first New York performance, was written by Roy L. McCardell, a newspaper humorist of long standing. Mr. McCardell apparently started out to show up Bohemia of the 30 cent table d'hote variety and to dramatize the Hon. Dopey McKnight, who for some years has been figuring in a series of newspaper sketches from Mr. McCardell's pen. Thomas Thorne was the Dopey McKnight, and he made a real character out of that sentimental defective whose chief desire was to invent a burglar-proof egg. One really felt sorry for Dopey. Katherine DeBarry was the amusing Mama De Branscombe, whose third husband was such a charming man when stewed but the very devil when sober. Consuelo Bailey was the Altoona young person who made the stage slambang—one wondered how. The piece is full of gags, some of them funny, some new, some old.

Miss Julia Marlowe is rehearsing here with E. H. Sothern's company in Baltimore for their forthcoming joint engagement at the Academy of Music in New York. On Saturday night Miss Marlowe will play Ophelia to Mr. Sothern's Hamlet at the Academy of Music here. The week following Miss Marlowe will appear as Ophelia in Washington and the week after in Philadelphia. At the Academy of Music in New York, in the limited season they will appear there, Mr. Sothern and Miss Marlowe will appear in Romeo and Juliet, Twelfth Night, The Taming of the Shrew, The Merchant of Venice and Hamlet.

Robert Mantell began the seventh week of his present appearance in New York last week with a performance of Macbeth at the Academy of Music. It was an apparently interested audience that almost filled the Academy, and there was more than the usual amount of appreciative applause. Possibly one reason for the uninterrupted attention was the fact that the version which Mr. Mantell uses is in no way tedious. It is prepared from the prompt book of Edwin Booth. The curtain rose promptly at 8 and the performance lasted less than three hours. Marie Booth Russell's Lady Macbeth was admirably suited to the Macbeth of Mr. Mantell. Others prominent in his support were Fritz Leiber as Macduff, Ethelbert Hales as Banquo, Alfred Hastings as Duncan and Lillian Kingsbury, Edith Campbell and Julia Blanc as the Three Witches.

Rose Stahl produced The Chorus Lady at the Vaudeville Theatre, London, England, last week, and had a whole-hearted reception from a thoroughly appreciative audience. Patricia O'Brien's humorous phrases and colloquialisms, even the slangiest of them, did not seem too abstruse or

far fetched to tickle a London audience, which laughed and applauded and called Miss Stahl before the curtain repeatedly. The critics are only tolerant toward the play, but are unstinted in their praise of Miss Stahl's art, some placing her next to Ada Rehan in the list of American comedienne who have charmed London audiences.

The Climax, by Edward Locke, produced in Weber's Theatre last week, will be presented as the regular attraction in the Majestic Theatre next week, under the management of Joe Weber. The engagement of Beverly of Graustark, recently announced for the Majestic, has been postponed.

There was a large audience in the Grand Opera House last Monday when Adeline Genée began what is to be her last New York engagement in The Soul Kiss, the musical play in which the Danish dancer from the foreign music halls has been seen here for two seasons. She received hearty applause after each of her dances. Others who appeared in their original roles were Messrs. Ralph C. Herz, Lee Harrison, Barney Bernard, John B. Park and the Misses Vera Michelen of San Francisco and Stella Tracey.

Back from a six months' tour to Australia, Mrs. Wiggs of the Cabbage Patch is again in New York. The play, written by Mrs. Flexner from Alice Hegan Rice's novel of the same title, was seen and applauded at the West End Theatre last Monday. Helen Lowell appeared in her original role of Miss Hazy.

Charles Cherry, in The Bachelor, which will leave Maxine Elliott's theatre to make way for The Blue Mouse, will be the offering for the week of May 3 at the West End Theatre.

On Monday, May 3, The Blue Mouse will move to Maxine Elliott's theatre from the Lyric Theatre, where it has run for six months. It will continue without interruption through the summer. On May 3 the New York premiere of The Great John Ganton, with George Fawcett in the title role, will be given at the Lyric. The Great John Ganton is a dramatization, in four acts, by J. Hartley Manners, of Arthur J. Eddy's well known novel of the Chicago stock yards, Ganton & Co. Mr. Fawcett is featured.

### Paid in Full

Paid in Full, the play by Eugene Walter, which, under the Wagenhals and Kemper management, has been a dramatic wonder, is at last, for a brief period, retired. Five companies have been playing it, a couple of them for two years, and the other three since last summer. Seventy-eight consecutive weeks is the record of the original New York Company. Sixty-

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DE. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**      **The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Co 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN COIT

The  
**Garrick Theatre**  
San Diego, Cal.

**MOROSCO & WYATT**,  
Lessees and Mgrs.

### New Oxnard Opera House

OXNARD, CAL.  
**MANAGERS TAKE NOTICE**  
NO More Bum Stage Here  
Can Stage Anything  
Write for Open Dates  
GEO. P. AUSTIN, Manager

### GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
M. C. CLARK, Mgr.

### NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

### WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager  
The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

### Hill Opera House

PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

### Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
Rental or will play first-class companies on percentage

H. Lewin      H. Oppenheim

### GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Henry B. Harris Breaks the Bank at Monte Carlo

Henry B. Harris is "The man who broke the bank at Monte Carlo." He broke it three weeks ago, and he got away with his winnings. Now Mr. Harris didn't know any more about roulette than he does about ping-pong. He watched some of his friends play and lose. Then he became interested and he laid two 100 and one 50-franc notes on a number. The wheel turned and the little ball span, and Mr. Harris looked up to see that it had fallen on his number. He was paid 8,750 francs, about \$1,750. He tried it again and again he was paid \$1,750. As a matter of fact, Mr. Harris knew so little about the game that he didn't know what he had won; had he been paid \$750 he would have

accepted the amount without a murmur. He went right on dropping 250 francs in notes over the table, and he won so fast that one of his friends had to count and hold the money. Crowds flocked about to watch him, and, of course, the "pikers" began to "trail" him. Every time he put a note on a number others were piled high on it, and the crowd was carried along on his luck. It was not many minutes before Mr. Harris had 120,000 francs—\$24,000. Then the dealer stopped. Every other roulette table stopped, too. Roulette was done for the day. For it is a rule at

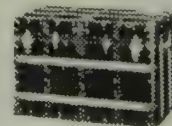
Monte Carlo that when a game loses 120,000 francs it closes for the day. The managers are unwilling to give a man with a lucky streak a chance at more than that amount. When Mr. Harris rose the next morning Al Hayman and Henry Dazian, two New York friends, heading a delegation of other Americans, awaited him. "We have prepared a little souvenir of this occasion," said Mr. Hayman. "The Americans, who have been trying to do what you did, now offer you this banner. 'Henry B. Harris, the first American to break the bank at Monte Carlo.'"

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

### The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

### Wanted

Lady partner to purchase half interest in established scenic musical act; must do Delsarte posing or Oriental art dancing.

P. O. BOX 131, PASADENA, CAL.



Madame Nazimova, who is now making her first Pacific Coast tour

### Personals

BILLIE BURKE will take Love Watches to London, and upon her return will bring it to the Van Ness Theatre.

MARION TIFFANY is visiting her parents in Los Angeles.

LOUIS THOMPSON, juvenile man of the Broadway Stock in Oakland, closed last week.

HARRY GIRARD, known as the composer, is in Los Angeles visiting

his mother, Mrs. William Pfaff. Mr. Girard may remain there, and it is just possible that he may be in charge of a big musical comedy undertaking in that city this summer. Mr. Girard is the composer of the Alaskan music.

MARGUERITE CLARK who has made the biggest hit of her career in The Beauty Spot, which will run all summer at the Herald Square Theatre, New York, is to be starred by Comstock and Gest next season in a comedy with music now being written for her by Joseph Herbert.

MADAME NAZIMOVA has been particularly successful in the presentation of Hedda Gabler, having appeared in the role in many countries and in several languages, and from all accounts has won great praise for the originality and interest that she gives this temperamental character.

PAUL McALLISTER, the leading man, Florence Oakley, leading woman, and George Osbourne, the valued actor, are distinct additions to the Valencia Stock Company. With George Foster Platt as stage director there is really nothing in a dramatic way that may not be satisfactorily presented by this enterprising management.

KLAW & ERLANGER have acquired for production early next season a play entitled Rebecca of Sunnybrook Farm, by Kate Douglas Wiggin and Charlotte Thompson. The play is founded upon two books, Rebecca of Sunnybrook Farm and The Chronicles of Rebecca, written by Miss Wiggin. A clever young actress will be engaged for the title role. The character appeals through its quaintness and the story is one of healthy simplicity.

OLD time theatre-goers have noted a marked resemblance between Florence Oakley, the new leading woman of the Valencia Theatre Company, and Margaret Mather, for many years America's reigning favorite in the role of Juliet. Miss Oakley, in the comparatively small part of Katherine de Vaucelles in If I Were King, has already made a marked impression, and as Bossy in A Texas Steer, a part in which she delights, she will show her great versatility.

EUGENE PRESBREY has completed the new play which Klaw & Erlanger have obtained for Maclyn Arbuckle for next season, entitled The Circus Man. Mr. Presbrey read the play to Mr. Arbuckle last week and he is delighted with it. Meantime, while he is playing the fat sheriff in The Round Up, he is looking for an elephant, not for a pet, but to use as a "prop" in The Circus Man. There are thirty-five speaking parts in the play, which will be on the same big order as Klaw & Erlanger's The Round Up and Ben-Hur.



## FERRIS HARTMAN IS TO RETURN TO LOS ANGELES

LOS ANGELES, April 20.—Kolb and Dill have "arrived" in town and are keeping Joseph Montrose and his assistants busy at the Majestic Theatre. Murray and Mack make their appearance at the Grand next week, and then there will surely be something doing every minute. Several familiar faces will be seen in Murray and Mack Company. The opening bill will be A Night on Broadway. Ferris Hartman and Manager Blackwood have arranged for the return of the comedian to the Grand Opera House in September. The opening bill will be King Dodo. Christine Nielson has been confined to her home by illness for the past two weeks and has been unable to make her farewell appearance with the company this week. The long run of The Dollar Mark is cleverly described by a local critic as follows: "Belasco: The Dollar Mark, still running like a prairie fire in dry grass before a high wind, and the end of the grass not in sight."

BELASCO—The Dollar Mark is in its eighth week. This equals the run of The Girl of the Golden West. The people still want it, so there is no telling when this most successful play will be taken off. Louis Morrison, the new character man, makes his first appearance this week in the part formerly played by Burke Clarke. George Webb, another new member of the company, plays John Livingston, Bennett Southard's role.

BURBANK—That old but popular farce-comedy, Are You a Mason? is the bill. Henry Stockbridge assumes feminine attire and identity in the character of George Fisher, stockbroker. William Desmond, as Frank Perry, gets into a serious matrimonial misunderstanding. The honors should be evenly divided between Mr. Stockbridge, A. Byron Beasley as Hamilton Travers, and John W. Burton, who as Amos Bloodgood portrays the part of an old man with a dark past. The dialect work of Carrie Clarke Warde in the character of Norah, a cook, is worthy of praise. The rest of the cast is in able hands.

MAJESTIC—Kolb and Dill and their company are making a pronounced hit at the Majestic Theatre, and The Politicians will be offered again next week. Adele Rafter, prima donna of the company, has a very sweet soprano voice which she uses well, and besides this she can and does act. Percy Bronson is the juvenile man of the company. He has a good voice and is heard in several solo and chorus numbers. The whole performance is most pleasing.

MASON—Nat Goodwin and Edna Goodrich are appearing at the Mason Opera House this week in three new plays, The Master Hand, A Native Son, and The Easterner. The Master Hand is a comedy-drama of New York high life, written especially for Mr. Goodwin and his associate star. This play gives Mr. Goodwin plenty of opportunity to occupy the stage, and when he is the center of the picture, everything goes well. Miss Goodrich, as the young New York society girl, carries her role well. She shows a marked improvement in her acting;

this is noticed particularly in her scenes with Mr. Goodwin. The supporting company is not as good as might be expected. Zeffie Tilbury as Mrs. Belle Randolph, and Arthur Behrens as Steve Dawson do the best work.

GRAND—Ferris Hartman is closing a long and successful season at the Grand, with a revival of It Happened in Nordland. This is the best offering of the company, and Mr. Hartman himself is seen to better advantage than in any other piece. Walter DeLeon as Prince George has two good musical numbers, Absinthe Frappe and Loves A B C. Oscar Walch as Hugo von Arnim has small opportunity to use his voice, but he does that little well. Muggins Davies and Josie Hart also do good work; in fact, each member of the cast is most acceptable.

ORPHEUM—The Orpheum offers a strong musical bill this week, and a number of athletic acts which are well costumed and clever. Foremost among the newcomers is Zelig de Lussan, beautifully gowned, smiling, gracious and vocally delightful. The Melanis, an octette of Italian singers and instrumentalists, is a picturesque feature of the programme. Charles Matthews, a champion jumper, makes some sensational leaps over the piano, several chairs and tables and in and out of barrels, with apparent ease. The bill includes two aerial acts, the newcomers being the Four Casting Dunbars, who close the programme, while the holdovers, the Four Poncherrys, appear with the first curtain. James H. Cullen is once more in evidence with his peculiar brand of humor, and Tom Nawn presents the same playlet he used here last year. The Silbon novelty circus remains this week.

LOS ANGELES—The best act of its kind ever presented at the Los Angeles Theatre, and one of the very best ever seen on any Los Angeles stage, is the acrobatic turn of Les Georgettys, which closes the bill at this house. Les Georgettys are four in number—two men, a woman and a boy. The boy is the star performer of the quartette. Don Leno's Happy Youngsters make their appearance in a musical sketch called Examination Day in Township High School 3. The skit is amusing, and its several musical numbers are attractively sung. Two of the boys are exceptionally clever dancers, and the girls are pretty. Elmer Tenley makes a ten-strike with his monologue. Alice Davenport and her company put forward a dramatic sketch entitled, Now. The title is wholly inappropriate, but the sketch itself is interesting and it is well played by Miss Davenport and Carrie Pryor. Flora Browning and Kellar, the whistler, offer an amusing turn in The Hunter and the Maid. Kellar's bird calls are exceedingly good, and Miss Browning sings acceptably.

EMPIRE—The Great and Only John L. Sullivan is the top-notch on the bill at the Empire this week. After a clever and diverting monologue he exhibits the physical prowess he has husbanded through all these

years by sparring three rounds with his partner, Kilrain, with whom he waged the battle of 1884. Trixeda and Robinson give a feature song and dance act, in which both show their ability as lightning change artists. Agneau and her two dancing boys are interesting. Their clogging is little short of marvelous. Jack Atkin brings some humor of the newer sort to Empire patrons, while Marty, the comedy juggler, is well received. Al Franks has a specialty song.

FISCHER'S—Good vaudeville is the term most applicable to the Smith-Warren-Fischer bill of the current week. Georgia Gardner and her little company of Thespians in that highly humorous sketch, Too Many Darlings, is the one big hit of the bill. Stith and Stith are not at all bad in their original and unique plate twirling and spinning, while Flo Morrison, the pretty comedienne of the week, is worth seeing in her dainty dances and attractive singing. De Vau and Lotta have a most entertaining act of fun and novelty, entitled The Pipe Dreamer and the Directoire Gown. A pleasing feature is the trained doves, who carry flags, while Miss Lotta in the latest in sheaths is worth seeing. Trevathan W. Smith has several new illustrated songs with human interest themes, while the moving pictures complete a well-balanced bill.

UNIQUE—A very entertaining and laughable musical in one act, entitled A Pair of Schemers, is the offering at the Unique. The old, old story of two lovers with stern and objecting parents is the groundwork of the plot. Will Armstrong is cast as Tim McGuire, the father of the girl, and when he is not making laughs, sings Oh, Oh, Doctor, and a duet with Miss Atkins. Frank Blair makes his first appearance with the company and is decidedly good in his role. John J. Martin is well cast as the lover and makes a hit with his song. Miss Elwood, Miss Atkins, Miss Parker and Mr. Sellars all have some good song numbers. The program opens with the usual illustrated songs by Miss Earle.

WALKER—There is a new women's orchestra at the Walker Theatre this week. Sheridan and Vernon give a very funny version of how an up-to-date office is run while the boss is away. Evelyn Wells is called the "queen of whistlers." She is dainty and charming in her original whistling. Mons. J. W. Valle gives some imitations of the pipe organ, bagpipes, bugle calls and drum and fife. Cornell and Fisher, a one-act comedy, entitled The Stock Broker. Joseph Stanley sings several songs and Cummings and Morley return with a new comedy sketch called Woman's Rights.

FLORENCE D. EMERY.

SAN DIEGO, April 28.—Garrick (J. M. Dodge, mgr.)—April 27, Robley D. Evans in lecture was greeted by a large house; 28-30, Burns-Johnson fight pictures; May 1, Otis Skinner in The Honor of the Family; 2-3, Richard Jose, in Jane. James Post and Buty Korus in Mr. Murphy in Paris. Pickwick (Scott A. Palmer, mgr.)—Week April 26, the Armstrong

Musical Comedy Company, in The Astronomer. This piece is chock full of laughs and it is about the best thing the company has yet attempted. The comedy is handled in a first-class manner by Edw. Armstrong as Uranus Mercury, a terrestrial tramp; George Rehn, as B. L. Planet, and Barney Williams as Prof. Comet, a scientist astronomer. Ethel Davis is cast as the professor's daughter, and, while she doesn't have a great deal to do, she does it well. She sings Love Me Like I Want to be Loved in a captivating manner. Dainty Olga Steek as Mrs. Star Moon Planet does full justice to her part. Her song, Molly from Mexico, proved to be one of the distinctive hits of the performance. There are a number of catchy songs contained in the piece, among them are Old Man Moon, by Barney Williams; I Was a Hero, by George Rehn; Good By, Flo, by Ethel Davis and Walter Spencer. The feature of the performance this week is the novelty rope dance by Swan Wood. This is the best dance Miss Wood has put on here. Manager Armstrong has made several additions and changes in the chorus and the improvement is very noticeable, as there is more uniformity and the girls work better together. The scenery, costumes, etc., are up to the Pickwick standard. Good business continues to rule. Queen (Swarts & Urban, mgrs.)—Coin's Dogs are the headliners at the Queen this week. This act proved to be one of the best ever presented at the Queen. The balance of the bill is as follows: Black and Grant, singing comedians, please. The Booth-Gordon Trio, comedians a-wheel, have an act which is only ordinary. Sarah Louis Cogswell, soprano, renders several songs in a pleasing manner. Latest moving pictures conclude a good show which is playing to good business. Grand (Walter Fulkerson, mgr.)—The Stoddards in a bit of musical comedy head the bill at the Grand, and they more than please. Bessie Evans, singing comedienne, please. Ben Davis, monologist, keeps the crowd in good humor. Maude De Alma in illustrated songs and moving pictures concludes a good show. Good business. Next week, John L. Sullivan and Jake Kilrain. Gaiety (R. O. Gordon, mgr.)—Vaudeville. Christine Dene, La Sorrella Dance; Martin Howard, dancer; Sisters La Marr, dainty soubrettes; Belle Barron, character soubrette. Illustrated songs and moving pictures conclude a fair show. Empire (W. W. Bosley, mgr.)—Aubrey Carr and Libby Blondell in sketch head the bill at the Empire. They have a good act and please. CARL E. LUNDQUIST.

### Roll Tickets

YOUR SPECIAL TICKET

Printed Both Sides and  
Numbering Guaranteed

50,000 .....	\$ 6.50
100,000 .....	10.00
500,000 .....	35.00

Direct Freight Lines  
Cash with Order—No C. O. D.

**The CARTER PRESS**  
PEABODY, MASS.

### J. Aldrich Libbey and Trayer Katharine

Endorsed as singers, actors and comedians by the Press, Public and the local managers of the Pantages Theatres in Spokane, Seattle, Vancouver, Tacoma, Portland, and NOW San Francisco.  
Permanent address, Care Dramatic Review.  
Open for engagements in opera or musical comedy.



## Correspondence

PHILADELPHIA, April 25.—As just the sort of summer entertainment that it pretends to be. The Candy Shop, which was presented at the Garrick Theatre this week, probably will make good in New York, where summer amusement seekers are not over particular so long as things are kept going at a lively rate, and fun and frivolity are the prevailing elements. The show now is in a formative state with the talents of the large company only slightly utilized, with the evidently capable chorus of handsome women and pretty and sprightly young girls too little employed. John L. Golden, who wrote the lyrics and the music, has had too little call made upon his abilities, but, of course, as in all musical shows, there are many opportunities for the introduction of special numbers. The plot of The Candy Shop doesn't matter much, and in the second of the two acts, Playwright George V. Hobart loses the story completely for a lot of foolery that has a background in a pleasure park at Coney Island. The piece is beautifully mounted and there are several songs that caught the fancy of the audience. At the close of the first act the appearance of a crowded Coney Island trolley car brought a storm of applause. The Candy Shop has the right sort of start, but snap and ginger are not yet sufficiently in evidence in the show. A Stubborn Cinderella was given at the Chestnut Street Opera House, Monday evening. John Barrymore has the principal part as Mac, who impersonated a sculptor and won the fascinating and long unloved Lady Leslie, a role very well taken by Sallie Fisher. The Cats-paw opened at the Walnut Street Theatre Monday evening and scored a deserving hit. While it is revamped from The Panic, which was seen at the same house earlier in the season, it contains only a few of the features of that drama. The Cats-paw is powerful from almost the beginning and the last two acts of the four, in which the story is told, are especially strong. While the first part of the opening scene is not as strong as it might be, the play brightens up before the end of the act. The second act has several very intense moments. Emmett Corrigan, who is cast in the leading role, barely, if at all, outshines Wilson Melrose, who takes the part of Jim Wilson, the cowboy millionaire. Miss Ethel Clifford has the heroine's part, and portrays the daughter of a society leader excellently. A theme of thin texture, rather elaborately embroidered, is The Fighting Hope, the determination of a wife to free her husband from a jail sentence which she believed him to be serving in the place of another, really guilty. That she, the mother of two children, after eight years of married life, should fall in love to be the guilty cause of her husband's incarceration, might be possible, but that she should only awake to a recognition of the despicable craven in the husband, after so many years, and under such conditions, is an arbitrary extension of dramatic latitude so illogical that even so strong an actress as Blanche Bates and so fine an actor as William Faversham could scarcely cover the thinness of the theme with the skillful embroidery of their art.

Mrs. Leslie Carter in Kassa entered upon her concluding week at the Broad Street Theatre. Mrs. Carter has several strong scenes and she has a very capable leading man in the person of Charles A. Millward. The Three Twins at the Forrest Theatre is continuing its joyous success. The show has many novelties in the way of special dances and tableaux, and the songs are immensely popular. Clifton Crawford, the star, is a host in himself, while Bessie McCoy, Eva Fallon and others preserve an artistic balance. Thelma, a romantic drama in four acts, founded on the novel of that name by Marie Corelli, was presented by the Orpheum Players at the Chestnut Street Theatre. The role of Thelma is one to which Marion Barney is particularly adapted, and she looked and acted an ideal daughter of the dead and gone Vikings. George D. Parker, as Sir Philip Errington, the young Englishman in love with Thelma, played well his part, which was rather a thankless one for this newest member of the stock company, for any man, in fact, to try to fill the place of so popular a leading man as William Engersoll.

CALVIN M. FRANKLIN.

SALT LAKE CITY, Utah, April 26.—SALT LAKE THEATRE—Dark during the week. COLONIAL THEATRE—The Burgomaster is the attraction at the Colonial. Although this is the second visit this season the Burgomaster has drawn good houses. The Orpheum presents a good bill with Fanny Rice as the headliner. The bill is as follows: Fanny Rice, Violet Black & Co., Kitabanz troupe, The Teddy Bear Girls, Chinko, Herbert Mitchell and Minnie Kaufmann. BUNGALOW THEATRE—The Willard Mack Company presents Carmen in a pleasing manner. Mr. Mack has been severely ill, but is now on the road to recovery. His illness was due to nervous breakdown and complications. McEwan is again at the Grand with his bewilderment of hypnotism and tricks. McEwan is very popular.—GLEN SMYTH.

RIVERSIDE, April 23.—Loring Opera House (Frank C. Nye, lessee and mgr.): Apr. 22, Madame Nazimova, as Nora, in A Doll's House, before a large and critical audience. Her support was fair. 28, Daniel Sully in The Matchmaker; May 5, Richard Jose in Jane.

LOMPOC.—Lompoc Opera House (Perry Banks, mgr.): Jackson-Berger Stock Company, Apr. 19-24; good attraction; company and repertoire of the best. Friday's feature bill, The Devil, with C. Rea Berger in the title role, was scenically and artistically a perfect production. Miss Jackson possesses a beautiful voice, and her vocal numbers are features of every bill. Apr. 29, Dick Jose and company in Jane.

WATSONVILLE, Apr. 21.—This city will soon have moving picture shows galore. The enormous increase of business of the La Petite Theatre is undoubtedly the cause. Manager Chapman of the Opera House opened as a picture show on Apr. 4th, presenting pictures, illustrated songs and vaudeville to good business. The vaudeville feature last week was The Stoddards, and this week The Biehls. As an extra inducement for Saturday night business, a free dance is announced after the second performance. The La Petite Theatre (Mrs. Jas. G. Piratsky, mgr.) is playing to capacity

## Charles Swickard

Offers

# When Love is Young

With Virginia Shelton

Other Successes | THE FIRES OF ST. JOHN, THE COURT MARTIAL, THE GREAT LIGHT, TAPS

right along. Last week's vaudeville features were Dick Parks, "that Minstrel Man," and Frances Dainty, slack wire artist and trick bicyclist. This week, Rusner and Gous. Mr. F. L. Dean, formerly of Sacramento, has rented the store on the corner of Main and Maple, and will open a moving picture show some time in the future. He has not decided on a name as yet. Exclusively pictures and songs, no vaudeville. Mr. Dean was formerly in the grocery business. Dramatic attractions have been exceedingly scarce since the installation of moving pictures. Nothing theatrical since The Gingerbread Man, until last night, when The Call of the West happened. Of this, the least said the better. Richard Jose in Jane comes, 22d. Col. D. P. Stoner, the old reliable publicity promoter, ahead of Jose, paid your correspondent a pleasant call. The Colonel gets younger every year.

F. J. BURDICK.

LONG BEACH, April 20.—It is the common talk on the streets that with the re-opening of the Bentley Grand on Monday, May 3, many old and familiar faces will be seen in front of the footlights. In plain English Charles King, Majorie Rambeau and Chester Stevens will once more delight the audiences and make hosts of new friends. The management of the theatre will neither affirm or deny these rumors, but it is a safe bet that this guess will be found to be pretty close when the curtain goes up on that new stock company. It is also reported that a well known and popular young business man is to be the manager of the new company and will have full control. Mr. King and Miss Rambeau and their company are in Santa Ana this week. It is authoritatively stated that Evelyn Selbie, the pleasing leading woman at the Grand, will sever her connection with that institution at the end of this week, having accepted an engagement with the Law of the Desert Company. Miss Selbie has made many warm friends in Long Beach during her short stay with the Bentley company, and her departure will cause considerable regret. F. M. Clark, manager of Byde-a-Wyle Theatre, and James Kelley, stage manager of the playhouse, were exonerated from the charge of disturbing the peace this morning in Justice Hart's court. The complaints were issued at the instance of Gladys Newman, who was one of the chorus ladies in the Byde-a-Wyle show, but who is now unattached because of the misunderstanding. Gladys came to Judge Hart with a tale of woe, stating that Manager Clark had told her to get out and other things when she could not "get the hand" of a step which Mr. Clark was anxious to teach her. Manager Clark admitted that he told her to vamoose and threw in a few words of commendation for her ability before the footlights to boot, but he also volunteered to give a sample of the language the chorus lady used when she was fired. The court

excused him from this and dismissed the case.

JAMES GUY USHER, a few weeks ago, surprised his friends by marrying an Eureka girl. Mr. and Mrs. Usher are spending their honeymoon in Fresno, where Mr. Usher is working with the Post Company at the Novelty Theatre.

## Dates Ahead

**A Husband on Salary.**—Park City, May 1; Toole, 3; Grantsville, 4; Stockton, 5; Eureka, 6; Mammoth, 7; Payson, 8; American Forks, 10; Springville, 11; Provo, 12; Sandy, 14; Brigham Junction, 15; Brigham City, 16; Salt Lake City, 3, week.

**Alcazar Stock.**—San Francisco.

**Annie Russell in Stronger Sex.**—St. Louis, indefinite.

**Belasco Stock Co.**—Los Angeles.

**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.

**Black Patti Show** (R. Voelckel, mgr.)—Seattle, May 2-8; Tacoma, 9; Roslyn, 10; Cle Elum, 11; Ellensburg, 12; Yakima, 13; Sprague, 14; Lewiston, 15; Pullman, 17; Colfax, 18; Spokane, 19; Wallace, 20; Missoula, 21; Anaconda, 22; Butte, 23; Helena, 24; Bozeman, 25; Livingston, 26; Big Timber, 27; Billings, 28; Miles City, 29; Glendive, 30; Dickinson, 31; Mandan, June 1; Bismarck, 2; Jamestown, 3; Fargo, 4.

**Brewster's Millions.**—Crawfordsville, May 1; Terre Haute, 2; Vincennes, 3; Bedford City, 4; Columbus, 5; Shelbyville, 6; Connersville, 7; Richmond, 8; Hamilton, 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15.

**Charles B. Hanford** (management F. Lawrence Walker)—Des Moines, May 3; Cedar Rapids, 4; Iowa City, 5; Davenport, 6; Moline, 7; Decatur, 8; Tour ends at Decatur, May 8.

**Ed Redmond Stock.**—Fresno, Cal.

**Edmund Gardiner Stock Co.**—Victoria.

**Edward Armstrong Musical Stock.**—San Diego.

**Elleford Company.**—Honolulu, indefinite.

**Fischer's Musical Stock.**—San Francisco.

**Geo. B. Howard Stock.**—Vancouver, B. C.

**Geo. L. Baker Stock Co.**—Portland, Ore.

**George Dunlap Stock Co.**—Empire, Fresno, indefinite.

**Graustark** (Western)—Chicago, indefinite.

**Guy Smith Stock.**—Oakland, Cal.

**Henry McRea Stock Co.**—Spokane, Wash.

**James Post & Co.**—San Diego for summer.

**Jessie Shirley Stock Co.**—Spokane, Wash.

**Kolb and Dill.**—Los Angeles for summer.

**Low Dockstader** (Chas. D. Wilson, mgr.)—Dallas, April 30-May 1; Oklahoma City, 2; South McAlester, 3; Muskogee, 4; Tulsa, 5; Bartlesville, 6; Wichita, 7; Pueblo, 8; Denver, 9-15.

**Lyric Stock Co.**—Portland, Ore.

**Mills of the Gods** (Ernest Shuter Amusement Co.)—South Bend, May 3; Aberdeen, 4; Hoquiam, 5; Olympia, 6; Tacoma, 7-8; Colfax, 10; Sprague, 11; Lewiston, 12; Colfax, 13; Walla Walla, 14; Pullman, 15; Spokane, 16-18; Wallace, 19; Missoula, 20; Great Falls, 21; Helena, 22; Butte, 24; Anaconda, 25; Pocatello, 26; Boise, 27-28; Ogden, 29; Salt Lake, 30-June 3.

**Morocco's Burbank Stock.**—Los Angeles.

**Raymond Teal Musical Comedy Co.**—San Jose, May 2, indefinite.

**Pantages Stock.**—Seattle.

**R. J. Jose** (Fred Cutler, mgr.; Col. Steiner, ahead)—Oxnard, May 1; San Diego, 2-3; Santa Ana, 4; Riverside, 5; Redlands, 6; San Bernardino, 7; Pomona, 8; Bakersfield, 10; Porterville, 11; Visalia, 12; Tulare, 13; Hanford, 14; Coalinga, 15; Selma, 17; Sanger, 18; Fresno, 19; Madera, 20; Merced, 21; Modesto, 22; Stockton, 23-24; Suisun, 25; Vacaville, 26; Winters, 27; Dixon, 28; Woodland, 29.

**The Alaskan** (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

**The Burgomaster.**—Salt Lake, May 1; Elko, 2; Winnemucca, 3; Virginia, 4; Carson, 5; Reno, 6; Auburn, 7; Sacramento, 8; Stockton, 9; Merced, 10; Fresno, 11; Hanford, 12; Coalinga, 13; Visalia, 14; Porterville, 15; Bakersfield, 16; Oxnard, 17; Ventura, 18; Santa Barbara, 19; San Luis Obispo, 20; Salinas, 21; Monterey, 22.

**The Call of the West.**—Santa Ana, May 1; San Bernardino, 2; Colton, 3.

**The Girl Question** (Asklin & Singer, mgrs.)—Trinidad, May 2; Rocky Ford, 3; La Junta, 4; Dodge City, 5; Wichita, 6; Junction City, 7; Topeka, 8.

**The Players** (S. Terry McKean, mgr.)—Merced, May 3-5; Madera, 6-8.

**The R. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.

**The Right of Way.**—Miles City, May 1; Winnipeg, 3-6; Grand Forks, 7; Fargo, 8; Minneapolis, 9-12; St. Paul, 13-15; Superior, 16; Duluth, 17-19; Lawrence, 20; Madison, 21; South Bend, 22, and close.

**Valencia Stock.**—San Francisco.

**Walter Sanford Stock Co.**—Vancouver.

**Willard Mack Stock Co.**—Salt Lake City.

**Ye Liberty Stock.**—Oakland, Cal.



## Correspondence

At the Spokane The Right of Way, as presented by Guy Standing and Theodore Roberts and a capable supporting company, was one of the strongest dramas seen here in a long time, and drew large houses. Harry Beresford (21-22), in Who's Your Friend, amused two fair houses. The house will be dark till April 30. May 1-2—The Mills of the Gods. Charley's Aunt at the Auditorium drew the usual good houses. Frank McQuarrie, as the bogus Aunt, did some clever work. Week of 25, When Knighthood Was in Flower was witnessed by a large audience on the opening performance. Miss Shirley takes the part of Mary Tudor; King Henry is played by Jack Amory; Geo. McQuarrie, as Charles Brandon, Mary's suitor, acts the role of modest bravery. Charles Clary, Frank McQuarrie, H. Gilbert, Less Greer, Dan Edson, Laura Adams, Ethel Von Waldron, Mable Dalton and Delia Chillman are all good in their impersonations. The Orpheum had an all star bill 18-24. Marshall P. Wilder made a hit in his original jokes. Lulu Beeson, in her sketch A Night in El Paso, was above the average. Lillian Burkhart, in A Passing Fancy, was very clever, and Countess Rossi and Paulo, in At the Performance, were good. Another good bill this week—Thos. H. Ince, Sunny South; Frank Coombs, Muriel Stone, Dorothy Drew, Post-Russell, Wells-Sells. The Washington had an excellent bill. De Butz-Tossell headliner; others were Sidney Grant, Harry Borgoyne, Mr. and Mrs. Arthur Forbes Co., Zay-Holland, and Saona. 25, week—Burt Sheppard, Toma Hanton, Al Cameron Co., Burt Anderson, Kessler-Dunn. Les Apaches Dance was the big card at Pantages. Other good numbers billed were Paganinni's Ghost, Aneta Primrose, May Duryea Co., Wm. D. Gilson, The Franz's. 25, week—The Five Musical Lovelands, Pederson Bros., McGloin-Shelley, Dan Harrington, Scott-Whaley, and Cleopatra.—SMYTH.

TACOMA, Apr. 24.—A benefit for the proposed labor temple was given at the Tacoma Theatre, Apr. 20th. It took the form of a vaudeville entertainment, and amateurs and professionals combined. The greatest dramatic hit of the evening was The Old Guard, as played by Henry McRae, Margaret Oswald, Denton Vane and Thos. Sullivan. It was given a finished rendition. From the Grand Theatre appeared Frank Bush, who told amusing stories; Geo. Keane, in illustrated songs, and the Quaker City Quartette. From the Pantages came Signor St. Claire, harpist, and Quigg and Nickerson, in a musical act. Other contributors from the Star Theatre were Denton Vane, heard to advantage in two song hits, and Robert Webb Lawrence, in monologues and recitation. A large and fashionable audience greeted Lillian Russell in her racing play, Wildfire, which opened at the Tacoma last night. The play is splendidly staged, and Miss Russell is not only delightful in her acting but more charming than ever in appearance. In the supporting company, which is an unusually good one, Will Archer deserves special mention. Apr. 25-26, The Mills of the Gods; 28, Norman Hackett in Classmates;

May 1-2, Richard Carle in Mary's Lamb. Denton Vane, who has been such a success in juvenile roles at the Star Theatre, will leave Tacoma on May 1st for California, to play an engagement in musical stock at the Unique Theatre in Los Angeles. Mr. Vane is an unusually versatile young man and possessed of great personal magnetism and intelligence that has won him much sincere admiration during his stay here. He is prominent socially, and will be missed by a host of loyal friends and theatre patrons, all of whom join in wishing him good luck in his new field, and congratulate Los Angeles on this decided acquisition to its ranks of players. The McRae players successfully presented The Prisoner of Zenda, affording numerous members of the company golden opportunities for some excellent acting, and of which they were quick to take advantage. Allen J. Holuber was strong and convincing in the dual role of Rudolf Rassendyl and King Rudolph. His touches of comedy were harmonious. Robert Webb Lawrence and L. Brigham Percival did well in military roles, and John McCabe and Thos. Sullivan were effective in their villainous roles. Miss Oswald was sweet and womanly in the role of the Princess Flavia and, as usual, was handsomely gowned. Miss Van Tassell has not had so good a role for some weeks, as she has in Antoinette de Mauban and depicts the role with power and vigor, besides looking the part to the life. Denton Vane, besides furnishing some amusing comedy finds time to sing a "Tacoma" song composed by Mrs. Katherine Cook Johnson of this city. Next week, The Road to Yesterday. Frank Bush, appearing at the Grand, has a never-failing fund of humorous stories. Other laughs are furnished by Lewis and Young, who also dance cleverly, and Bonnie Gaylord in monologues. The Quaker City Quartette sing unusually well. Nita Allen and company in a sketch, Car 2, Stateroom 1, furnish amusement of a suggestive kind. Apr. 26, King and Bailey, coon comedy; Monetta Five; Miller and Tempest; Vera Lawrence; El Barto, wizard. At the Pantages, the Four Dordeens, in an acrobatic act, are easily the peer of any act shown here. St. Claire, harpist, is entertaining, as is the musical act of Quigg and Nickerson. Caesar Rivoli is good as a character change artist, and Dawson and Whitfield get many laughs with their jokes. Alton and Oliver have an unusually strong dramatic sketch that is well acted. Gainsboro Girl, singing and dancing act; Fred Rivenhall, singing comedian; Lorraine Buchanan, and Robert Russell, in drama; Musical Bentley; The Boldens, singers and dancers; Bruno Kramer; trio of gymnasts. A. H.

ASTORIA, Apr. 27.—Astoria Theatre (F. M. Hanlin, mgr.): Apr. 26, Norman Hackett and company produced Classmates to large audience. In the afternoon Mr. Hackett delivered a lecture at the Astoria High School. Mr. Hackett has a pleasing personality. His subjects were student life at West Point, the life of Shakespeare and his plays, closing with illustrating what he says was a hobby—the better use of the English language. Last night the Black Patti Company was seen by large house. Next, Ferris Hartman Opera Company and a Message from Mars.

SELIG.

SUMMER TOUR 1909

OPENING APRIL 12th

An All  
Star Cast

**RICHARD J. JOSE**

And His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETT

Complete  
Scenic  
Investure

**...Jane...**

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor

FRED S. CUTLER  
Manager

New and  
Novel  
Features

A Harp  
Soloist

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriate title.—RICHARD J. JOSE.

S. TERRY McKEAN PRESENTS

**The Players**

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays  
Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

**Western Stage Appliance Co.**

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

**Stop at the Hotel Dale**

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

**Nordica Admits Bethrothal**

NEW YORK, April 23.—Mme. Lillian Nordica, who returned to town last night after a concert tour, confirms the report that she is engaged to be married to George W. Young, vice-president of the Union Trust Company.

with me. You really would be absolutely amazed at the progress of Seattle and the Alaska-Yukon Exposition. It is far beyond the ordinary idea and from the present showing it is going to be a huge success. Business in general seems to be good in Seattle, but in the smaller cities in and around the Sound district is decidedly poor.

**When Love is Young**

ARTHUR FOX WRITES: Seattle, April 22.—I am at present in Seattle looking over the Alaskan prospect, and I must say from all indications that that territory offers more inducements and good possibilities than any others I know of. I want to get in touch with some one who has a good, well balanced stock company of actors and who wants to make the trip with me this summer. From the outlook there is ten to fifteen thousand dollars in such a trip. I do not meditate going to Nome alone this year, but to Juneau, Douglas, Skagway, White Horse, Dawson City and Fairbank, and I want an organization of about ten acting people. If you know of any one who would like to make this tour put them in communication

Charles Swickard, the well known New York adapter and producer of high class attractions, to whom we are indebted for The Fires of St. John and Kelcey and Shannons' vehicle of several years ago, the famous military drama, Taps, who is an acknowledged authority on the German drama, particularly that of Sudermann, will in the near future, as previously announced in these columns, present to the public an entirely and original new drama, entitled When Love is Young. Judging from present indications and past performances there is a rare treat in store for the dramatic epicure. Mr. Swickard will in this, his latest drama, introduce to the public a new star, Virginia Shelton, the clever and exceedingly pretty young ingenue.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Paul McAllister

Paul McAllister, the new leading man at the Valencia, made his first San Francisco appearance in *If I Were King*, and as Francois Villon had an opportunity to disclose a magnificent presence, a delightful elocution and a capability in romantic roles that will develop into a wonderful popularity here. In New York, where Mr. McAllister is regarded as one of the best actors in the country, he has a great following. He is spoken of as an actor of unusual versatility, and his showing this week demonstrates the possession of artistic capabilities and a broad and sympathetic understanding.

## Blanche Bates to Tour West Managed by Fred Belasco

Blanche Bates next season will act in the syndicate houses, says a wire from New York, and the news is confirmed here by George Davis, Fred Belasco's partner and the Alcazar's business manager. When her present season in *The Fighting Hope* ends, two weeks hence, she will take a short vacation trip to Europe, returning in time to begin a new tour on August 1, which will take her to all the leading cities of the western states and along the Pacific slope from Seattle to Los Angeles. Though she has only recently begun a new 10-year term as David Belasco's star and will continue to appear in a play the rights of which he controls, she will make the trip under the management of Fred Belasco. It is not known just what Belasco's business arrangement is with his brother, but it is known he will conduct Miss Bates' tour and that she will be booked by Klaw & Erlanger in cities where the Shuberts have no theatres.

## Lillian Russell Given Poison

But for the presence of mind of Louis Thoms, a waiter, Lillian Russell might have met death by poisoning in Tacoma on the 23d. Miss Russell had ordered a glass of Poland water and was in the act of drinking when the waiter rushed into her room, dashed the glass from her hand and ran gasping back into the kitchen, where he fell on the floor in convulsions. Upon investigation it was found that by mistake a solution of formaldehyde had been poured into a Poland bottle by one of the servants on the car.



## Fischer and His Theatre

The new Fischer's Theatre on Sutter street, between Fillmore and Steiner streets, will inaugurate a season of permanent musical comedy Monday night, with a presentation of the successful satire *Poppyland*, with book, lyrics and music from the prolific pen of Chas. Alphin, whose music is being whistled all over America. As the title implies, the action is placed locally and fairly scintillates with local quips and shafts that are uppermost in daily discussion. The real strength of the construction lies in the number of strong character delineations in several lines. A particularly artistic portrayal is credited to Ben T. Dillon, the popular comedian, as the broken-down gambler who is addicted to opium, and possesses a fund of colloquial expressions that is highly humorous. The other members of this capable organization embraces Will King, Dorothy Raymond, Tracey McDermott, Nellie Montgomery, Frank Vack and Mildred Manning, together with a trained singing and dancing chorus of sixteen. There will be ten musical numbers offered, which includes catchy airs as *The Eminent Mr. Peck*, *Logical Girls*, *Monsieur Le Count*, *I Want to be Like Lovelorn Juliet*, *The Way to Win a Woman's Heart*, *The Queen of Bavaria*, *The Dainty Artist Model*, and *The Girl Worth While*, each vying with the other for popular favor. There will be two performances nightly, at 8 and 9:30 p. m., and matinees will be given on Wednesday, Saturday and Sunday at 2:30. The prices will be 15 and 25 cents.

Robert Hildreth is organizing a company in Portland for repertoire. Laura Heimlich has been signed for leads.

### SKETCHES

Classy vaudeville and dramatic sketches written to order at moderate prices. Have a few on hand; no junk, but guaranteed, snappy ideas snapped from the point of the quill.  
MART H. GRANHOLT, Permanent Address, "TRIBUNE," Clovis, Cal.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

This Sunday Afternoon and Evening  
Last Times of  
**IF I WERE KING**

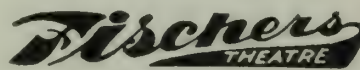
Starting Monday Evening, May 3d  
First Production in Stock in This City of

## A Texas Steer

Hoy's Great Political Satire  
All the Valencia Favorites in the Cast, Including Paul McAllister, Florence Oakley and George Osbourne

Matinees Wednesday, Saturday and Sunday, 10c to 25c; Evenings, 10c to 50c; Box Seats, 75c and \$1. Seats on sale at the Emporium.

Next—SPORTING LIFE



E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

Commencing Monday Evening, May 3d  
Grand Reinauguration

## POPPYLAND

With the Popular Comedian  
**BEN T. DILLON**  
An Exceptional Company and Special Singing and Dancing Chorus

Prices, 15c and 25c.

Two performances nightly, 7:15 and 9:15.  
Matinees Wednesday, Saturday and Sunday at 2:30.

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday, May 3d, and All Week  
J. M. Barrie's Daintiest Comedy and  
Maude Adams' Quaintest Portrayal

## Quality Street

Its First Production in Stock

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, bet. Stockton and Powell  
SUNDAY MATINEE AND NIGHT AT  
ELLIS STREET ORPHEUM

### ARTISTIC VAUDEVILLE

ANGELA DOLORES & CO., in *Cupid at Home*; the Dancer of the Kirmess, LA VALERA (MRS. MORTON FORREST PHIPPS); MELNOTTE TWINS and CLAY SMITH; HAWTHORNE AND BURT; THE ARRIVAL OF BETTY by LILLIAN MORTIMER & CO.; GORDON AND MAX; FOUR AMATIS SISTERS—FOUR; NEW ORPHEUM MOTION PICTURES. Last Week of GRIGOLATTI'S AERIAL BALLET.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

### Magnificent Production of A CHINESE HONEYMOON

NEXT  
The Merry, Whimsical, Quizzical Musical  
Eccentricity

## Piff! Paff! Pouff!

FRED MACE, MAY BOLEY  
All the Princess Favorites in the Cast  
A Beautifully Staged and Gorgeously Costumed Production

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (except Sundays and Holidays), 25c, 50c, 75c.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

Starting Sunday Matinee, May 2  
Second Week and Tremendous Success of  
I. P. Wilkerson's

## Minstrels of Today

In a Sumptuous First Part, and  
MUSICAL COMEDY COMPANY  
Presenting ABOUT TOWN  
Two Distinct Companies! Clever Comedians!  
Splendid Vocalists!  
A Stunning Girl Chorus with Rare Voices!

Prices: Evenings, 25c, 50c, 75c and \$1.00.  
Matinees—25c, 50c and 75c—no higher.

Next Musical Comedy—TID-BITS

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET 1865

## THE FRANCIS-VALENTINE CO. (Rocke & Hoelzer)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

In the last four year New York and the East have been taking a decided interest in a new Russian actress who possessed a wonderfully unique and magnetic personality, and who, despite a certain unpreparedness for English demands in the way of pronunciation, was worthy of the most serious consideration. In the four years of waiting to see this personality, the English language has become a second nature to this wonderful little woman, and now her power can be thoroughly appreciated. Opening with A Doll's House, which has been seen here many times, Mme. Nazimova at once exacted strict attention and gave a portrayal of Nora that was entirely different from any we have seen. She is a born actress, with an instinct for technic that is very evident in every move and every sentence she puts forth. In fact, Mme. Navimova is acting all the time. In the lighter scenes she showed herself to be an exquisite comedienne, and her work in these lighter moods rather overshadowed what she did in the more strenuous emotional demands later in the play, although it must be confessed that whatever she did was exceedingly clever and absolutely spell-binding. The audience was enthusiastic and very appreciative. The supporting company was fully capable and decidedly good work was done by Brandon Tynan, who embodied the narrow and selfish and self-satisfied spirit of Helmer with every semblance of reality. Next week, Mme. Nazimova will be seen in Hedda Gabler and in Mme. Coquette.

## Valencia Theatre

In securing Paul McAllister and Florence Oakley for leading roles with the Valencia Company, it seems that the management builded exceedingly well. Mr. McAllister, by his work in the opening bill, If I Were King, confirms and more than justifies the excellent reputation which preceded him, while Miss Oakley, although she is provided with but a meagre acting role, evidences an ability bounded by no severe limitations; her histrionic talents, accentuated by a youthfulness, beauty and magnetism, should go far toward making her the favorite here. She has been in

Los Angeles and eastern cities, where she has worked. Justin Huntley McCarthy's fanciful play is an idyllic melodrama, whose forcefulness as an heroic picture is enhanced in its appeal to the public by the poetic romance of its love tale. It is one of the strongest melodramatic dramas of the age, beyond doubt, and for its principal male character, Francois Villon, offers abundant opportunities for a display of widely divergent abilities, running the scale from light comedy to the more serious and powerful heroics suited so well to the raiment of swashbuckling days. Mr. McAllister's opening performances evinces the fact that as a poetic lover, tavern roysterer and bravo-swordsman, he is very much in his element, and his work in the later acts is marked by a finish and reserve power that makes for convincingness and a pleasing interpretation. Second only to Mr. McAllister's worthy work is the Louis XI of that rare old actor, George Osbourne, back behind the footlights again after a considerable resting time spent on his Fresno raisin ranch. Mr. Osbourne's king is admirably portrayed. Mr. Osbourne observes the obvious throughout his part, shading and maintaining his eccentric characteristics with remarkable consistency. His reappearance has been the occasion of numberless ovations all week. Gerald Harcourt does a good bit as the court fop, while the drunken thief, Guy Tabarie, of Charles Dow Clark is a bit magnified into worthy prominence by good work. The only feminine role of prominence aside from that of Lady Katherine de Vaucelles, so well handled by Miss Oakley, is Huguette de Hamel, nicknamed The Abbess, courtesan, light-o'-love and faithful love of Villon in his lowly estate. In this part, Grace Travers does herself proud, and evidences a capacity for good work on a rapidly increasing ratio that surprises even her best friends and admirers. There are a host of them who like to see her. They certainly do, in this role—and she's worth seeing, too. The horde of minor characters are in competent hands, and the play is well mounted and staged.

## Princess Theatre

Living up to the splendor of its former productions, the management

has put on A Chinese Honeymoon with regal magnificence, and the performance is in every way enjoyable. Stage Director Temple finds plenty of opportunity to work out some charming ensembles, and the spirit with which the piece is sung brings out much responsive plaudits from the audience. Fred Mace, who has grown into one of the greatest comedy successes we have ever had in San Francisco, gives a very laughable portrayal of Mr. Pineapple. Budd Ross, that artistic and reliable actor who never slights a part, is clever as the Lord Chancellor. Helen Darling presents a very handsome and pleasing Soo Soo, the Emperor's niece. May Boley makes another positive comedy hit in the rich part of Fi Fi, the waitress. The ability possessed by Miss Boley to develop a comedy situation and to touch it up here and there with little bits of burlesque, finds ample opportunities in this part. Zoe Barnett, who plays Mrs. Pineapple, is rather colorless and indifferent in the character. Ethel du Fre Houston has the role of Official Mother-in-Law, and plays it capably. James Stevens, as was to be expected, sang his songs delightfully, and was good in the part of Tom Hatherston. Oliver Le Noir, who in the last few years has been intrusted with some big parts, made considerable out of the character of Hang Chow, his bearing and big voice being nicely suited to such a part. Jennie Metzler was a dainty and pleasing Yen Yen. The Princess chorus, the pride of San Francisco, was in admirable form and deserves a great share of the praise accorded the performance.

## Alcazar Theatre

In the course of time such an excellent organization as the Alcazar company develops a special affection and interest in certain plays. Of these plays, is Old Heidelberg, which is being given this week. Many times has the Alcazar company offered this piece, and each time they have given a marvelously compensating performance. Associated in all these has been the beautifully finished characterization of Dr. Juttner by John Maher, which stands out in local achievements as an artistic portrayal of exceeding worth. This week Mr. Maher is repeating his former suc-

cesses in the part. Bertram Lytell assumes the role of Karl Heinrich, the young prince, and is altogether satisfying. Perhaps he makes the youth a little too unsophisticated in the first and second acts, but otherwise his idea of the part is wholly pleasing. Kathie as played by Evelyn Vaughan is a dainty and most delightful performance. In the long list of characters demanded by the play Burt Wesner, as the old waiter; Will R. Walling, as Lutz, the valet; Walter Belasco, as old Ruder; Ernest Glendinning, Walter Whipple, Adele Belgarde and Christie MacLean, each did excellent service in presenting accurate characterizations. Old Heidelberg has the spirit and charm of youth and can always be counted upon to please when worthily presented.

## American Theatre

Peurl Wilkerson has brought back to San Francisco the spirit of the old days when Charley Reed and Billy Emerson were minstrel kings and the entire amusement world had its minstrel interest centered in the western city by the sea. In the old days minstrelsy was the king of amusements, and now if a good show—yes, a great show—can bring back that interest, the American Theatre will do a smashing good business this summer, for never has such an aggregation of minstrel talent been gathered together in one show. Just think of this all-star troupe—Al Jolson, the king of blackface monologists; John King, a singing black face humorist who is at the head of his kind; Emil Subers, another clever and well-known end man; Matt Keefe, the native son and yodler par excellence; Will Oakland, he of the exquisite voice and only rival of Dick Jose; Tell Taylor, the Beau Brummel of ballad singers, and the two Forbes boys, who are splendid dancers. The first part went with a dash and was a tremendously enjoyable affair. The musical comedy afterpiece, boiled down from Joe Weber's About Town, was not so successful. There are clever people in this end of the show, but there seemed to be no goods to deliver. We would suggest that as there is such an abundance of fine comedy talent in the first part, that Mr. Wilkerson use them in reviving the old "nigger" acts. They

Continued on Page 12.

Don't Forget the Big

# Charity Fund Benefit

To be Given by the

# Associated Theatrical Managers

Of San Francisco at the

## Princess Theatre

Tuesday Afternoon, May 4th

MONSTER CONTINUOUS PERFORMANCE

The very best talent from the Van Ness, Alcazar, Princess, American, Orpheum and Valencia Theatres and Russian Symphony Orchestra.

Reserved seats, \$1.50. Now on sale.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

The new theatre is having a most beneficial effect on the vaudeville offerings of Myerfield et al, this weeks olio being well up to the standard of excellence set by the bill for the opening last week. Every number is good and as a whole the list of attractions is far superior to the usual selection as an average, high though that average has been. The person who couldn't find many a hearty laugh and much keen enjoyment in the antics of the clever dogs who comprise Paul Sandor's Miniature Cirque would be indeed hard to please. With their quaint "horse" makings and agile demonstrations of intelligence the little animals are extremely diverting, and the necessary touch of realism and comedy is added by their exhibitor's well done ventriloquial efforts. Surely it must have been in some melodious and harmonious Arcadia that the young woman of that nome de theatre learned to play the violin, for she extracts all the "linked sweetness" from that king of instruments one might associate with the woodland wilds of a country beauty spot. Also she sings, but mostly, and be it confessed "bestly," she plays the violin. The comique eccentricities of the clown member and the good dancing of his two co-workers make the number contributed by Knight Brothers and Marion Sawtelle well worth while. Their singing is merely incidental to their excellent foot work. Margaret Moffat and her company have an amusing skit in Awake at the Switch, wherein the lady herself demonstrates that a telephone girl is not necessarily "a dead one," even though she isn't the wisest in the world, and her assistant, "Claude," displays the early buddings of a goodish comedian. Gisela Amatis and her three sisters are genuine musicians. Miss Gisela herself shows all the indications of one day becoming a phenomenal vocalist, and she plays the piano with her sisters as well. Their selections are of an unusually high class. The real dialect of the dear old Southland, together with oodles of Southern "color" (meaning atmosphere), combine with some very acceptable acting to make Po' White Trash Jinny, by Lillian Mortimer & Co., a distinctive sketch. Both Miss Mortimer and her support are excellent and the sketch carries a plethora of pathos, comedy and genuine heart interest. There are Irishmen and *Irishmen*, but Frank Fogarty is certainly the money as an Irish monologist. His stuff is for the most part right new, and he is making a lot of friends by his quaint and effective delivery. The lighting effects and its novelty makes Grigolatis' Aerial Ballet, featuring Mlle. Floretta, entertaining. Good pictures complete the bill.

### Pantages-Empire

One of the most delightfully entertaining bills of the season is to be found at the Empire this week. A tragic little act dealing with love and hate of the Italian quarter is offered by Christine Hill & Co. Antonio, a young Italian, returns from working

in the railroad camps to claim his promised bride and finds that his letters have been intercepted by his supposed friend, who has taken advantage of his absence and Angelina's extreme poverty to marry her. Antonio learns the truth from her and also that she is ill-treated, and impetuously he flies with him to Italy. At this moment Luigi, the husband, comes on the scene with a drunken crony and Antonio conceals himself and witnesses Angelina subjected to further ill-treatment. He confronts Luigi with his treachery and threatens to kill him if he ill-treats Angelina again. He then prepares to go. Luigi strikes Angelina. Antonio returns, a knife fight is the result. In the mix-up the lamp is overturned. Luigi's pal tries to knife Antonio in the back but is frustrated by Angelina. In the darkness Luigi and his pal come together and kill each other by mistake and then to Italy for Antonio and Angelina. The piece is cleverly constructed and holds intense interest throughout its rendition. Miss Hill gives a convincing performance of Angelina and is accorded good support by her company. Maud, billed as the original Hec-Haw mule is kicking her way into popularity with leaps and bounds at every performance. The efforts of the aspiring claimants for the dollar prize to ride her bring screams of laughter at their various and futile efforts. She is about as slippery a proposition to ride as a greased pig is to catch. J. Aldrich Libbey and Katherine Trayer are making a great hit in their amusing operatic vehicle, The Debutante. Libbey is one of those big good natured rascals that you can't help liking, and has a rich baritone ranging on to a strong sweet tenor which he certainly knows how to handle. He is a natural born comedian and keeps the audience in continual good humor. Miss Trayer has a voice of exceptional power and is heard to advantage in several well known selections. A lively operatic duo closes their refreshing act. The Norrises introduce their clever one-man band in which one person is the whole thing. James Keane contributes some clever recitations which call for several encores. Among them is Lasca, better known as the Stampede; The Convict's Dream, The Face on the Barroom Floor and several others. His work is highly appreciated. Petronneff, the Russian violinist, displays a masterly touch on his instrument.

### The National

Brindamour is displaying his proclivities as a jail-breaker to mystified audiences at every appearance, at the National this week. The prettiest little act of heart interest presented this season is to be found in the Counsel for the Defense. While dealing with the pathetic side of nature almost entirely, the vein of comedy and dry humor running through it forms an amusing feature of the bill that makes you indulge in that feeling "that this isn't such a bad old world after all." Mme. Doherty's poodles are very much in evidence with their remarkable intelligence. Iva Donetti, as the old colored washwoman, introduces some novelties in the comedy line of an appreciative nature. Geo. Wilson and Joe Godwin, monologist, both have their own inimitable manner of getting into the good graces of their audiences,

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf. \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM. ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

### Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, American Theatre Bldg. 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50

THAT INDEPENDENT VAUDEVILLE AGENT

## .... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706

ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

and a hard time of getting away when they get started. Jack Burnett & Co., in the Downfall of the Mercury, have a comedy playlet with plenty of good comedy situations, the advantage of which is sadly neglected. Moving pictures complete the programme. Next week promises to be one of the strongest presented by this popular house. V. L. Granville, in his Protean act, promises to be a strong feature. May Ward and her eight Dresden dolls; Duff and Walsh, in clever singing and dancing; Meeh International Trio, in interesting feats of strength and acrobatic bar work; Norton and Russell, said to be the best character change artists ever presented at this house; Manning and Dixon, in their comedy talking act; Marie Nelson, singing comedienne; Tom Dugan, monologist; motion pictures complete the roster.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of April 30, 1909:

NATIONAL, San Francisco—May Ward's Dresden Dolls, V. L. Granville, Duff & Walsh, Meeh International Trio, Norton & Russell, Manning & Dixon, Tom Dugan, Marie Neilson. BELL, Oakland—Mme. Doherty Poodles, Mr. and Mrs. Robyns, Brindaour, Geo. Wilson. WIGWAM, San Francisco—Carlvel's Pantomime Co., Eva Westcott, Delmore & Oneida, Joe Flynn. NOVELTY, Fresno—Anne Crewe & Co., Atlantic City Four, Wartenburg Bros., Rose Stevens. NOVELTY, Vallejo—Little Hip, Iva Donette,

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7110. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

### RAY YOUNGMAN

Appearing in  
THE SEXTON'S DREAM  
S. & C. Circuit

Helen Neilsen. LOS ANGELES, Los Angeles—Mueller & Mueller, Marco Twins, Joe Watson, Errac, Ellsworth and Lindpin, Manual Romaine. QUEEN, San Diego—Les Georgettys, Flora Browning & Kellar, Welch & Earl, Hetty Urra.

Mrs. J. W. Considine of Seattle, wife of the big vaudeville magnate, captured the first prize in the recent Vancouver horse show, with Quaker Maid and Dorothea in class 85, horses in heavy harness, 15.2 and under. Her other two horses, Sunshine and Belle Brandon, secured the second prize. In the runabout class, mare or gelding, 3 years old and over, 14.3 and not exceeding 15.2, Quaker Maid, exhibited by Mrs. Considine, won the blue ribbon.

Estelle Forsythe, well and favorably known on this coast, is shortly expected here to spend the summer, after an absence of nine years.

Emerson & Summer open in their laughable farce, Almost, at the National this Sunday matinee.



# The Wigwam

A small circus, a condensed melodrama and several delightful vocal and instrumental selections, go to fill the roster of Manager Harris' house of continued popularity. The headliner is a little fellow, not quite three years old, who, nevertheless, is delivering the goods, and also the programmes at the door, where you will find him as you pass in. Little Hip is the name of this precocious infant, and he is delighting the old as well as the young at every performance. Another big headliner is to be found in My Lady Raffles of real melodramatic intensity, as presented by Ann Crewe & Co., which holds the interest throughout. The acting of the piece is of a high order, and Miss Crewe proves herself to be an actress of exceptionally emotional powers, and is accorded good support. The Wurtenberg Bros. have a foot-juggling turn which is a surprise to the most seasoned vaudeville patron. The Atlantic City Four render some tuneful and melodious musical and vocal numbers. Mueller and Mueller have a nice line of songs, but Mueller sings higher than nature's endowment allows him, and Mueller runs to the other extreme. What's the trouble? Get together and even up. The Four Haydens, tight-wire artists, are as clever a team as have been seen in some time. Tom Dugan as a mirth-provoker has an original line of talk to hand out that makes him a winner. Motion pictures of an exceptionally high standard and entertaining nature complete an A-1 programme in every respect. Next week's offering promises to be a prize-winner, headed by Eva Westcott, in her tragic success, A Butterfly Wife. Miss Westcott has created a sensation wherever she has appeared, and her appearance is awaited with interest. Carlisle's dogs in pantomime and Dan, the talking pony; Delmore and Oneida, in plastic poses on a balancing perch; Joe Flynn, monologist; Iva Donetti and Canine Pickaninny; Seymore and Dupree, in a high-class musical and dancing turn; the eight Russian Dancers, and the Millers in song and dance specialties, together with moving pictures, will complete the bill.

## Vaudeville Notes

Irene Dillon, for the last seven years principal soubrette with J. C. Williamson in Australia, is in the city, accompanied by her mother, on her way to New York to sign up for one of the principal musical comedies for the coming season.

Archie Levy has been the recipient of several very flattering offers to go to New York and accept a managerial position with one of the large eastern agencies. Mr. Levy says that no inducement could take him from John W. Considine, with whom he has been associated for eighteen years. He is satisfied.

Libbey & Trayer, the popular team at the Empire this week, are well known operatic stars, having first played in this city in the production of the Little Tycoon at the Old Bush street theatre and also with Heinrich Conreid, the well known producer of the Metropolitan Opera House in New York (now deceased), in Poor Jonathan, Mr. Libbey playing Rubi-

gold, the leading tenor role, and Miss Trayer Harriet, the prima donna. They have also paid us two successful visits on the Orpheum circuit, as headliners.

The moving picture operators' union, recently admitted to the San Francisco Labor Council as an auxiliary to the theatrical stage employes, has asked the council to assist it in the matter of having every nickelodeon employ only members of the union, and the council will use its influence to have every such place display, at the entrance, the label of the new organization.

Ben T. Dillon, the Irish comedian who has been playing in Los Angeles a couple of years, after inspecting several acreage subdivisions near that city, decided that he was best pleased with Inglewood Rancho, and purchased several acres there a few weeks ago.

Clayton & Glenn have booked for the opening of the New Hart Theatre at San Mateo this Saturday night in their burlesque, The Matador.

The Orpheus Comedy Four are about as funny as they make 'em. All have good voices and a bunch of foolish work that more than gets the desired effect. Good motion pictures complete the program.

George Troaxelle is producing at the Central during the temporary absence of Harry Bernard at his Santa Rosa chicken ranch.

Maud, the Hee-Haw mule at the Empire this week, has been doing her present stunt for the past eleven years. She is still there with the goods as many find to their sorrow that try to win that dollar.

Sam Mendolsohn is busily engaged in completing the details for the construction of his new house in Vallejo. Plans have been completed and immediate construction of the building will be commenced. Seating capacity will be 1,200. Vaudeville attractions booked in his house will hereafter play some town in the vicinity. The new house will play combinations.

Ed Homan, Sam Harris, Archie Levy and John W. Considine will form a happy family group and leave the fore part of next week on a fishing trip in the vicinity of Lake Tahoe. Look for fish stories in these columns in the future.

It looks as though, with the full houses, Sid Grauman is getting in the Mission, that he is going to win in the game for established success at the Star. Increased attendance is in evidence at every performance as a compliment to his usual hustling proclivities. The headliner for the week is Zaco, a lady who allows a seven-passenger automobile to run over her while carrying a full complement of passengers. The exciting part of the performance is the scramble among the youngsters of the audience climbing on the stage to get a free ride. Don Fulano as an educated equine displays remarkable intelligence, but it is plain to be seen that his work is not a labor of love. Kelly and Davis, colored entertainers, have a long-drawn-out turn with a large amount of useless and non-essential talkfest that could be easily dispensed with. A song and ordinary dancing complete their efforts. Pearson and Joell, billed as the Chinese Nuggets, are good entertainers in their line. Chas. Oro & Co. offer a comedy sketch which brings forth many a laugh and is a

pleasing addition to the bill. Will Sommers, the crazy dancer, is all his title implies. He is a clever stepper. Moving pictures complete an excellent programme.

On May 1st, Archie Levy will have rounded out his twenty-fifth consecutive year as a booking agent, which makes him, without fear of contradiction, the oldest established agent in the country. Mr. Levy has devoted his entire life to the theatrical business, and it is needless to dwell upon the success of his indefatigable efforts. The legions of friends and business associates scattered throughout the country are a flattering testimonial of the esteem and confidence in which he is held by all that have dealings with him. The Dramatic Review extends congratulations on past successes and best wishes for continued prosperity.

Mabel McKinley, the well-known vaudeville artist, will pay us a visit in the near future under contract to Sullivan & Considine.

Christine Hill, appearing at the Empire this week in her own act entitled Fate, will open at the American Theatre, Chicago, shortly after September 1st. The act will be booked by William Morris.

## The Thalia

An exceptionally strong galaxy of talent is to be found at the Thalia this week. The Eight Russian Dancers and Singers introduce a decided novelty in the dancing line that wins unanimous approval from their audi-

ence. Ohiyro displays decided cleverness as a foot juggler. Lucille in poses plastique is seen to great advantage in her line. As a contortionist, La Belle twists her way into approval by her clever work. In her sensational interpretation of the Salome dance, Eva Roland is creating a sensation. Motion pictures, together with several other features of the programme, completes a programme that is away above the average. Next week, The Four Haydens in their clever tight-wire act; Genera Cheol, equilibrist; Amoretta, singer and dancer; Georgie White, coon shouter; Hern and Rutter, singers and dancers; Bonny Conny, in song and dance specialties; Eva Roland, as a holdover in her sensational Salome dance. Moving pictures, with several other turns, will complete the bill.

## I Have 3 Sketches

That have proved successful in the big Eastern vaudeville houses. I want a lady partner to go in with me to play a long season of good time.

J. FRANCIS CASSIDAY  
1207 Market St., San Francisco

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## Eva Westcott



En tour in vaudeville, appearing in her own act—A Butterfly Wife. Booked solid since September 15th until July 1st. What the press says: "The little play is well acted by its author. It grips, it holds you until the startling finish, and it is a success from any and every artistic point of view."—Ashton Stevens.

"In this little play, Eva Westcott runs the entire gamut of emotions, from the lightest comedy to the deepest tragedy, and is equally strong in both."—N. Y. Telegraph.

Tour under management of LOUIS WESLEY, 1416 Broadway, New York City.

WIGWAM THEATRE, S. F., Cal., week of May 2, 1909.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in A GIRL OF THE WEST, by H. D. Cottrell



## Santa Fe



## BACK EAST EXCURSIONS

### SALE DATES

May 15, 16, 20, 21, 22, 31.  
June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### SAMPLE OF RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.  
SANTA FE



## Van Ness Theatre Two Weeks--Beginning Monday, April 26th

S. S. & LEE SHUBERT, INC.,  
Directing the Tour of

# MADAME NAZIMOVA

In Her Repertoire in English

First week—"A DOLL'S HOUSE."

Second week—Monday and Tuesday, "HEDDA GABLER"

Balance of the week, "COMTESSE COQUETTE."

NEW YORK COMPANY AND COMPLETE PRODUCTIONS

### WHAT SAN FRANCISCO SAID OF NAZIMOVA:

Call—"She chains your attention and fascinates you with her eerie brilliancy."

Chronicle—"Her Nora indeed is ideal."

Bulletin—"Her art is a myriad-hued thing of many qualities, but seems to be permeated with humanity."

Examiner—"Nazimova is an actress of the finest ability."

### WHAT LOS ANGELES SAID:

Examiner—"Her Nora was something that will never be forgotten by those in the audience."

Times—"Her art impresses you not as a studious affair but as the happy culmination of natural genius."

### WHAT SALT LAKE CITY SAID:

Herald—"Those who saw the performance of Madame Nazimova last night witnessed one of the greatest theatrical performances of a generation."

Tribune—"In the Comtesse she was irresistible."

Coast Tour limited to Los Angeles, San Francisco, Portland, Tacoma, Seattle, Sacramento, Stockton, and San Jose.

## The Orpheum

The Orpheum bill for next week is particularly novel and attractive. It will witness the first appearance in vaudeville of Mrs. Horton Forrest Phipps, a young society dancer. Mrs. Phipps will assume the nome de theatre of La Valera and her contribution to the program will consist of the Spanish dances La Manola, La Banda and La Tarantella. She will wear several costly, picturesque and characteristic costumes. Angela Dolores, an attractive and clever young actress, will, with the assistance of her own company, present a witty farce by Edgar Allen Wolff and Ida Von Troutman, entitled Cupid at Home. The Melnotte Twins, two handsome and talented girls, and Clay Smith, a clever and amusing comedian, will indulge in a singing and dancing sketch which they term Artistic Nonsense, and Hawthorne and Burt, two song and dance comedians, will create lots of fun. Gordon and Marx, the Dutch drolls, will return for next week only, which will be the last of Lillian Mortimer and company, who will present the diverting comedietta The Arrival of Betty. The Four Amatis Sisters and the beautiful Grigolati's Aerial Ballet will finish their engagement with this bill. A new series of Orpheum motion pictures will conclude the performance.

## Alcazar Theatre

Most of the dramatic quips and manners which constitute "Barrieism" are amply invested in Quality Street, which will be given its first presentation in a stock theatre next Monday evening at the Alcazar. Folks who saw this comedy presented by Maude

Adams and her company two years ago in the Van Ness playhouse pronounced it the best thing in her repertoire. The four acts mostly have to do with Phoebe Throssel and her sister Susan. They dwell in a quaint street in a small English town, and the time is of the Napoleonic wars.

Child life, with which Barrie is more familiar than any living playwright, is not omitted from Quality Street. It is deliciously presented in the school-room scene in the second act. Evelyn Vaughn will have the part created by Miss Adams, and that she will play it delightfully need not be told any one who saw her as Babbie in that other Barrie gem, The Little Minister. Mr. Lytell promises to be more than interesting as Dr. Brown, and the rest of the Alcazar favorites will be favorably fitted in the play.

## American Theatre

When the Minstrels Come to Town it is a signal for a general jollification and the advent of I. P. Wilkerson's Minstrels of Today have certainly marked an epoch in the history of amusement-loving San Francisco. Not since the good old days of Emerson and Reed at the Standard Theatre on Bush street has so clever an aggregation of burnt cork performers, bright comedians and sweet singers been gathered together in this city and large and delighted audiences are the rule at every performance. The musical comedy, About Town, which follows the minstrel entertainment, is of a high order of excellence, and the talented leading people and score of pretty girls that are included in the cast form a pleasing contrast to the first half of Mr. Wilkerson's offering. At the matinee this Sunday, which

begins the second week of an undoubtedly prosperous season, many novelties will be offered by the principal comedians, Al. Jolson, John King and Emil Subers. For the week beginning May 9 several new faces will be seen in the first part, and Tid-Bits, a new musical comedy, will be substituted for About Town.

## Valencia Theatre

The last performance of the spectacular historical comedy-drama, If I Were King, will be given at the Valencia Theatre this Sunday afternoon and evening, and on Monday night Chas. H. Hoyt's ever welcome A Texas Steer will be presented for the first time in San Francisco by a stock company. The spirit of real comedy pervades all of this author's plays and in A Texas Steer that humor which was particularly his own is shown at its best. The story of the bluff Texan, Maverick Brander, elected against his will from a Texas district to Congress, who arriving at Washington finds himself the mark for grafters, office seekers and society sycophants, and, who, at first whirled out of his natural self in the excitement of his new surroundings, finally decides to be his own master and control the situation, instead of being controlled, is familiar to theatre-goers. It is to Hoyt's great credit that the situations, characterizations and dialogue of A Texas Steer are as fresh today as when first offered. Paul McAllister will take a long jump from the poetical hero of If I Were King to the role of Maverick Brander and Geo. Osbourne will drop the robes of Louis XI to become Major Yell, companion of Col. Blow and Col. Bragg, played by Robert Homans and William Wolbert. Charles Dow Clark will have a great part in Fishbeck, the gentleman of color, who wants to become Minister to Dahomey and Gerald Harcourt will be capitally east as Captain Fairleigh Bright. Florence Oakley, the new leading woman, will be in her element as Bossy, a part she has played many times with unfailing success; Lillian Andrews will be her mother and Grace Travers and Edith Lyle will have the remaining feminine roles. Sporting Life will follow A Texas Steer at the Valencia.

## Vaudeville Notes

John W. Considine will arrive in town Sunday, May 2d, with headquarters at the office of his representative, Archie Levy.

Ed Homan, of the American Theatre; Sam Harris, Wigwam Theatre, and Archie Levy have a big proposition on hand and in all probability there will be big doings in vaudeville on Market Street in the near future.

The Queen Theatre, San Diego.

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgt.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory looking for right acts at right figures.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. I. Both houses thoroughly equipped and stage capable of handling any show

## American Theatre

Continued from page 9.

are funny in themselves, and with these clever performers they ought to go with a scream. The girls can be used as an added feature of these acts, if thought advisable. Edward Flynn, a local boy, carried off the honors in About Town. His Irish comedy is exceedingly good. Ella Smyth is an attractive Juno, but did not have opportunities to show her abilities. The same lack of opportunity beset Lou Anger and Edward Castano.

is now affiliated with Sullivan & Considine and playing exclusively their attractions to enormous business.

The Novelty Theatre, Fresno, will open Monday, May 3d, as a vaudeville house. The opening attractions will contain the Atlantic City Four, Lillian Mason & Co., Rose Stevens, Zena Keith, and the Wurttemberg Brothers.

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE  
The Only Good One-Night Stand between San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time  
CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
1039, New York, Tacoma

### SCENERY

## The Chas. F. Rosa Scenic Studio

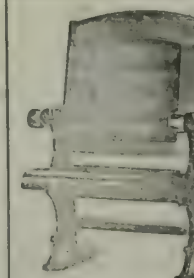
Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

MISS E. MATTINGLY  
Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1691  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
The  
Whitaker & Ray Co.



## "Hats Off to You, Jimmy Gleason," Says the Wise Man of Portland

PORTLAND, Ore., April 26, 1909.  
—HEILIG THEATRE (Cal. Heilig, mgr.; William Pangle, resident mgr.)  
—The attraction following Lillian Russell at this house was the play entitled *The Mills of the Gods*. This piece had been previously produced by the Baker Stock Company in this city and accordingly the road company did not receive much patronage. The company was fair, but not the equal of the local company in the play. Last night Norman Hackett opened his engagement in *Classmates* to a fair house. We all remember the sterling work of this actor when he was the principal support of James and Warde in tragedy, and those of us who saw him last night had nothing but words of praise for him in his new field. The play was interesting throughout, and his support was good. BUNGALOW THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—One of the best known of farce comedies, *The Private Secretary*, was presented at this house yesterday. It has been a great many years since we had the pleasure of witnessing this English comedy, but those of us who have seen it before were all drawn towards this theatre yesterday, well knowing what a good entertainment was in store for us. As for the work of the company they are all to be commended. First of all this week comes James Gleason who is cast as the Secretary. Hats off to you, Jimmy! You truly do yourself proud in the role. It is superfluous for me to say anything more relative to his work—it was one of the very best things that this talented young actor has ever given to us. William Dillis also has a fat part, and Dills is not slow to take advantage of any chance given to him, especially in the comedy line. Mrs. Mina Gleason as the aunt who has leanings towards spiritualism is also much in evidence. The play is put on up to the usual high standard of the management. Next week—*When Knighthood Was in Flower*. BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—This house is dark and will re-open shortly for a season of comic opera given by the Ferris Hartman Company. ORPHEUM THEATRE (James H. Erickson, mgr.)—A good bill was dished up by the management the past week, and although *Angelea Dolores* in the playlet *Cupid at Home* was featured, it looked like Lew Sully stole the honors from her. Sully was a big hit at every performance, and his songs went well. Another act that is worthy of particular mention was *Rosarie and Doretta*. The impersonation act of Helen Herndon was also above the average. Commencing this evening the bill is Russell Brothers as headliners and the balance comprises *Five Juggling Normans*, McGinnis & Clifton, Francini-Diloms and Page, Fred Allen & Co., Andy Rice and Delmore Sisters. LYRIC THEATRE (Keating & Flood, mgrs.)—The play this week is entitled *The Hills of Carolina*, and deals with the doings of moonshiners. The play is well constructed, and the company gave a good account of itself throughout. Virginia Duncan was

well cast in the leading role, and the comedy work of Lillian Branscomb and Herbert Ashton was of a high order. Lillian Griffith and S. M. Griffith were well cast, and Rupert Drumm, who portrayed the heavy role, was roundly hissed. The play gives a good chance for the management to give a good production and nothing is lacking in that line. GRAND THEATRE (James H. Erickson, mgr.)—The Quaker City Four are the headline act and the balance of the bill includes Nita Allen & Co., Frank Bush, Lewis & Young, Bonnie Gaylord and Harry MacDuffee. Pantages has Rivoli, character change artist, for their headline act, and the specially added act is the Four Dordeens, in acrobatic stunts.

A. W. W.

## Sally Cohen Almost Gets Jealous

Sally Cohen, an actress in the company of her husband, John C. Rice, had a bad scare in Cleveland last week. The manager assigned the Rices to a new dressing room, giving the older and smaller one to a ventriloquist. Mrs. Rice went at once to the new room and after waiting a long time for Mr. Rice, when she had dressed, reflected that he might not have heard of the change of rooms and hurried away to warn him about making up. The finale of the story she tells as follows: "On opening the door of the old room, imagine my horror at seeing my husband in semidishabille and apparently deep in conversation with a strikingly beautiful woman in evening dress? She was a stranger to me, and the way she was smiling up into my husband's eyes fairly made my blood boil. 'Oh, so here you are!' I said in my most freezing tones. And he, with a cool villainy that astonished me beyond measure, put on a very mystified air and pretended not to understand me. I cannot describe how I felt. We had been married twelve years, you see, and it was the first time—I thought, with a choking sensation, of my 10-year-old daughter away at boarding school, and wondered how it would affect her. My thoughts were not very clear. How it would have ended I can't say, if the ventriloquist hadn't suddenly entered and put an end to my misery by wheeling that impudent dummy lady into the corner. And then we had explanations, of course, and a good laugh. But I can tell you that dummy lady caused me a very uncomfortable quarter of an hour."

## Scandal

With characteristic vigor, Charles Frohman has followed up his hold upon the American rights of Henry Bataille's new play, *Le Scandale*—greeted enthusiastically by Parisian critics—by obtaining the English rights as well to the piece. *Le Scandale* is said to be not only the best piece of work that has thus far come from the author of *La Femme Nue*, but it is hailed as one of the most interesting plays the French stage has seen in years. The story is that of

an affectionate mother, honest and of middle class life, who falls a victim to the wiles and plotting of a scoundrel, who puts to base uses an ascendancy gained too easily. It is in reaching a tremendous climax, one of pardon so far as the husband is concerned, that the playwright has shown extraordinary acumen and feeling.

## Merry Widow Coming

It is understood that Henry W. Savage is to make his first trip West when *The Merry Widow* opens at the Van Ness Theatre on the Fourth of July. The famous manager has sent here some of the best attractions of recent years but his multitudinous interests in the East have prevented his coming West. *The Merry Widow* has just commenced an all summer run at Chicago. It is a return engagement there.

## Personals

CLARKE BURROUGHS is now leading man for the Hulburt Stock of Santa Rosa.

GENEVIEVE BLINN has been signed as leading woman for Forepaugh's Stock of Cincinnati.

ORRAL HUMPHRIES is spending a few weeks at Orr's Hot Springs in the Mendocino mountains.

YORK STATE FOLKS will be staged at the Valencia Theatre, following the run of *Sporting Life*.

HARRY GIBSON has temporarily changed from agent to manager of a picture show in Placerville.

OLA HUMPHREY is due in London from Australia early in June, and will be seen in a new production.

JOHN ROCHE, of Francis-Valentine Company, left Wednesday for a two-weeks' stay in Southern California.

HARRY MARSHALL is in Victoria, getting up the scenery for the stock season of the Edmund Gardner Co.

GEORGE MATISON is a great favorite in El Paso, where he is playing leads at the Crawford Theatre.

ONE of the hits of Beverly of Graustark, produced week before last at the Alvin Theatre, Pittsburg, was made by Crosman Sedley-Brown, son of Henrietta Crosman and Sedley Brown.

ED REDMOND will move his stock company from the Empire Theatre in Fresno to the Victory Theatre in San Jose on June 5.

MARY HOLMES, who was several years ago with one of Manager Reed's shows, has joined Daniel Sully's company to play the female lead.

THE RIGHT OF WAY has had a good season on the Pacific Coast. Guy Standing and Theodore Roberts, the co-stars of the attraction, will appear together next season in a play which Klaw & Erlanger will have ready for them before the summer rehearsal time begins.

It is said that Edna Goodrich has a splendid role in the new Goodwin-Goodrich production called *The Master Hand*. The beautiful young actress is given opportunity not only for the display of gorgeous costumes and costly jewelry but for the exercise of histrionic talents of high order. Goodwin plays the role of John Bigelow, the Wall street magnet, in this play.

MRS. MADELINE LUCETTE RYLEY, the American playwright, presided at the meeting of the Actresses' Fran-

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

chise League which was recently held in London. In opening the meeting, Mrs. Ryley made a speech in which she declared that actresses belonged to a favored profession inasmuch as they worked side by side with men and received equal pay with men for their work.

HARRY F. ERTHEILER, business manager of Henry B. Harris' *The Lion* and the Mouse Company A, died at the St. Barnabas Hospital in Minneapolis, April 5, at 9:30 a. m.

HEINRICH CONRIED, former Director of the Metropolitan Opera House in New York, who suffered a stroke of apoplexy several days ago, died peacefully in Meran, Austria on April 26.

If Robert Edeson has his way the first real African hunting and jungle play will be written by Theodore Roosevelt, and the drama will be produced for the season of 1911 with Edeson as the star, representing Roosevelt in wildest Africa. Mr. Edeson went to Washington recently to consult as to the propriety of making a novel proposal to Mr. Taft's predecessor. As a result of that consultation he sent a cable to Mr. Roosevelt at Naples asking him if he would consider an offer to write a play with his hunting experience as a basis for Mr. Edeson's use season after next.

It seems that Charles Frohman has selected Hattie Williams to inaugurate next season his new policy for The Garrick Theatre, New York, which is henceforth to be made the home only of comedies, and to be occupied the year round by Hattie Williams and William Collier. Miss Williams' first appearance in several years in straight comedy was effected on Monday evening, April 26th, at the Van Curler Opera House, Schenectady, New York, when Mr. Frohman presented her in a new three-act comedy entitled *The Marriage of a Star*, which is freely adapted from the French of Alexander Bisson and George Thurner by Paul M. Potter. It is described as a jolly, wholesome play with not an objectionable line in it.

### The Pacific Film Exchange, Inc.

West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.

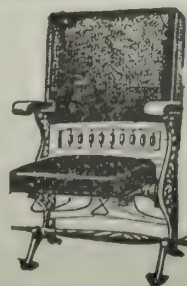
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co.

Formerly of 526 Market St., San Francisco

### Opera Chairs

School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.

1151 Polk St., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## Spotlights

The Shuberts announce that they have resumed business relations with the New York Press and the Morning Telegraph. Asked about this Lee Shubert said: "I do not believe in fights with newspapers. My interests are too large and varied for unnecessary disagreements with the papers. I wish to say, however, that the Morning Telegraph approached me on Monday through Mr. William E. Lewis and agreed to treat me just as they treat all other managers."

King Dodo will be one of the big attractions for the Coast next season. The Three Twins will be another.

• Fire of unknown origin on April 18 wiped out four buildings in the business section of San Lucas, a small town sixty miles south of Salinas. Among the buildings was the Nance Opera House.

The Land of Nod company was closed in Pittsburg by the sheriff.

The International Attractions Syndicate, with fine offices in the Pacific Building, is dead. The "Syndicate" was top heavy with too great a name. Maurice Tobin had too much optimism and money was slow in coming in. A brief and not glorious career is the obituary.

The Jackson-Berger Company is playing Lompoc this week.

A few weeks ago the Fifty Miles from Boston Company was compelled to use a special train to make a jump. There was a delay of 30 minutes at a junction point, whereupon the manager, with traces of anxiety, demanded of the conductor: "What's holding us?" "Waiting on the rest of the troupe," he replied. "I've got all the people but not the animals. See, here's my instructions," and he produced a telegram which read: "At Stoneway Junction take on 'Fifty Mules from Boston.'" (Not yet copyrighted by George Cohan.)

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### AT LIBERTY

#### J. B. Dodson

Characters and Heavies

#### Alice Beauford

Characters and Heavies  
Wardrobe and Feature Specialties. 2370  
Pine St.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care Dramatic Review

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.  
Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### At Liberty

#### A LIVE ONE

Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and  
the Cowboy  
Care of Dramatic Review

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Willard Mack—Bungalow Theatre, Salt Lake City.

## Howard Nugent

CHARACTERS

Malan-McGrath, Sixteenth Street Theatre Stock Company, San Francisco  
Opening March 8, 1909

Separated? Yes—no thought of divorce. Simply cannot get work  
together. That's all.

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions. Write Harry Bernard, Central Theatre, S. F.

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### ROBERT LAWLER

Leading Man

Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian

Richard Jose Co. Care of DRAMATIC REVIEW

### CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.

### GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10

Care Dramatic Review Third Season

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

SCENIC ARTIST, Victoria Theatre, Victoria, B. C.  
Permanent address—DRAMATIC REVIEW.

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### Howard Foster

In Vaudeville

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care-Dramatic Review

### MARY HARVEY-BARBOR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### DAN KELLY

Comedian

Care Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy

Care of Dramatic Review



**Darrell Standing**

Stage Director  
Valencia Stock, San Francisco

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**

Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company  
On tour, Care Review

**Reginald Holmes**

Characters  
Valencia Stock, San Francisco

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"  
"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**Thurlow White**

Broadway Theatre Stock Co., Oakland.  
Care Dramatic Review

**E. P. Foot**

MUSICAL DIRECTOR  
Opera or Musical Comedy    Address Care Dramatic Review

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Specially engaged to create the lead in MIGHT'S RIGHT at the American Theatre, San Francisco, April 18  
Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Blanche Stoddard**

Leading Woman  
Valencia Stock, S. F.

**Bertha Foltz**

Leads  
The Players

**Al Hallett**

Stage Director  
Broadway Theatre, Oakland

**Priscilla Knowles    Bennett Jack**

Leads    Characters  
Broadway Theatre, Oakland

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage)    Oakland

**Whit Brandon    Ethel Tucker**

Leading Man and Director    Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads  
Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10  
Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch    Management Liebler & Co.

**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**

Leads  
Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue  
Davidson's Theatre, Milwaukee



# The Edw. Armstrong Musical Comedy Company

4 Real Comedians, 4 Principal Women, Headed by

## Miss Ethel Davis

And a chorus of 10 Baby Dolls. Now packing the Pickwick Theatre, San Diego, Cal.

Address EDW. ARMSTRONG, MGR.

### The Triumph of Art

The music and the future pass,  
The ecstasy of actors sway  
Over a thousand stranger hearts,  
That weep, and laugh, and pass  
away.

Vivid and keen as love's first kiss,  
Realization of youth's first dream,  
Yet brief—false as a harlot's heart—  
This is the triumph—the art  
supreme.

ERNEST WILKS, Seattle, Oct. 21-'09.

### Morris and Blaney Sever Relations

William Morris, who has a circuit of vaudeville theatres independent of the so-called Vaudeville Trust, severed business relations last week with Charles E. Blaney, and as a result Blaney's Lincoln Square Theatre, New York, will be dark. Mr. Morris announces that he has forever eliminated that theatre from his chain of playhouses. Coincident with his withdrawal from Blaney's Mr. Morris obtained possession of the new German theatre in Fifty-ninth street, and hereafter will maintain that playhouse as a vaudeville theatre. He has called it the Plaza Music Hall. It opened under the new management on Monday with the attractions which had been billed for Blaney's. On Wednesday night of last week Mr. Blaney received notice of Mr. Morris's intention to withdraw from the Lincoln Square, and the performers were notified at once that they would have to appear at the Fifty-ninth Street playhouse instead. The news that Mr. Morris had obtained the new German theatre was a surprise to Broadway. The Shuberts had been negotiating for the playhouse for the last few weeks, intending to make it a "combination" theatre at which to present their Broadway attractions at popular prices. The theatre, which only opened last fall, is one of the best in New York, and it was planned to present there only high class German attractions. The support from the German population of the city was not forthcoming, however, to the extent anticipated, and it is said that the theatre was conducted at a loss. The Shuberts, it is said, will now seek to obtain possession of the German theatre in Irving Place. The break between Mr. Morris and Mr. Blaney, it was said, came as the result of many disagreements between them. This statement was made by Mr. Morris: "Blaney's Lincoln Square Theatre was one of the houses the operation and actual management of which William Morris, Incorporated, did not control, and was the one house on the extensive

Morris Circuit the owners of which failed to agree absolutely with the Morris interests as to what constituted the highest standard and policy of conduct. Blaney's Lincoln Square theatre had, previous to the Morris invasion, been the home of melodrama with which the name of Blaney was for years associated. Controversies as to the policies of management and control became frequent. Mr. Morris and Mr. Blaney, failing to agree upon a means that would achieve the ends of the Morris policy of management, Mr. Morris decided to withdraw."

VIOLA GILLETTE, who plays the part of Niche in The Beauty Spot, the new summer success at the Herald Square Theatre, New York, has been best known for her impersonation of boy's parts. She refused a flattering offer to create the part of a Prince in a Drury Lane pantomime, to accept the part she is now playing so well.

### The Big Theatrical Benefit Performance

Theatre-goers of San Francisco and vicinity are eagerly awaiting the eighth benefit in aid of the charity fund of the Associated Theatrical Managers, to take place at the Princess Theatre next Tuesday afternoon at precisely half past one. Aside from the deserving character of the benefit, the program to be given will go down in the amusement annals of the city and when the curtain finally descends just in time to let you get home for dinner an entertainment will have been offered worth fully five times the admission price. The performance will be, as is always the custom, continuous, and will be opened by I. P. Wilkerson's Minstrels of Today, from the American Theatre, in their brilliant first part, replete with clever comedy and good singing. Mme. Nazimova and her capable company from the Van Ness will contribute a bit of Ibsen and the two splendid stock companies from the Alcazar and Valencia will enter into friendly competition with their respective renditions of the school scene from Barrie's delightful Quality Street; and the dinner scene from Hoyt's A Texas Steer. The talented principals and chorus of the Princess Musical Comedy Company will present the best parts of A Chinese Honeymoon, and jolly May Boley will be seen in one of her inimitable specialties. The very best talent from the vaudeville world, including Mrs. Horton Phipps, the Kirmess dancer, will be supplied from the Orpheum, and Arthur Cunningham, than whom there is no more popular singer in San Francisco and who has just returned from a starring

### ...Open Season Early in August...

Now  
Booking

As The Sun  
Went Down

By George D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City

tour in Kerry Gow and Shaun Rhue, will sing the prologue to I Pagliacci and other selections. A number of peculiar interest will be the rendition of Tennyson's The Lady of Shalott, which has been given a charming musical setting by Albert Elkus, and which will be read and sung by Miss Alice Colman, the well known vocalist, accompanied by the composer. Will L. Greenbaum is going to help out the cause by contributing Ten Minutes in Berlin, one of the best portions of the Burton Holmes' travelogues, and Jacob Altschuler, the viola soloist of the Russian Symphony Orchestra. There will be several distinct surprises on the program and the overture, by the combined orchestras of the city, will be a rouser. Seats are going with a rush at the Princess box office and standing room will undoubtedly be at a premium.

### Dick Jose Will Be Managed By Paul Liebler

Paul H. Liebler has closed negotiations with Richard J. Jose, California's great contra-tenor, whereby he will star under the former's management the coming season in a new play called Silver Threads.

### Spotlights

is a Broadhurst comedy.

During Madame Nazimova's engagement in Southern California she was the guest of the Potter Country Club at Santa Barbara, and made extensive automobile trips through the adjacent country. It is unlikely that she will some day become a resident of California like Modjeska, the other famous foreign actress who learned the English language and remained in this country.

Both John Drew and Ethel Barrymore are to make long jumps from the eastern coast to this city, when Charles Frohman sends them here for their respective engagements at the Van Ness Theatre. Miss Barrymore comes first and will bring her latest success, Lady Frederick.

In London, and generally under the caption of Stars and Stripes, they have coined a new phrase; "Frohmanizing

the Stage," apropos of the fact that Charles Frohman at present has attractions in six London theatres. At The Alhambra he is presenting the new labor play, Strife, by John Galsworthy; at The Haymarket, Bevis, a new comedy in three acts by Hubert Henry Davies; at The Garrick, Samson, with Arthur Boucher in the title role; at The Duke of York's, J. M. Barrie's comedy, What Every Woman Knows; at The Comedy Theatre, W. Somerset Maugham's comedy, Penelope, with Marie Tempest in the title role, and at The Hicks Theatre, The Dashing Little Duke, with Ellaline Terriss. In commenting upon the situation the latest London Referee says: "Our dramatists, our actors, our theatres, are all under the star spangled banner. In short, everything which is comprehended in the British drama (dramatic critics, of course, always excepted), may be said to be so largely under Mr. Frohman's influence that it really looks as if nothing but the national theatre can hope to escape from the clutches of the almighty American manager. The Haymarket, where Mr. Frohman lately brought out the new comedy Bevis, by Hubert Henry Davies, is the last—or perhaps the latest—of the London theatres to be added to the enormous interests which Mr. Frohman represents in the theatre world. The American manager makes himself very much at home at The Haymarket. He might have been connected with the theatre for years for all the change he has introduced into the house. You don't notice that he is there, but he gets there, and it seems after a while just as if he had been there all the time." Further along in the notice the writer, with a deliciously naive, unintentional humor, notices that "the special influence of Charles Frohman in the management of The Haymarket, consists in the insistence on the mechanical business of twittering birds in the third act of Bevis. Certainly the birds were no better than a nuisance the other night at The Haymarket. If an actor will say that he heard the birds singing when he arose at dawn, he may convey that idea in a few words more clearly than it may be done by blowing through a reed into a bowl of water. The theatre is not a toy shop."

## Byde-a-Wyle Theatre

Long Beach, Cal.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, May 8, 1909

No. 11—Vol. XX—New Series



Peggy  
Monroe



## She Sells Sea Shells

One of the funniest and best numbers in the *Leather Spot*, the new summer success at the Herald Square Theatre, New York, is the song by Jefferson De Angelis in the first act, *She Sells Sea Shells*. This particular juxtaposition of sibilants has always been a linguistic tangle. It was once proposed as a test of a man's sobriety and it was so hard for a perfectly sober man to say that it was certain that a tongue thick with liquor must balk at it. But every night Mr. De Angelis gets away with it without a break, but the "beauty" girls who are with him and who have to join in the chorus are getting so that they can hardly talk without a lisp. Here is a verse and the chorus. If you think it's easy just try to read it fast:

The sea-shells she sells are a terrible sell.

And the song is a "sell" also;  
I think I may say it will go very big  
But I fear I am all that will go.  
I've suffered from lock-jaw and stick-jaw as well.

In trying this chorus to sing,  
It's making me lisp, but I shay to myself,

The shong's sure to go with a shwing.  
I'm dreaming of sea-shells when I am in bed;

I only wish she would sell matches instead.

### CHORUS

She sells sea-shells on the sea-shore,  
The shells she sells are sea-shells I'm sure.

For if she sells sea-shells on the sea-shore,

Then I'm sure she sells sea-shore shells.

## Revival of the Mascot

Klaw & Erlanger's revival of *The Mascot* at the New Amsterdam Theatre in New York is a big success, both artistically and financially. The *Mascot* was written by Edmond Audran. It was first produced at the Paris Bouffes, December 29, 1880. Eben Jordan of the firm of Jordan & Marsh, the builder of the Boston Opera House, was in Paris at the time and acquired the rights for the American production. He returned to Boston in the spring and submitted the book and score to Helen Grayson of the Grayson-Norcross Opera Company, then playing Audran's *Olivette* at the Gaiety Theatre, Boston. Mr. Jordan played the music in his rooms. The opera was accepted at once for production. A translation of the book and an adaptation of the score were made by I. W. Norcross. An orchestration was made by John E. Brahm. The original music director was John Snyder. The opera was first produced by the Boston company in April, 1881. The claim has been made frequently that the first English production was in London. That city, however, did not hear the music till October 15th, at the Comedy Theatre, after the opera had been sung at Brighton on September 19th. The original cast was as follows: Bettina, the Mascot, Helen E. H. Carter; Fiametta, daughter of Lorenzo XVII, Lily West; Pippo, a shepherd, Seth Crane; Lorenzo XVII, Prince of Piombino, Harry Brown; Rocco, a farmer, Harry Haskell; Frederic, Prince of Pisa, James E. Conley; Matheo, innkeeper, James E. Miller; Sergeant Parafante, Charles J. Ross; Physician, Ed Morris. The New York opening occurred May 5th

at the Bijou Theatre. Some changes had to be made in the cast, which was as follows: Bettina, Emma Howson; Fiametta, Lily West; Pippo, James E. Brand; Lorenzo, Harry Brown; Rocco, Paul Bown; Frederic, Charles Thompson; Matheo, John Craven; Sergeant, George M. Palmer; Physician, Ed Morris. Harry Brown, who was a star for many years afterward, is prominent in vaudeville. Emma Howson, the sweet and charming Bettina of the old time, is dead. Lily West, the Fiametta, is an accomplished newspaper writer, under the name of Amy Leslie, of the *Chicago News*. John Brand, who sang the role of Pippo, subsequently became a business man. Ed Morris, who was the Doctor, lost his grip entirely. Even his existence today in the land of the living is in doubt.

## Financial Decadence of Paris Grand Opera

Things have come to a crisis at the Paris Opera, and the new management, MM. Broussan and Messenger, have been forced to appeal for new funds. They are engaged in trying to find \$100,000. In eleven months \$140,000 has been lost. The situation has been rendered more acute by a letter from one of the shareholders, addressed to the Minister of Public Instruction (under whose control the opera comes), requesting that the company be wound up. In this letter, which is published in the papers, the writer makes serious allegations against the manner in which the opera has been conducted, both artistically and financially. Contrary to what was generally believed, the receipts have shown a notable falling off. The subscriptions have declined by \$170,000 from the figures of the preceding year. On several evenings the receipts were less than \$1,800, a sum inferior to that paid to many a leading singer for one performance in New York. One of the first acts of the new administration was to provide a new stage setting for Gounod's *Faust*, on which over \$35,000 were spent. The decline of the Paris Opera is shown by the fact that owing to the crisis, Richard Strauss has decided to withdraw *Salome*, which was to have been produced in May. "The opera is ill, not merely financially, but musically," says a Paris correspondent. "No person of real musical culture can sit through a series of performances without realizing that there is something lacking in the way in which operas are presented on this sumptuous stage. The artists are often inferior, and, according to some critics, the 'mise-en-scene' leaves something to be desired. Colonel Mapleson, the operatic impresario, discussing the decline in the fortunes of the Paris Opera, has the following to say: "The whole story lies in a nutshell. In the first place the manager is bound by the 'cahier des charges,' a long list of regulations and obligations. He is not allowed, for example, to use the same costumes for two operas, even though they belong to the same period. That is one instance of stupidity. Then he must give free seats whenever they are required to all the ministers, their secretaries and officials of any standing, and to the members of the municipal council and their wives. So that it often

# Annual Summer Sale

—AT—

## Rosener's

CLOTHIER TO THE PROFESSION

### 57 Powell Street, opp. Flood Bldg.

### Suits—20 per cent—Overcoats

REDUCTION

happens when they are refusing money at the box-office, 2 or 30 per cent of the house is paper. Thus the subvention they speak of is really no subvention at all, and the manager, in order to make ends meet, has to invite a lot of rich men, and men about town, to subscribe more capital. In return for their subscription these men not only have seats at the opera, but they are also allowed the run of the artists' dressing rooms and the foyer des danses, and they insist upon engagements for their special friends. The result is that there are no funds and few opportunities for engaging great artists like Melba and Tetrassini, and there has not been a single prima donna or a single tenor of any note there this season. How can you expect the opera to go on under such conditions? Many artists, notably Emma Eames, have in the past declined to continue to sing at the opera owing to the conditions that prevail. In the chorus it is the same. Frequently one hears a mother say to her daughter, who is in the third line, 'Be nice to M—,' mentioning one of the subscribers, 'and perhaps he will get you in the front line and you may have a solo.' At Covent Garden, London, and in New York all this is impossible. At Covent Garden, too, there are but twenty-six or twenty-seven employees, whereas in Paris, M. Gailhard, the late director, told me, I think, there are 800 or more! My father and I some fifteen or sixteen years ago offered to take the Paris Opera House, asking for no subvention and paying a rent for it on the understanding that no one had free admission. This proposal did not suit the Municipal Council, and consequently it fell through. President Carnot, however, quite approved of the idea, but said he had no power. That Paris still loves good music is shown by the fact that whenever Paderewski or Kubelik or any great instrumental or vocal artist goes there, there is never a spare seat, and when Jean de Reszke gave a series of Siegfried performances at the Opera to oblige his old friend M. Gailhard there was a profit of something like \$60,000." In regard to

the present trouble one gathered that it is no fault of M. Messenger, the artistic director, who went to Paris from Covent Garden, for the purse-strings are held not by him but by M. Broussand. Indeed, Colonel Mapleson recalled an occasion when M. Messenger, unable to make an important engagement that he desired, left the Opera in a state of excitement and burst into tears. M. Messenger, however, is no worse off than his predecessor. "M. Gailhard," Colonel Mapleson added, "fought hard against this rotten system, and after fifteen years' management I don't suppose he retired anything but a comparatively poor man as the result of his earnest labors. Until they alter the present conditions the Paris Opera can never be what it ought to be."

## George Caine's Husband Wants All the Kisses

Chicago, April 28.—A lingering kiss, the finale of the last act of the *Prince of Tonight*, now playing at the Princess Theatre, has robbed the company of its prima donna. Georgia Caine, who repeatedly has sung through three acts to fall into the arms of the prince at the close of the third, will quit the cast soon, it was announced today. She is booked to sail from New York on May 10 with her husband, Alphonse B. Hudson, a broker, for a six months' automobile tour in Europe. Hudson doesn't like the kiss, and is said to have insisted that his wife terminate her engagement in Chicago. "Yes, my husband wants me to quit the stage," said Miss Caine. "But I can't do it all at once. I might do it slowly. To tell the truth, my husband and I never had a honeymoon, and we are going to have a long, beautiful one now."

Messrs. Martin & Emery have purchased from Charles B. Dillingham the exclusive rights of *The Red Mill*, and will put out two companies in this piece next season. They will also offer two companies in *Parsifal*, and will star Lee Kohlmar in a new play.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Olive Fremstad Rescued in Scant Attire

Asheville, N. C., April 25.—Mme. Olive Fremstad was the heroine in a real life drama this morning, the hero being an unidentified fireman whose retiring nature inclines him to withhold his name and address. But he rescued Mme. Fremstad, for she says so herself. It wasn't much of a fire, but it caused an early morning and informal party to be enjoyed in the palm room of the Battery Park hotel. It was thoroughly an undress affair. Night garments prevailed as wearing apparel, although some of the guests carried more substantial garb in their hands ready to don them when an opportunity afforded. The flames were all in the laundry house and it is a detached building, but no one in the excitement and dark stopped to consider things, and soon trunks began to be thrown out of the windows. Then the scared patrons ran into each other in the hallways and on the stairs as they scampered blindly to places of safety. Some time between the first cry of fire and the gathering of all in the palm room the saving of Mme. Fremstad took place. The exact moment of the thrilling rescue is not known. Standing in shivery and shimmery dish- abille, with candles casting a wierd reflection upon the ground, the frightened guests were assured by the hotel people that the conflagra- tion in the washroom had been con- quered. Then all went out to see the sunrise.

## Geraldine Farrar Hissed in Pittsburg

Pittsburg, April 28.—Geraldine Farrar, the star of the Metropolitan Opera Company, who a year ago stirred the wrath of the American people by declaring art was an un- strengthened urchin in this land, to- night inflamed an elite Pittsburg au- dience by a display of artistic tem- perament—or temper—and ended the opera, Madame Butterfly, in an uproar of indignation. Miss Farrar developed a storm of abuse by her attitude toward an infant whom she employed in the last scene. The child began to whimper at the time Miss Farrar was singing a frantic relinquishment of mother love to a father's care, all of this prior to her own suicide. When "Baby" Carroll cried the star was disturbed. She tried to hush the infant, and failing, became excited by the crash of brass music which resulted from the ef- forts of the orchestra leader, Arturo Tescaninis, to drown the effect, she clasped the child closely, still sing- ing, and changed the business of the scene to permit her to walk the stage. Then, according to eye wit- nesses, the child began to scream and the star, provoked beyond all control of impulse, grasped him by the neck and muffled his face in her kimono. A woman, richly gowned as becomes one of the first families of a city, arose from her seat and cried "shame." This was the signal for a general hissing protest

throughout the house. The women made the violent protest, crying to one another concerning the actress' conduct. The men, naturally, voiced the women's plaint. The climax came when Miss Farrar, entirely be- reft of self-composure by the storm of protest directed against her, rushed toward the wings and in her extremity tossed the infant out to a stage hand in waiting. This action was oil to the flame of fury that was raging throughout the house. None could see that a maid caught the child, and the general supposition was that the infant had been ruth- lessly thrown aside. After the per- formance persistent efforts were made to secure Miss Farrar's version of the scene, but she would not talk. Her mother, also, was extremely reticent. Mrs. Patrick Carroll, how- ever, the mother of the "prop" in- fant, had much to say. "My baby's neck is bruised where she shut off its wind," she said. "I was willing to trust him to the singer because she looked a kind and gentle woman, but she choked off his cries and bruised him. I think I'll have the law on her."

## Jose's Singing Still in Power

A thing of joy is Jane. Last even- ing at the Victory there were chuckles, titters, giggles and bursts of laughter over the fun and merriment on the stage which must have gladdened the hearts of the players in their efforts to please. A very compact and well rehearsed com- pany are these nine people in the roarily funny comedy of Jane. The heroine of Jane is brilliantly played by Lillian Hayward. Susie Howard, Mary Duncan and Minnie Mayfield played minor roles very acceptably. Robert Lawler made the most of a difficult part, and Arthur Hill, Alfred Rowland and Hobart Cavanaugh gave able and spirited support. But the real star of the evening was Richard J. Jose, the world-famous contra-tenor. Mr. Jose's part in the program was in- troduced as an entr'acte, and con- sisted of five songs with harp ac- companiment. Mr. Jose's voice, ever sweet and ever touching, was at its best last evening, and his singing was a treat to all present. The first song was The River of Life, with its haunting waltz refrain, and this was followed by that old, old favorite, When You and I Were Young, Mag- gie, which was charmingly rendered. In response to an encore, Silver Threads Among the Gold was sweetly intoned, and this was fol- lowed by that pathetic and tear- compelling ballad entitled Daddy. The audience clamored for more, and to their great delight the singer responded with one verse of Dolly Gray, which was sung as only Richard Jose can sing it.—San Jose Mercury.

Terry McKean's players are using The Devil, Divorcons, The Price of Peace and The Jolly Drummer for a matinee bill. The show is extremely classy and, without qualification, pleasing all along their route.

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
 Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.  
**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.  
**WILLIS BASS**, Business Manager



*Oliver Morosco Enterprises*  
 HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*  
 The Judge and the Jury The Halfbreed  
 The Empress and the Soldier  
 In South Car'liney  
 Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Co 300,000.00  
 Oliver Morosco, Lessee & Mgr  
 For time address JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.  
 MOROSCO & WYATT,  
 Lessees and Mgrs.

## Blanche Bates Plans Unique Auto Trip

NEW YORK, April 25.—"I shall not spend a single moment in a hotel if I can help it," said Blanche Bates, today, in telling of her proposed transcontinental journey in an auto- mobile equipped with all the inven- tions and mechanisms of the most modern type. Portable tents will be pitched by the roadside and lighted at night by electricity by the car. The cooking will be done by electricity. The most remarkable of the modern contrivances will be a radio wireless telephone. Messages may be sent when the car is speeding at the rate of fifty miles an hour.

## Spotlights

John Cort will have a unique concession at the Seattle Exposition. He will open an arena, featuring John L. Sullivan and one hundred of the world's leading athletic celebrities. The arena will be located on the amusement street and will have a seating capacity of 5,700.

Charles Frohman has cabled that, although he has not yet secured a theatre for the London appearance of Billie Burke in Love Watches, Miss Burke will positively appear at one of his London theatres during the month of May. Mr. Frohman also adds that he shall not continue Miss Burke's engagement in the British capital beyond July, as she goes with her company direct from London to San Francisco at the end of August, making a journey of 6500 miles—per- haps one of the longest theatre com- pany movements on record.

Nat Goodwin has plays with locales on both sides of the Rockies. One is called The Easterner and the other A Native Son. The former

The Charles J. Le Moyne Company, playing A Husband on Salary, stranded in Reno on April 23. The show had been out two weeks. Manager Robert Riddell writes to the DRAM- ATIC REVIEW that the company will be reorganized and proceed to fill time in Utah and Idaho.

Manager Austin of Oxnard writes that since his new theatre opened there business has been on the boom.

## New Oxnard Opera House

OXNARD, CAL.  
**MANAGERS TAKE NOTICE**  
 NO More Bum Stage Here  
 Can Stage Anything  
 Write for Open Dates  
 GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
 New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
 M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353

## WOODLAND Opera House

WOODLAND, CAL.  
 Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Mon- gomery Ave., City.

## Hill Opera House

PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great West- ern Theatrical Circuit.  
 287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
 Rental or will play first-class companies on percentage  
 H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
 1539 Fillmore St. Bet. O'Farrell and Geary  
 San Francisco, Cal

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Modjeska's Fortune Shrunk

The will of the late Mme. Helena Modjeska, which has been filed for probate, was executed on August 26, 1906, and leaves \$4,000 to a sister in Poland and \$1,000 to each of the children of Ludwig Opid, of Los Angeles, a nephew. The balance is left to her husband, Count Bozente. The value of the estate evidently has dwindled since the will was made, as last week it was placed at \$5,000, consisting of three acres of land at Tustin, Orange County; silverware, and a note for \$1,000.

FRED S. CUTLER WRITES: Our business is simply great; a little behind last year in some places, but enough greater in others to make the two weeks' total far in advance of corresponding time of last season.

## Valencia Theatre

Hoyt's highly hilarious and best comedy, A Texas Steer, will be seen for the last times this Sunday afternoon and evening, and on Monday night Sporting Life will receive a stupendous production. Written by Seymour Hicks and Cecil Raleigh, Sporting Life is one of those monster scenic melodramas, filled to the brim with startling effects, which have from time to time been imported into this country from England and which have invariably made deep impressions upon the American theatre-going public. The cast includes thirty-two speaking parts and the full strength of the Valencia Stock Company will be called upon for its rendition. Paul McAllister will, of course, play the Earl; Robert Homans will be Malet de Carteret, a highly villainous individual; George Osborne will be Isidore Andread, a kind-hearted Hebrew money lender; Charles Dow Clark will revel in the part of Sergeant Doxey, a Scotland Yard detective, and William Wolbert will have another strong character bit as a race track tout. Florence Oakley will be cast as the adventuress, Olive de Carteret; charming Edith Lyle will be Woodstock's sweetheart; Norah and Grace Travers and Peggy Monroe will have congenial roles.

## American Theatre

For the week commencing this Sunday afternoon everything will be changed from beginning to end and an entirely new routine of comedy sections. For a change the vocalists and interlocutor, who have hitherto been appearing in white face, will hide their handsome visages with the same kind of burnt cork used by the end or "corner" men, as they call them in Australia. Noe J. LaVigne, the baritone, who is making his first appearance in the charmed semi-circle, will sing The New Born King, by Geibest, and Frank Figoni, the basso, will be heard in Bullard's always welcome Stein song. Will Oakland, the contra-tenor, will sing a lot of "new" old favorites, and San Francisco's own Matt Keefe will vary his Tyrolean yodelings. Al. Jolson, who has established himself as an unqualified favorite, will be heard in many songs new to this city and will also spring his quota of surprises. John King, whose "Transmagnificandamyuosity" is the talk of the town, will sing Shovel-

ing Coal, and Emil Subers, the Georgia Sunflower, promises an unusually amusing effort. The first part will be brought to a close with A Visit of the Darktown Band, in which, as the leader, John King will give one of his unrivaled wench impersonations. Wilkerson's Musical Comedy Company will produce, for the first time here, Tid-Bits, a Frivol, in one act. Robert Wilson, Lou Anger, Edward Castano, Arthur Thorn, Edward Flynn, Ella Smyth, Anna Golde and Bertie Starrett will appear. The costumes will be entirely new and beautiful, and the solos and concerted vocal numbers will include all of the recent New York successes.

## The Orpheum

Those who are grumbling about hard times should visit the beautiful new Orpheum, where large audiences are in evidence at every performance. For next week the inducements are certainly very strong. The Russell Brothers, who have been too long absent and who have no superiors as fun-makers, will present their screaming farce, Our Servant Girls, in which they impersonate a couple of hired help and give character delineations and impersonations of real people. With them is associated Flora Bonfanti Russell, a handsome girl and an accomplished toe dancer. The Five Juggling Normans, agile club manipulators, who perform astounding acrobatic feats; Frederick Allen, formerly with Charles Frohman companies, supported by Bertha Van Norman hour of downright jollity concludes and other capable people in the fanci-

ful novelty, His Phantom Sweetheart, and Francini-Olloms, Europe's most accomplished xylophonist and concertinist, and a clever acrobat and juggler, who plays his own accompaniment while turning twenty-four somersaults, are other novelties which cannot fail to please. Next week will be the last of Angela Dolores and company, the Melnotte Twins and Clay Smith, Hawthorne and Burt and La Valera (Mrs. Horton Forrest Phipps), whose terpsichorean triumph is positive. A new series of Orpheum motion pictures will conclude the performance.

## Alcazar Theatre

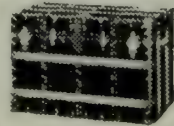
There is fun, action and color in every scene of The Boys of Company B, which is to be revived at the Alcazar next Monday evening. When it was played in the Sutter Street house last season standing room only was obtainable ere the week expired, and another series of highly remunerative performances is assured, for the demand for its revival has been strong and insistent. Rida Johnson Young, author of Brown of Harvard, wrote The Boys of Company B, and thus supplied a vehicle that enables every member of the Alcazar company to exhibit most effectively his or her best comedy talent. The militiamen are a jolly, wholesome lot of young fellows who can give and take a joke and are prone to flirting, and the women are natural, everyday women. In the first act they are all assembled in a New York gymnasium, where they are preparing for Company B's annual camping out up the Hudson, and half an hour of downright jollity concludes

# CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1269 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



ust re ed a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

## Wanted

Lady partner to purchase half interest in established scenic musical act; must do Delsarte posing or Oriental art dancing.

P. O. BOX 131, PASADENA, CAL.

## WANTED

For Norris Bros. Dog and Pony Shows

For the tenting season of 1909, a clown who can do concert turn, and other concert people; those who play brass preferred. Address care Francis-Valentine Printing Co., San Francisco.

with a proposal of marriage through a speaking-tube. But the fun in the camp scene runs riot, and is interspersed with catchy songs by members of the company and a selected quartet. Bertram Lytell will again be seen as Lieutenant Tony Allen, and Evelyn Vaughan is sure to be charming as Eileen MacLane, the girl he loves and succeeds in winning, despite her shrewd mother's opposition. Then we will have Will R. Walling and Ernest Glendinning as jolly militiamen, Howard Hickman as the typical cad and bore, Burt Wesner as Tony's uncle, John B. Maher and Bessie Barriscale as lisping lovers and Louise Brownell and Adele Belgarde in well-fitting roles.

# Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK .....\$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

# SOUTHERN PACIFIC



# MR. SYDNEY AYRES

Leading Man (35th week) Baker Stock Company

Invites offers—Portland, Ore.

## The Actor Folk of Los Angeles Are Planning a Real Actors' Ball

LOS ANGELES, May 6.—The actors' ball is a much-talked-of event among the theatrical folk just now. It will be given at the Goldberg-Bosley assembly hall on May 28th. This is the first actors' ball that has even been given here, and from the present indications it will be one of the events of the season. Olga Stech, who is well known to Los Angeles audiences through her excellent work with the company at the Unique, has been engaged to join the Kolb and Dill forces. Miss Stech is now playing in stock in San Diego. Florence Stone, Hobart Bosworth, Eugene Nowland and Harry Mestayer are the principals who will appear in the Gamut Club's production of *The Violin Maker of Cremona*, at the Auditorium on the evening of May 13th. The play is a famous one by Francois Coppee, and Coquelin achieved celebrity in the principal part. Nowland will have the Coquelin role. Dorothy Bernard, who is one of the most popular members of the Belasco Company, is to marry, and the happy man is none other than her old friend, A. H. Van Buren, ex-leading man of the Belasco Company. We understand that they are to be married in the fall and will live at Jamaica. Florence Reed will make her first appearance at the orphanage benefit to be given Friday afternoon at the Belasco Theatre. The management has donated the use of that playhouse, together with the services of the members of the Belasco Theatre company, while the management of the Grand Opera House has tendered the professional services of the Murray and Mack organization in the first act of *A Night on Broadway*.

BELASCO—Is this the final week of *The Dollar Mark*? That is what the management tells us, but then you never can tell. Anyway, this is the ninth week.

BURBANK—The Prince Chap is being given in fine shape by Mr. Morosco's Burbank Company this week. The story of the play is familiar to 48—Galley 18.

Dramatic company, although it has not been put on by a stock company. The story is simple and wholesome and at the same time entirely probable. In the first act the part of Claudia is taken by little Elsie Walters, and she does exceedingly well. Blanche Hall plays the part in the acts following, and she meets all the requirements of the part. William Desmond, in the title role, does some exceptionally fine work. Aaron Beasley is cast as Jack Roddy, the Earl of Huntington, and Lovell Alice Taylor as Alice Travers, the sculptor's fiancée. The rest of the company all have parts that seem to be just suited to them.

MAJESTIC—Kolb and Dill are playing *The Politicians* for the second week at the Majestic Theatre.

MASON—Otis Skinner and his company are appearing at the Mason Opera House this week in *The Honor*

of the Family. This is a play in four acts, after Balzac, adapted by Paul M. Potter. Mr. Skinner, always a favorite with the local theatregoers, only adds to his popularity by his portrayal of the character of Col. Phillippe Bridau, the dashing bravado. Mr. Skinner is surrounded by a most able company, and the acting is artistic in every detail. Percy Haswell plays Flora, the leading feminine role, effectively. Her scene with Mr. Skinner in the third act is deserving of special praise. A. G. Andrews is very good as Rouget, the miserly invalid, and Frederick Sargent does good work as Gilet, the handsome young lover. Sarah Padden makes much of the part of the serving maid. The entire action of the piece takes place in one room, and the scenery and appointments are carefully chosen to represent the period and circumstances of the play. All the parts are well handled, and the performance is most pleasing.

GRAND—Murray and Mack and their company make their first appearance at the Grand Opera House this week in the "musical gayety," *A Night on Broadway*. Why call it *A Night on Broadway*? No one knows; the only apparent reason being that every play must have a title; hence this one. There is no plot to the "gayety," but there are a lot of jokes and songs by principals and chorus. Some of the jokes are moss covered, but they get the laughs, and the house likes them, so what more can we ask? Bessie Tannehill has several very good solo numbers, and Lillie Sutherland makes a hit in her song, *Stage-Door Johnnie*. Dolly Graham and the Marquis Ellis Quartette sing effectively *When You First Kiss the Last Girl You Love*. Beatrice Whitney is a newcomer. She "puckers up her lips and whistles." The chorus shows excellent training all the way through, and the costumes for both principals and chorus are very attractive.

ORPHEUM—S. Miller Kent and his company head the bill at the Orpheum for the week. Mr. Kent is well known here and needs no introduction. He and his company present a comedy sketch entitled *Marriage in a Motor Car*. Adeline Dunlap and Frank McCormack present another another playlet called *The Night of the Wedding*. Lew Sully, the former minstrel man, is on the bill for some songs and a few jokes. Joly Violette, an eccentric Parisian dancer, gives some imitations of foreign celebrities. The holdovers are Mlle. Zelig de Lus-san, the Casting Dunbars, Mathews and Reece and the Eight Melanis.

LOS ANGELES—The feature act at the Los Angeles Theatre this week is provided by the Marco Twins, a clever pair of comedians. One of the "twins" is six feet three in height; the other, a dwarf, three feet six. "Lanky Jim" also is a contortionist. The dwarf is just a dwarf, but he is as funny as Franz Ebert, and several

times as lively. There are also other good things on the programme. Manuel Romaine, an old-time minstrel balladist, and his company present a musical novelty in two scenes. Ellsworth and Lindon offer an amusing comedy sketch entitled *His Day Off*. Mueller and Mueller sing well and fortunately sing songs that are worth while. The travel pictures show scenes in present-day Mexico.

EMPIRE—Manager Fulkerson has a bevy of able juvenile artists for the current week's bill at the Empire. The Kiltie Duo, a Scotch masterpiece, is one of the best, for the pair give a number of good songs and dances. The Morrisons have a neat bit of comedy-drama. Another team is the Armenta Brothers, billed as whirlwind tumblers. Symo and Syma are stellar attractions, with their novelty dancing and contortion feats. The Johnsons have a black-face comedy singing and dancing act. Illustrated songs and moving pictures supplement the programme.

FISCHER'S—A one-act musical burlesque, *The Devil's Grotto*, and a vaudeville act make up the bill at the First Street theatre this week. Some old favorites are seen in the cast, which includes Hugh Metcalf, Billy Onslow, Flo Morrison, Lillie Garnett, Rose Burbank and Fred Gamble. Alberta Lane, who heads the olio, has a very sweet voice, which she used to good advantage; Ethel Jones is attractive in a soubrette act and specialty, and J. W. Valley makes music with his accordion. Moving pictures and illustrated songs complete the bill.

UNIQUE—Dick's Troubles, a one-act musical comedy, under the direction of Frank B. Blair, is amusing patrons of the Unique this week. The plot concerns a young man, a rich uncle and a borrowed wife and child, loaned by a friend for the occasion. Will Armstrong as the accommodating friend sings *A Hundred Girls for Him*, and Ben Sellars appears in solos and in a duet with Miss Elwood. John J. Martin makes a hit with *Somebody Said That Somebody Told Him So*. Miss Atkins sings *The Prima Donna*. Little Miss Parker as the maid sings *I Wish I Had a Pal Like You and Lonesome*. The cast is completed by Miss Hoyle as a burlesque queen.

WALKER—J. Harry Pieper, manager of the Walker Theatre, has a pleasing bill to offer this week. Crawford, Ilmer and Crawford company presents a tabloid drama called *Pards*, which is of the West Western in its atmosphere. Mlle. Martella gives a drapery dance, which is out of the ordinary. Walter Berlin delivers a new "bunch" of funny stories and imitations. He is a firm believer in "always leaving them laughing when he says good-bye." Bessie Nielsen, a winsome miss, shows good taste in her violin selections. M. Aduo, billed as a gymnast extraordinary, does some clever stunts on the trapeze. Joseph

Manley has a new illustrated song, *True Blue*. New comic and instructive motion pictures complete the bill.

PORTLAND, Ore., May 3, 1909.—HEILIG (Cal. Heilig, mgr.; William Pangle, res. mgr.)—This house has been dark since the date of Norman Hackett and remains in that condition until Nazimova opens here. Ben Greet's players are also an early booking.

BUNGALOW (George L. Baker, mgr.; Milton Seaman, res. mgr.)—When *Knighthood Was in Flower* is the bill for this week at this house. It was presented yesterday to good houses. Izetta Jewel portrayed the role of Mary Tudor and left nothing to be wished for at her hands for her acting of the part. Sydney Ayers was good as Charles Brandon, captain of the guards. Donald Bowles is back in the cast this week and played the part of Caskoden up to his usual high standard. Louise Kent played Anne Boleyn in her usual faultless manner. Two parts well sustained were those of Queen Katherine, as played by Mrs. Mina Gleason, and Henry VIII, portrayed by William Dills. Both entered into their respective parts with a feeling that clearly showed that they well appreciated the lines of their roles. Next week, *Merely Mary Ann*.

BAKER (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—This house is dark. Ferris Hartman and his opera company open soon in *It Happened in Nordland*.

ORPHEUM (James H. Errickson, mgr.)—A good bill was presented the past week. The Russell Brothers were the headliners the past week, and their comicallities were well liked. Andy Rice in Yiddish impersonations was way above the average, while Frederick Allen & Co., in the playlet, *His Phantom Sweetheart*, gave us some good acting. The Five Juggling Normans were also a good turn in their line. Commencing today the bill is as follows: Lillian Burkhart & Co., Marshall P. Wilder, Countess Rossi and Paulo, Lulu Beeson Trio, Dierick Brothers, Flo Adler and Coe & Boyd.

LYRIC (Keating & Flood mgrs.)—The offering for this week at this house is *At the Old Cross Roads*. It opened yesterday and was well received. Isabell Duncan gave a fine rendition of the octoroon, as did Lillian Branscomb in the part assigned to her. Rupert Drum played the heavy role in good style, and Herbert Ashton in the lead was eminently satisfactory. The play is well produced and the management have spared no expense from a scenic standpoint.

GRAND (James H. Errickson, mgr.)—William & Walker Chocolate Drops are the feature act for this week and the balance of the bill includes Monetta Five, Cowboy Williams, El Barto, Hasse & Marietta and Harry MacDuffee.

### J. Aldrich Libbey and Trayer Katharine

"Pantages Theatre, Sacramento, May 2.—J. Aldrich Libbey and Katharine Trayer sang delightfully, giving one particularly rich Italian opera selection. Miss Trayer's solo was also good, and Mr. Libbey's popular song called forth a storm of applause."—Sacramento Daily Union.

Permanent address, Care Dramatic Review.  
Open for engagements in opera or musical comedy.



## Correspondence

CHICAGO, May 4.—Mrs. Anna Sinton Taft, wife of Charles P. Taft of Cincinnati, and sister-in-law of President Taft, is made a defendant in a bill of injunction filed here by Mort H. Singer, president of the La Salle Theatre Company. The bill asks that Mrs. Taft, owner of the theatre property, be restrained from interfering with the theatrical company's possession, and asks the extension for five years of a lease which expired yesterday. It is alleged that Mrs. Taft and Charles W. Murphy, president of the Chicago National Baseball Club, have entered into a conspiracy to defraud the complainant of his rights, and to operate a theatre for their own benefit. Last season it was known among a few well informed theatrical men that there would be trouble over the La Salle lease. H. H. Frazee at one time figured on acquiring it, and may do so yet.

STOCKTON, May 5, 1909.—Last Saturday evening marked the passing of Sullivan-Considine vaudeville in this city for a time at least. The Novelty, the pioneer vaudeville theatre here, has gone into straight moving pictures. This house had a long run in the vaudeville line, and when they announced pictures as the attraction it was a big surprise to everybody. The Forrest Theatre continues to run, offering Pantages vaudeville. G. Archambault, who opened this house under Pantages bookings, has severed his connection with the house. The Bell Theatre, which was opened for about four weeks with 5 and 10 cent vaudeville has closed on account of no business. It seems about time that Stockton's efficient humane society would interfere and stop some of these would be theatrical magnates who have some money and no brains from throwing good money away. Gentle reader, Stockton will support one vaudeville theatre only. The four moving picture houses now running report fair returns.

LONG BEACH, May 5.—Manager Clark of Byde-a-Wyle has made a hit with his Beauty Chorus, and the house is winning back its old-time patronage. Three of a Kind abounds with fun and frolic. About the funniest thing in the bill is Frank Clark himself playing the juvenile lead and cornering all the love business. The Dickinson company, which has given way at the Grand to the King company, is slowly flitting henceward. Elmer Ballard and Miss Albert have gone to Los Angeles. Chas. Burnison is still here but will leave Monday. Dickinson has made no definite plans for the future. Charles Wheelock has left for Kansas City to play in stock, but Nick Cogley will remain and, it is reported, join the Beauty Chorus at Byde-a-Wyle, where he is sure to make good. The new King company will be composed of Charles King, Majorie Rambeau, Chester Stevens, Franklyn Hall, Lillian Burnett, Carl Berch, Frank Bonner, Lee Phillips, Josephine Dillon and Clara Williams. The opening bill will be Merely Mary Ann.

CHICO, May 3.—Indifferent business greeted the Frank Coley company Friday night, May 2, at the Majestic Theatre in their presentation of Utah. The comedy in the piece was well handled by Mr. Brattan, Mr. Kilbride and Lulu Barlow. Saturday

afternoon A Runaway Match was played, and in the evening The Brixton Burglary closed the engagement.

SACRAMENTO, April 29.—An artistic production of A Midsummer Night's Dream was given by the Ben Greet Players and the Russian Symphony Orchestra at the Clunie, 27. The following are coming to the Clunie: Nat Goodwin and Edna Goodrich, May 7-8; The Burgo-master, 9; Otis Skinner, 13; Mme. Nazimova, 15. The Camellians, a local dramatic society, will give The Squaw Gentleman, 5-6. At Pantages, week April 25—Mrs. Maud Evans; Sa-Hara, mysterious thought transference; The Armanis, A Night in Naples; West and Mack, blackface comedians; Wentworth, Vesta and Teddy, acrobats and odd dog; Hearn and Rutter, wooden and soft shoe dancers; Edouard Scott, baritone. The Grand has Our New Minister this week. The Heart of Maryland next week.

SANTA ANA, May 5, 1909.—From a little storeroom a year ago last October to a big airdome, seating 1000, last June, Dr. A. M. Roberts now finds himself in his own pretty little theatre that he opened February 1, 1909. It is known as the Temple Theatre, covers a corner lot, 50 x 125 feet, is fire proof, on the ground floor, cost \$20,000 and will seat 850 people. Dr. Roberts is ready to book road shows, vaudeville and Lyceum attractions. The house never closes. At present he is showing vaudeville pictures and illustrated songs. Santa Ana is a fifty-cent ride from Los Angeles, and combinations and acts can break jumps or fill in time while waiting for time out of Los Angeles. The staff of the Temple Theatre is Dr. A. M. Roberts, prop. and mgr.; Mrs. L. A. Roberts, asst. mgr.; Ferris Brown, treas.; Earl Elsworth, chief electrician; Prof. and Madam G. F. Andrist, in charge of music; Leon Le Chartiers, illustrated songs; W. B. Wilson, stage; C. L. Frey, door keeper; H. E. Murdock, advertising agent.

TACOMA, Wash., May 3, 1909.—Nothing further has developed concerning a site for the new Shubert theatre. John Donnelly, owner of the Star theatre, has been approached by different factions regarding his property, and while nothing has been done so far it seems more than probable that a new theatre building will grace the site of the old Star Theatre. E. F. Stafford, managing The Mills of the Gods, was for many years a resident of Tacoma, and was kept busy greeting old friends during his visit here. Denton Vane, of the McRae Stock Co., left yesterday for Los Angeles. His last week's stay was made pleasant by numerous social affairs, among them a smoker given by his young men friends at the Hotel American. Earl P. Adams, manager of the Mabel Paige Stock Co., in Florida, and who was shot and killed two weeks ago, was for many years a well known resident of Tacoma, being connected with the Tacoma Daily News. The Mills of the Gods, which appeared at the Tacoma April 25-26, proved to be an interesting melodrama, well acted by a well balanced company. Norman Hackett appeared, April 28, presenting classmates. Richard Carle made his first visit to Tacoma, May 1 and 2. He brought Mary's Lamb with him to delight Tacomans. Tonight The

## Charles Swickard

# When Love is Young

With Virginia Shelton

Other Successes (THE FIRES OF ST. JOHN, THE COURT MARTIAL, THE GREAT LIGHT, TAPS)

Gingerbread Man; 5th, Chicago Symphony Orchestra; 9th, Black Patti Troubadours. The Road to Yesterday was given a splendid rendition by the McRae players. Miss Oswald, as the enthusiastic young girl, with the romantic ideas of chivalry, was at her very best. Miss Van Tassel, as the gypsy, excelled. Miss Robeson was capital as the maid Nora. Bessie Llewellyn, as the aunt, was most satisfying. L. Brigham Percival and Laura Winston do well in heavy roles. Mr. Holuber did excellent work. The bill all this week—Sag Harbor, with Laura Winston playing the lead. At the Grand the Moneta Five pleased with their musical act, and King and Bailey with songs from Bandanna Land were a scream. Anna Miller was unusually pleasing in her songs, and Miller and Tempest offered a good tumbling act. As a wizard Elbarto was fair. The headliner at this house this week is Mme. Nadze, queen of equivoise. Cal Stewart, of phonograph fame, will be a good drawing card. No prettier staging in vaudeville has been seen here than that of the Gainsborough Girl. The accompanying song numbers were well done. Musical Bentley was well received. Feld Rivenhall was clever as a London Johnnie. The Bruno-Kramer Trio of gymnasts were interesting and novel. The comedy draws of Buchanan and Russell took well, and the Boldens, colored singers and dancers, were fair. Mr. and Mrs. Edward Lucas, in Scenes from Dickens, will be a big attraction at Pantages this week.

SPOKANE, Wash., May 5.—April 30-May 1-2, The Mills of the Gods, by George Broadhurst, presented by the Ernest Shuter company, showed a well-balanced cast and had the audience with them from the raise of the curtain until its final fall. Monroe Salisbury appeared in the leading role. The support throughout was good; fair houses; 5-6, Richard Carle; 7-8, Norman Hackett. When Knight-hood Was in Flower, under the auspices of the 150,000 Club, at the Auditorium by the Jessie Shirley stock; good houses. Next, The Love Route. The Orpheum had a well-balanced bill. Miss Casselli's dog act was one of the big acts. Other good ones: The Sunny South; Post and Russell; Coombs and Stone; Thomas H. Luce; Dorothy Drew; Wells and Sells, and motion pictures. 2-8, Mike Donlin and Mabel Hite; Claude Gillingwater; Billy Van; Meakin and Hand; Anderson; The Hamlins; Rockway and Conway. The attractions at the Washington were Burt and Sheppard; Tomia Hanlon; Al Cameron and company; Burt and Anderson; Kessler and Dunn; moving pictures. 2-8, Cooke and Rother; Clara Throop; Weston and Young company; Brenon and Downing; Martynne. La Lois Helene in her Cleopatra death dance was the big drawing card. Pedersen Brothers had a good turn. Others:

Scott and Whaley; Dan J. Harrington; Wm. D. Gilson; McGloin and Shelly; moving pictures. 2-8, The Three Saytons; Cluxton and Richmond company; the Four Lincolns; Walter Montague and company; Young and Brooks; Shale and Cole. Good business is reported at the moving picture houses. Ethel Von Waldron closed her engagement with the Jessie Shirley company, May 1, and will join a stock company in St. Paul, Minn. The second annual benefit matinee of Spokane Lodge, No. 47, T. M. A., took place in the Auditorium Theatre, 6. The Jessie Shirley stock company closes its engagement May 15, after a run of two hundred and ten consecutive weeks—United States record. The week of 9th the bill will be The Baby Chase, when C. F. Ralston will appear in the cast. Mr. Ralston joined with the company eleven years ago and will close with them. He left the company a year ago and has been in business in Portland, Ore.

## Dates Ahead

A Husband on Salary.—Payson, May 8; American Forks, 10; Springfield, 11; Provo, 12; Sandy, 14; Brigham Junction, 15; Brigham City, 16; Salt Lake City, 3, week. Alcazar Stock.—San Francisco. Annie Russell in Stronger Sex.—St. Louis, indefinite. Belasco Stock Co.—Los Angeles. Bishop's Players.—In stock, Ye Liberty Playhouse, Oakland. Black Fatti Show (R. Voelkel, mgr.)—Seattle, May 2-8; Tacoma, 9; Roslyn, 10; Cle Elum, 11; Ellensburg, 12; Yakima, 13; Sprague, 14; Lewiston, 15; Pullman, 17; Colfax, 18; Spokane, 19; Wallace, 20; Missoula, 21; Anaconda, 22; Butte, 23; Helena, 24; Bozeman, 25; Livingston, 26; Big Timber, 27; Billings, 28; Miles City, 29; Glendive, 30; Dickinson, 31; Mandan, June 1; Bismarck, 2; Jamestown, 3; Fargo, 4. Brewster's Millions.—Hamilton, May 9; Dayton, 10; Chillicothe, 11; Newark, 12; Zanesville, 13; Wheeling, 14; Youngstown, 15. Charles B. Hanford (management F. Lawrence Walker)—Decatur, May 8. Tour ends at Decatur, May 8. Ed Redmond Stock.—Fresno, Cal. Edmund Gardiner Stock Co.—Victoria. Edward Armstrong Musical Stock.—San Diego. Elleford Company.—Honolulu, indefinite. Fischer's Musical Stock.—San Francisco. Geo. B. Howard Stock.—Vancouver, B. C. Geo. L. Baker Stock Co.—Portland, Ore. Graustark (Western)—Chicago, indefinite. Guy Smith Stock.—Oakland, Cal. Henry McRae Stock Co.—Spokane, Wash. James Post & Co.—San Diego for summer. Jessie Shirley Stock Co.—Spokane, Wash. Kolb and Dill.—Los Angeles for summer. Lew Dockstader (Chas. D. Wilson, mgr.)—Pueblo, May 8; Denver, 9-15. Lyric Stock Co.—Portland, Ore. Mills of the Gods (Ernest Shuter Amusement Co.)—Yakima, May 10; Sprague, 11; Lewiston, 12; Colfax, 13; Walla Walla, 14; Pullman, 15; Spokane, 16-18; Wallace, 19; Missoula, 20; Great Falls, 21; Helena, 22; Butte, 24; Anaconda, 25; Pocatello, 26; Boise, 27-28; Ogden, 29; Salt Lake, 30-June 3. Morosco's Burbank Stock.—Los Angeles. Raymond Teal Musical Comedy Co.—San Jose, May 2, indefinite. Pantages Stock.—Seattle. R. J. Jose (Fred Cutler, mgr.; Col. Steiner, ahead)—Pomona, May 8; Bakersfield, 10; Porterville, 11; Visalia, 12; Tulare, 13; Hanford, 14; Coalinga, 15; Selma, 17; Sanger, 18; Fresno, 19; Madera, 20; Merced, 21; Modesto, 22; Stockton, 23-24; Susan, 25; Vacaville, 26; Winters, 27; Dixon, 28; Woodland, 29. The Alaskan (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite. The Burgomaster.—Sacramento, May 8; Stockton, 9; Merced, 10; Fresno, 11; Hanford, 12; Coalinga, 13; Visalia, 14; Porterville, 15; Bakersfield, 16; Oxnard, 17; Ventura, 18; Santa Barbara, 19; San Luis Obispo, 20; Salinas, 21; Monterey, 22. The M. E. French Stock Company—Third Avenue Theatre, Seattle, Wash., permanent. The Right of Way.—Fargo, May 8; Minneapolis, 9-12; St. Paul, 13-15; Superior, 16; Duluth, 17-19; Lawrence, 20; Madison, 21; South Bend, 22, and close. Valencia Stock.—San Francisco. Walter Sanford Stock Co.—Vancouver. Willard Mack Stock Co.—Salt Lake City. Ye Liberty Stock.—Oakland, Cal.





Edna Goodrich

## Goodwin and Goodrich

Next Monday the Van Ness Theatre will offer Nat C. Goodwin and Edna Goodrich in George Broadhurst's play, "The Easterner," written especially for Mr. Goodwin. Of Nat C. Goodwin may be said with the certainty of an affirmation by the entire theatre-going public that he is the most versatile actor, as well as the most finished natural and unctuous comedian playing in the Anglo-Saxon tongue. Thousands of his admirers throughout America go even further in their encomiums of his artistry and declare him to be the foremost living exponent of the art dramatic. By furnishing none but plays of the cleanest and most wholesome character and by giving his personal attention to all his productions down to the smallest detail, Mr. Goodwin has succeeded, therefore, in attaining a place in the affectionate regard of all classes among the amusement-loving public second to no actor on the contemporary stage. Stage beauties come, and, alas, they go, but to be generally

acknowledged as being the most beautiful woman on the American stage at the present time, is a compliment which any member of the sweeter sex might well be proud to receive. With no intention of disparaging the charms of any of the other and older footlight favorites, it may safely be claimed that for perfection of face and form, and for that indescribable something which stamps its possessor as one of those few fortunate beings whom nature molds only when in her most beneficent mood, Edna Goodrich, now sharing stellar honors with her husband, Nat C. Goodwin, bears off the palm. Great writers have failed utterly in the task of convincingly putting in words the superlative charms of their ideals of feminine pulchritude and any like effort to fittingly describe the multifarious physical perfections of Miss Goodrich doubtless would be equally ineffective. Suffice it to say that the young star, now in the full bloom of youth and health may most readily be compared to that Queen of Floral Kingdom, an American Beauty Rose.

## Vaudeville Notes

Bonita, leading woman with the Vine, Woman and Song Company, which went to pieces in Cincinnati, was arrested in her room at the Sinton Hotel early Wednesday morning of April 30, after a fight with the hotel clerk, and was locked up in a police cell. Bonita was charged with disorderly conduct. After languishing two hours in the cell she was released. Later, when her case was called in court, Bonita failed to appear. She had gone to New York in an early train. A fine of \$5 and costs was assessed against her, and it was paid by her attorney. Previous to

the arrest a desperate fight took place in an elevator of the hostelry between the woman, who was armed with a hatpin, and Night Clerk William Hetlich, Jr., and Watchman Adam Matz. Both Hetlich and Matz were severely stabbed during the scuffle, and physicians had to be called to dress their wounds. The trouble started when the woman tried to order drinks from the bar after midnight.

The reports of the tough element and thieves with Norris & Rowe's circus seems to have been well founded, says a Red Bluff paper. John Shults was short-changed out of \$10 at the main ticket wagon and Everett Finley who deposited \$20 at the ticket

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the  
Enormous  
Business  
of Last  
Season's  
Tour

**RICHARD J. JOSE**

And His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETT

**...Jane...**

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor

FRED S. CUTLER  
Manager

New and  
Novel  
Features

A Harp  
Soloist

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

S. TERRY McKEAN PRESENTS

# The Players

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays

Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

wagon was loser \$15. Both men reported their losses to Marshal Slater who went to the management and demanded the return of the money. The money was refunded and the manager claimed that the ticket seller was stealing on his own account and that they had no idea of his rascality. Clarence Ruff was robbed of \$3.50 by pickpockets and Earl Slater lost \$2 in a like manner. Marshal Slater arrested a man in the act of trying to pick the pockets of Isaac Robinette and he was locked up and kept till midnight when he was released.

On May 1 Manager N. F. Haggerty of the Los Angeles Theatre, Los Angeles, retired after thirty years' experience as performer and manager. He has bought a ranch at Artesia, where he will cultivate the playful turnip, the lyrical strawberry, the melodramatic potato, and an ensemble of garden truck. Mr. Haggerty began his career in 1879 as a member of the famous Nelson family, the act being known as Nelsonia. Since then he has been in legitimate, circus, burlesque and minstrel work, as well as in the box-office, and the upstairs office of theatres, principally with Sullivan & Considine. He has taken care of his money, made good

investments, and now has sufficient income to be free from the bread and butter worry.

Nell of the Music Halls, a one-act playlet, was before Justice Dowling of New York, April 25, on a motion of counsel for Michael B. Leavitt, who claims an interest in the play, to prevent Mabel Bardine, who presents the act, from sailing for Europe to fill engagements, so that he can examine her in a suit for an accounting. Leavitt alleges that he furnished the money in 1906 to buy the play from Marion Russell, who wrote it, and asserts that since that time Miss Bardine has paid him nothing. In reply she says he has no claim because he didn't live up to his agreement. Justice Dowling declined to issue an order for her examination, saying that he thought the plaintiff was in possession of all the facts and written evidence he needs. Miss Bardine is the former wife of Chris O. Brown, who used to be booking agent of the Sullivan-Considine theatres in San Francisco, but is now occupying the same position in New York City. Miss Bardine was also the wife of Carl Berch.

After a three days' tryout, Tony Lubelski decided on Tuesday night that vaudeville at the Novelty was impossible.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Peggy Monroe

Among the exceptionally talented actor folk who seem to run riot in California, there is none who has a surer hold on the future than Peggy Monroe, the petite and dainty soubrette who is a member of the Valencia Stock Company of this city. Miss Monroe has a very attractive and magnetic personality—a mobile face and a pair of most expressive eyes. She can portray the rollicking enthusiasm of youth better than any one in the West that just now comes to our mind. And in the midst of this abundance of vitality and attractive cheerfulness, there is ever a haunting suggestion of the ability to bring into play the more serious and pathetic emotions. We prophesy that the near future will see Peggy Monroe lifted to a high pedestal in the field of true soubrette work—the best example of which was illustrated by the vivacious Lotta, whose place since her retirement has never been filled on the American stage.

## Nat Goodwin Calls Down Critic for Harsh Criticism—Audience Applauds

Los Angeles, May 2.—Nat Goodwin, who, with Edna Goodrich, his wife, and company finished a week's engagement here last night took occasion from the stage to reply to the critic of the Graphic, a weekly magazine. His reply was: "Damn them." In a curtain speech tonight Goodwin said: "As for this obscure critic and publication, which attacks me and my wife and my company, all I wish to say is 'damn them.'" The audience applauded.

## Belasco and Fiske Make Up With Klaw & Erlanger

NEW YORK, April 30.—This was a field day for Klaw & Erlanger, the biggest and most far reaching in its results, and the most significant in its bearing upon the theatre and dramatic art in this country that has occurred in twenty years. Not only did Klaw & Erlanger conduct into the syndicate fold their most ancient and bitterest enemy, Harrison Grey Fiske, and his allied interests, but they also opened amicable business arrangements and booking privileges at their 300 theatres with their other determined opponent, the redoubtable David Belasco. And then, to make the sweep of the theatrical checkerboard clean, Charles

Frohman, who is allied with the syndicate, announced that beginning with next season James K. Hackett, another old enemy of Klaw & Erlanger, would appear as a star under the Frohman management. Harrison Grey Fiske has given out an authoritative written statement fully confirming the report of the agreement in so far as it concerns Klaw & Erlanger and Belasco and Fiske. The new arrangements give Belasco and Fiske the right to book with anybody—even with the Shuberts. The agreement was foreshadowed last week when it was announced in THE DRAMATIC REVIEW that Fred Belasco had made an arrangement with Klaw & Erlanger to book Blanche Bates in Pacific coast cities.

## Ralph Stuart Goes to Salt Lake

Ralph Stuart joins the Willard Mack company in Salt Lake next week for a six weeks' special stock starring engagement.

## Shubert Leases Denver Auditorium

Denver.—The Denver Auditorium, in which the Democratic National Convention was held last year, will be used this season for the production of a number of the Shubert theatrical attractions.

## Annual Benefit

The Managers' Annual Benefit Performance, given at the Princess Theatre last Tuesday, netted about \$1,400. The following programme was presented: Overture, Princess Theatre Orchestra, Selli Simonson, Director. I. P. Wilkerson's Minstrels of Today, in a condensed first part—Interlocutor, Mr. I. P. Wilkerson; bones, Mr. John King, Mr. Leonard Russell, Mr. Hal Forbes; tambos, Mr. Al Jolson, Mr. Eddie Mazie, Mr. Fred Forbes; song and dance specialty, the Brothers Forbes; Longest Way Around, Silver Threads Among the Gold, Mr. Will Oakland; Transmagnificandamynuality, Mr. John King; Yodle song selections, Mr. Matt Keefe; a little bit of everything, Mr. Al Jolson; grand finale, California for Mine; Mr. Raymond H. Bone, musical director. The Melotte Twins and Clay Smith, in Artistic Nonsense, from the Orpheum. Pianologue, Miss Nevada Heffron. Remarks, Mr. Geo. Osbourne, from the Valencia Theatre. Belasco & Mayer presented the Alcazar players in the second act of Quality Street by J. M. Barrie. Hawthorne and Burt, in Vaudeville Comicalities, from the Orpheum. Recitation, Mr. Brandon Tynan. Valencia Stock Co., presenting the third act of A Texas Steer. Ten Minutes with the Burton Holmes Travelogue, subject Berlin, delivered by Mr. Wright Kramer. The Lady of Shalott, poem by Alfred Tennyson, read by Miss Alice Colman; musical setting played by Mr. Albert I. Elkus, the composer. Viola solo, Mr. Jacob Altschuler, of the Russian Symphony Orchestra. Barytone selections, Arthur Cunningham. The Princess Theatre presents excerpts from the second act of A Chinese Honeymoon. The stage was under the direction of Edward P. Temple, of the Princess Theatre, assisted by Francis Powell, Van Ness Theatre; Fred J. Butler, Alcazar; George Foster Platt, Valen-

cia; Harry Orndorff, Orpheum; Bobby Harris, American. The press work for the Associated Theatrical Managers was handled by Philip Hastings.

The Central Theatre is having trouble with the stage hands' union. The house has been using four musicians and two stage hands. The union demands four stage hands. Manager Howell refused to accede, so on Monday the Union started to boycott the theatre.

The Shuberts have taken over from Russell & Drew of Seattle their new Alhambra Theatre of that city, paying a handsome bonus for the privilege.

FERRIS HARTMAN Co.—(Chas. Kavanagh, mgr.)—Oakland, May 8-9; Chico, 10; Medford, 11; Eugene, 12; Albany, 13; Salem, 14; Portland, 15.

## Roll Tickets

### YOUR SPECIAL TICKET

Printed Both Sides and  
Numbering Guaranteed

50,000 .....	\$ 6.50
100,000 .....	10.00
500,000 .....	35.00

Direct Freight Lines

Cash with Order—No C. O. D.

**The CARTER PRESS**  
PEABODY, MASS.

**WILLIAM MAXWELL**

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th

Telephone Market 17

The Only Steam-Heated Theatre in the City

This Sunday Afternoon and Evening—Last  
Times of Hoyt's **A TEXAS STEER**  
Starting Monday Night, May 10, Stupendous  
Production of

## Sporting Life

The Unrivaled Scenic Melodrama  
Cast to the full strength of the Valencia  
Stock Company. See the Great Derby  
and Athletic Club Scenes!

Matinees Wednesday, Saturday and Sunday,  
10c to 25c; Evenings, 10c to 50c; Box  
Seats, 75c and \$1. Seats on sale at the  
Emporium.

Next—**YORK STATE FOLKS**

**Fischer's**  
THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

Last Nights  
**POPPYLAND**

Commencing Monday Evening, May 10th  
The Screaming Musical Comedy

## The Advance Agent

With the Popular Comedian

**BEN T. DILLON**

An Exceptional Company and Special Sing-  
ing and Dancing Chorus

Prices, 15c and 25c.

Two performances nightly, 7:45 and 9:15.  
Matinees Wednesday, Saturday and Sunday  
at 2:30.

Phone West 6732

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers

Absolutely "Class A" Building

Monday Evening, May 10th, and All Week  
Revival of Last Season's Great Success

## The Boys of Company B

By Rida Johnson Young, Author of Brown  
of Harvard

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

RUSSELL BROTHERS, Assisted by Flo-  
Bonfanti Russell; 5 JUGGLING NO-  
MANS; FREDERICK ALLEN AND COM-  
PANY; FRANCESCA OLLOMS and Page;  
ANGELA DOLORES AND COMPANY;  
MELNOTTE TWINS AND CLAY SMITH;  
HAWTHORNE AND BURT; NEW OR-  
PHEUM MOTION PICTURES. Last Week  
Great Terpsichorean Triumph LA VALERA  
(MRS. HORTON FOREST PHIPPS).

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Phone West 6110

Ellis Street, near Fillmore

Samuel Loverich, Manager

Absolutely "Class A" Theatre Building

Curtain Rises at 8 Sharp

LAST WEEK

The New York Casino Musical Comedy Hit

**A CHINESE HONEYMOON**

FRED MACE, MAY BOLEY

And All the Princess Favorites in the Cast

NEXT MONDAY EVENING—The Famous

Musical Eccentricity

## Piff! Paff! Pouff!

PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

## AMERICAN THEATRE

Phone Market 381

Market St., near Seventh

THE HOUSE OF SAFETY AND COMFORT

Starting Sunday Matinee, May 9—Third

Week and Tremendous Success of

I. P. Wilkerson's

## Minstrels of Today

Entirely New First Part from Beginning to  
End, and First Time Here of

**TID-BITS**

New York's Most Successful Musical

Comedy. Big Chorus! Pretty Girls!

Clever Comedians!

Prices: Evenings, 25c, 50c, 75c and \$1.00.

Matinees—25c, 50c and 75c—no higher.

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET  
1865

**THE  
FRANCIS-  
VALENTINE  
CO.** (Roche & Hoebel)

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

**Show  
Printers**



## Van Ness Theatre

Mme. Nazimova will conclude her engagement here tonight. This second week has been a particularly good one in point of receipts, and it has given the Russian actress an opportunity to assert her comedy pre-eminence. This is shown in her work in *Comtesse Coquette*, a rather poor and decidedly broad French translation, which, however, what it lacks in construction offers the actress abundant abilities in her best line. And, moreover, the people have relegated the plays to a second consideration, for the Nazimova triumph is entirely a personal affair. In *Hedda Gabler*, the other play presented, the actress showed most of the qualities so vividly brought out in *A Doll's House*, her *Hedda* being probably something more consistent and convincing than her *Nora*. This engagement has firmly established Mme. Nazimova in the good graces of our theatregoers, and she may now be reckoned an old friend who will always be welcome.

## Valencia Theatre

There's a sarcastic humor in the Hoyt brand of comedy which, while it digs under the surface and makes you think seriously as you laugh, yet leaves no sting or lasting hurt. Other dramatists have attempted to attain the same effects through their work with but indifferent results, and Chas. Hoyt's comedies remain peers and alone in their particular class. All of this by way of preface to the statement that *A Texas Steer* is well worth while from both the laughing and the thinking standpoint. Moreover, the Valencia players are giving a mighty satisfying performance of the old satire on the political and personal honesty of our national statesmen (with a capital S). There are "Brassy Galls" and "Major Yells" in modern politics today as there were in the earlier times of which the play tells and the forcefulness of the humor makes it ever apropos. As Maverick Brander, Paul McAllister is happier after his transfiguration into a denizen of Washington than during his first two acts. The "roughness" in its unpolished state is hardly as convincing as the bluff and hearty character of Brander demands. However, as a finished whole, Mr. McAllister is quite satisfactory and merits much praise for the delineation of a character it would appear somewhat out of his line. George Osbourne, Robert Homans and Wm. Wolbert as the trio of Texan investigators, are quite the real thing, Mr. Osbourne being particularly effective in his assumption of the southern courtesy and importance, even under the supposed effect of copious libations. Charles Dow Clark adds another to his list of worthy achievements by his conception of Fishback, negro politician and seeker after the office of Minister to Dahomey. Gerald Harcourt is a comely Capt. Farleigh. The women of the cast all do themselves proud. Florence Oakley, as the vivacious "Bossy" Brander, is well nigh ideal. Her part runs the gamut from pathos to boisterous comedy, and the little auburn haired "Bossy" seems equally at home whether in the khaki and leggings of Texas or the silken "creation" of Washington society. Likewise Lillian Andrews is capital as Mrs. Brander. The attractiveness of Grace

Travers is charming in the role of Mrs. Campbell, Bossy's friend, while the "bit" of Edith Lyle is excellently done. Throughout there are evidences everywhere of careful directorship and the staging and mounting are beyond criticism.

## Princess Theatre

The second and last week of *A Chinese Honeymoon* will end Sunday night, after which a brand-new type of musical comedy as far as San Francisco is concerned, will be offered in Piff, Paff, Pouff. The leading part will exactly fit Fred Mace, who has appeared in it in the East, and May Boley, James Stevens, Budd Ross, and the clever company will have congenial parts. Stage Director Temple has put in some extra clever business, and a rattling good show, very much after the nature of *The Umpire*, may be looked for. Until Sunday *A Chinese Honeymoon* will continue the attraction, and it is a show well worth seeing.

## American Theatre

The second week of minstrelsy and musical comedy has brought about some few changes in the programme. The musical comedy has been brought forward to open the show, and the minstrel first-part now closes the entertainment. The musical show is going much smoother than last week and is proving to be a much more enjoyable feature than was anticipated. The chief interest, however, centers in the minstrels, whose ability is causing all kinds of favorable comment. By all odds it is the best minstrel show we have been blessed with. Two or three changes have been made in the circle. Tell Taylor and his ballad are missing, and Noe La Vigne is heard instead. Mr. La Vigne is one of the big hits of the show and is about the finest singer that we have heard in this city for a long time. He has a splendid ringing baritone of quality and cultivation. Mr. Stromberg sings the finale, *California for Mine*, in place of Clinton Montgomery and the Brothers Forbes, dancers; Tod Bloom, Emile Subers and John King do some excellent black-face comedy work. Matt Keefe still charms with his warbling, and Al Jolson, "the little boy from the West," who has both the East and the West going, is demonstrating his wonderful ability. Pearl Wilkerson, in statue-like repose, still does the interlocutor act. As great as this performance is, there is evidently a change in the style demanded of modern amusements, for the company will close a week from Sunday night, to be followed probably by Arthur Cunningham in a revival of several popular Irish plays. Nothing definite is to be announced about the Cunningham engagement as yet, however, because the auburn-haired Arthur is doing a little flirting and may be seen at the Garrick.

## Alcazar Theatre

The genius of that Scottish wizard of playwrighting—Barrie—was never shown more conclusively than in *Quality Street*, which is being delightfully offered this week by the Alcazarans. Another author would have marked out the story of the play most ordinarily, but Barrie has woven within its

delicate structure a wealth of sentiment and fancy and unexpected moments. And the play has the advantage of a beautiful portrayal of Phoebe by Evelyn Vaughan, which would cheer its creator's soul could he see it. The whimsical, dainty, sentimental humor of the part is caught cleverly by Miss Vaughan, and is most satisfying. Bertram Lytell, too, by a dashing, vigorous depiction of Captain Brown, surprises his friends. This present week sees this fine actor getting more than usually farther away from his natural style, and the result is emphatically cheering. Ernest Glendinning, always a serious, thoughtful young actor, does *Ensign Blades* most interestingly. Burt Wesner, John Maher and Howard Hickman, as the three determined lovers, were pleasing. Christie McLean puts to her credit the best characterization she has furnished this season in her depiction of the elder sister, Susan. She has endowed the dear old maid part with charming feeling and absolutely natural traits. The youngsters introduced in the second act furnished a charming feature of the performance. The music of the orchestra was as pleasing as ever, and the interior of the Throssell house most artistically conceived. Next week, *The Boys of Company B*.

## Correspondence

SAN DIEGO, May 5.—Garrick (J. M. Dodge, mgr.): May 1, Otis Skinner and company gave an artistic performance of *The Honor of the Family* to a large and very appreciative audience. Richard Jose and company in *Jane* played to two good-sized audiences, May 2-3, and pleased. Mr. Jose does not take any part in the play, but sings several old songs between the second and third acts, as only Jose can. James Post and Buty Korus opened the summer season on May 4th in *Mr. Murphy in Paris* to a packed house. Mr. Post as *Murphy* proved himself to be a clever comedian, a look at him being sufficient cause for laughter, and he more than lived up to what his advance man said of him. Joe Hayden, as Michael O'Brien, also proved himself to be an A-1 laugh-provoker. Guy Usher as Michael O'Brien, Jr., and May Ashley as *Maggy Murphy* both did full justice to their respective parts. Myrtle Alzora made a sprightly and vivacious French maid. Millar Bacon, an old favorite here, plays the part of Captain Billows in a first-class way. He sings *Coming Around the Horn* in his usual inimitable manner. The chorus is composed of young women who are good to look upon and who work hard. The costumes, scenery, etc., are deserving of praise. Next week, *The Best Man Wins*. *Pickwick* (Scott A. Palmer, mgr.): A lively comedy, with musical trimmings and spectacular effects, is the attraction at the *Pickwick* this week. *Ida from Idaho* is the title of the bill, and the Armstrong Musical Comedy Company is handing out fun fast and furious. Edw. Armstrong as *Alkali Ike* from Arizona, Barney Williams as *Jake*, and George Rhen as *Jerry*, a section boss, are the chief purveyors of the funmaking. Walter Spencer is also responsible for a goodly portion of the funmaking. Ethel Davis as *Ida* handles her part in a sprightly and vivacious manner, her song, *No, No, She Can't*, being one of

the hits of the performance. Olga Steck handles her part in her usual clever manner. She sings *Sweethearts* in a pleasing manner. Roscoe Karns, a San Diego boy, made his debut with the company as *Jeweler Grouch*, and did very well. There are a number of catchy songs interpolated. The chorus is well dressed and sing and dance well. Capacity business. Grand (Walter Fulkerson, mgr.): The headliner at the Grand is the Great and only John L. Sullivan and his sparring partner, Jake Kilrain. The other acts are as follows: Trixeda and Robinson, character change artists, who have a good act; Jack Atkins, tramp comedian, pleases; Joe Marty, comedy juggler, does some new stunts; Clara Dagneau and her dancing boys have a good act that is well dressed. Moving pictures conclude a very good show. Empire (W. W. Bosley, mgr.): The Empire has an unusually good bill this week. The Hyman Sisters are the headliners, and they have a pleasing act. The two Aspiralls, comedy sketch, keep the audience in good humor. Lew Fields and Miss De Lacour please. Moving pictures conclude show. Queen (Swarts & Urban, mgrs.): The bill as presented this week is an unusually attractive this week is unusually attractive. Hetty Erma, England's Pet Boy, character impersonations, was well received. Welch and Earl, the two in white, have a fair sketch; Flora Browning, the girl with the diamond heels, assisted by Kellar, the whistler, have a pleasing act. Gaiety (W. O. Gordon, mgr.): The Gaiety has only a fair show this week. J. B. King, tramp equilibrist; E. F. Allison, musical act; Ola Hayden, soubrette; Alma Erickson, petite dancer.

OAKLAND, May 5.—Alabama, at the Liberty, is given a superb production. Webster and E. L. Ben-nison were excellent and were the exact opposite in appearance and action to the two Northerners, Captain Davenport and his agent, Mr. Armstrong. These two roles were sustained by Landers Stevens and George Friend in their usual satisfactory manner. Elmer Booth, as Decatur, was responsible for some clever character work. The Macdonough will reopen, 8th, with Ferris Hartman in *It Happened in Nordland*. At the Broadway, melodrama is still in full sway. *To Die at Dawn*, a four-act play, depicting life amongst the Kentucky Moonshiners, is drawing good houses. Al Hallett as a tramp is the life of the show and is accorded good support by Jack Bennett, Roy Clement and Priscilla Knowles. Georgia Woodthorp also had a role very much to her liking. The Orpheum has a real hit on the programme this week. I refer to Frank Fogarty, who styles himself the Dublin Minstrel. Margaret Moffatt in *Awake at the Switch* also shared the honors. Paul Sandor's miniature circus; Arcadia Knight Bros. and Martin Sawtelle; The Sandwinas and Fred Ray's Players compose the remainder. Business is normal. Pat Conway's band is making a real hit out at Idora Park, and the park is the scene of a merry throng every night. At the Bell, *Brindamour*, the handcuff king, is the big smoke. Edwin Barnes executes some fine ragtime, and Geo. Wilson, the minstrel man, displays a good bunch of interesting stunts. Mme. Doherty and Mr. and Mrs. Robbins fill out a good programme.

LOUIS SCHEELINE.



## Vaudeville

LLOYD C. POUNTAIN, Editor

### The Orpheum

Two hold-overs numbers, that of Lilian Mortimer & Co., repeating Po' White Trash Jinny, and the Sisters Amatis, provide really the best entertainment on an average bill this week. A pleasing novelty is the dancing of La Valera (Mrs. Horton Forrest Phipps). Mrs. Phipps is a graceful and agile dancer, whose lithesome movements are well suited to the type of Spanish dances presented. Her personality and generous acquaintance has quite as much to do with the enthusiastic greetings she is receiving as has the merit of her work. Gordon and Marx, who are sub-lined as the Weber & Fields of vaudeville, present the same old "lean and fat Dutch" act, enlivened with but few new jokes, and appeal to the audience by means of the well worn kick in the stomach. They sing some parodies on popular songs that are good. The Amatis Sisters continue to turn out classical music on their grand pianos, and Miss Gisela exhibits her altitudinous execution of flute notes during her singing of an Offenbach selection from Tales of Hoffman. A pair of pretty and cuteish young women are The Melnotte Twins, who are assisted in the singing of some trivial nonsense, styled "artistic," by Clay Smith. The trio also offer some well rendered dance steps, and meet hearty approval. An amusing Twenty-first Century playlet is Cupid at Home, well played by Angela Dolores and company. Miss Dolores personates an up to the second "clubby woman who has relegated to the shoulders of her husband all household cares, and who "wears the trousers." The ruse by which the down-trodden male extricates himself from the slough of despond into which her tactics have thrown him, is well executed and amusing. Harry English, as the husband, and Edward Moran, as an officious bell-boy, are well suited to their parts. Hawthorne and Burt, another pair of sidewalk conversationalists, have some new patter and a lot of old. They are neither the best nor the worst of their type. Grigolati's Aerial Ballet, motion pictures and some good orchestra music complete the program.

### Fischer's

"Papa" Fischer (E. A.), he of O'Farrell street fame, is back in San Francisco again with a Fischer theatre and brief as his regime has been (he opened the re-modeled Victory, re-christened Fischer's, last Monday night), Herr Fischer has already resumed his wonted place in the hearts and affections of the theatre-going public. It's a mighty good little show that our Teutonic impressario has brought us from his Los Angeles house. Poppyland is the name of it, and by nationality it is musical comedy (comedy, lyrics, music and all being from the facile pen of Charles Alphin, who is serving as producer and musical director with the Fischer forces). The plot of the comedy—but what's the use? Who ever paid any attention to the plot of a musical comedy, anyhow. Still there is a plot which has to do with the misadven-

tures of a broken down gambler, addicted to the opium habit. This character provides Ben T. Dillon, well known and beloved of San Francisco audiences, with a part well suited to his fun-making abilities, and he makes the most of them, too. He handles "dope" slang and sidewalk English to the Queen's taste, at least to the taste of The Queen of Bavaria, about whom he sings a song the chorus of which is lightened up by a pretty tableau effect—the Queen on her throne-couch, surrounded by slaves and assisting in the harmonies of the refrain. Will King makes an excellent foil for Dillon, his Hebrew in search of health pointing both pathos and humor. Dot Raymond as the Jew's daughter, nearly the matrimonial victim of the dope fiend, makes a most pleasing impression and handles a couple of songs with such brilliancy as to display a good soprano voice. Tracy McDermott, the company's leading man, has but meagre opportunities for acting but sings a couple of songs effectively and has an engaging personality, giving the impression that he is capable of much excellent work when opportunity affords. Frank Vack is a volatile and sufficiently verbose Frenchman; Mildred Manning plays a well made up old maid, and Nellie Montgomery, a vivacious, pretty and dashing soubrette, renders a conversational song well and does some dainty dancing. The song hits of the piece are somewhat numerous, probably the most notable being The Girl Worth the While, The Eminent Dr. Pest, Queen of Bavaria and That's The Way to Win a Woman's Heart. Herr Fischer's chorus of ten good looking women and a half dozen youths, are an important feature of the production. Also it may be noted that it is the best dancing chorus that has visited San Francisco for many a long day. In Mr. Alphin, his producer, author, musical director and general factotum, Mr. Fischer apparently has a treasure. A man of undoubtable ability, Mr. Alphin has written the books, lyrics and music for something like fifty musical comedies and is the publisher of over a hundred and a half song successes. Numerous floral offerings and two capacity houses marked the opening of Fischer's Monday night, and the tributes of applause that greeted the players together with the unanimous expressions of approval from the audiences upon leaving the theatre are ample evidence that Herr Fischer is "in good" and should meet with the success his sincere efforts for the proper presentation of worthy offerings entitle him.

### Pantages-Empire

Manager Tiffany has an exceptionally strong card on tap this week, headed by Rayfette's Acrobatic Dogs, in one of the cleverest acts of it's kind presented for some time and well merit the generous applause they receive. The Chartres Sisters entertain will some good singing and clever whistling. Harland & Rollison are a couple of clever musicians, especially so on the concertina. Rance Smith has evidently been industriously rummaging in the bone orchard and utilizing the memories of the good old has beens for material used in his black face act. His dancing saves his bacon. Morgan & McGarry and their six dancing girls in a number of neat costume changes contribute a lively

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

### SYMMETRICALS

BEST LINE MADE IN THE U. S.

Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

### Sullivan & Considine Circuit

Sole California Representative ARCHIE LEVY, 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## .... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706 ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

and amusing singing and dancing turn. Scott & Wilson with their novel and amusing acrobatic offering prove good laugh producers. Moving pictures conclude the program.

### The Wigwam

One of the most pleasing and wholly satisfying programs of the week is to be found at Manager Harris' popular house in the Mission. "I guess you will stand now without hitching," is the remark I overheard a party make. It was not addressed to the pony on the program but to his wife as the curtain fell upon Eva Westcott's tragedy-comedy act, A Butterfly Wife, in which she portrays a lesson on economy that is thrilling in the extreme. Like a highly strung instrument, Miss Westcott responds to each and every emotion her character calls for, from the lightest comedy to the most tragic details and is equally surprising in both. A truly remarkable and clever specimen of animal intelligence is Dan, the talking pony with Carlisle's pantomime company. Mazeroff's Russian Troupe, in their native songs, dances and instrumental offering form an interesting and novel feature of the program. Clever character song and dance work is indulged in by Miller & Miller. Joe Flynn as a monologist is a winner in this week's high class bill. Sensational jumping is a feature of Seymour & Dupree's clever turn, The Jumping Chinaman and the Soubrette. Delmore & Oneida in plastic poses on a balancing pole are well received. The usual high class motion pictures complete the bill. Next week: Mr. and Mrs. Robyns in The

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

### RAY YOUNGMAN

Appearing in  
THE SEXTON'S DREAM  
S. & C. Circuit

Counsel for the Defense; Manning & Dixon, talking comedy turn, Smash-up in Chinatown; Quigg & Nickerson, musical comedy act. Geo. Wilson, monologist; the Lucy Lucier Trio; Volton Schenk Family, society acrobats. Moving pictures complete the bill.

George C. Jones, singer at a Sacramento vaudeville theatre, and Bessie Duke were married last Saturday evening between songs. The two were to have been married on May 2d by Judge Hughes, but the judge found it impossible to be in town, so the couple agreed to an earlier wedding. Jones sang his big hit, I'll Be Back in a Minute, but I've Got to Go Now, and hastened away to meet his bride to be. They were married and half an hour afterward Jones was back singing Because I Love You.

J. Bernard Dyllin is playing Visalia this week and will be seen at the Wigwam, this city, next week. Mr. Dyllin has been most successful in the South with his act.



## The National

An assemblage of exceptionally clever talent is to be found at the house of Grauman this week. Though not advertised as being the headliner, V. L. Granville in his original sketch, Twixt Daylight and Dawn, is the feature of this week's offering. Mr. Granville handles the dramatic personae of his act, depicting no less than six different and distinct characters in a decidedly artistic and versatile manner. The great rapidity with which the changes of costume and character is accomplished is a feature in itself. The act of May Ward and her Dresden Dolls, aside from scenic equipment, is ordinary, the dancing a little better than the average. It takes more than a display of feminine underpinning to make an act a success. Tom Dugan, The Funny Messenger, has an original way of amusing his audience. He is funny. Morton & Russell are a couple of very clever lightning change artists. The Meeh International Trio make you sit up and take notice with their weight lifting and acrobatic work. Duff & Walsh are a couple of clever dancers, especially so in their team work. Manning & Dixon in a Smash-up in Chinatown have a great bunch of pipe dreams. Their song, The Lobster is the Wise Guy, has made a great hit. It contains more truth than poetry.

## The Thalia

Continues to offer a strong card of attractions and this week is exceptionally so. The Four Haydens, tight wire artists, are about as clever as one would wish to see in their line of work. Genera Cheol contributes some clever equilibristic work. Some clever song and dance stunts are handed out by Hearn & Rutter. Georgie White is some coon shouter. Georgie makes good. Amoretta contributes her share of clever singing and dancing. Bonny Conny in song and dance specialties and Eva Roland in her successful Salome dance, with moving pictures and other features complete the bill. Next week: Wentworth, Vesta and their dog Teddy in comedy acrobatics; Seymour & Dupree in sensational jumping and dancing act; Rose Stevens, vocal selections; Georgie White, coon shouter; Margerite Ruse, operatic soprano; Lucille, poses plastique; Eva Roland; motion pictures and other features.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of May 7, 1909:

NATIONAL, San Francisco—Quaker City Four, Bonnie Gaylord, Lewis & Young, Nita Allen & Co., Frank Bush, Matt Keefe. BELL, Oakland—May Ward's Dresden Dolls, V. L. Granville & Co., Duff & Walsh, Meeh International Trio, Norton & Russel. WIGWAM, San Francisco—Mme. Doherty's Poodles, Mr. and Mrs. Robyns, Manning & Dixon, Geo. Wilson. NOVELTY, Fresno—Little Hip, Kelly & Davis, H. Tyler. NOVELTY, Vallejo—Brindamour, Tom Dugan, Eva Westcott. LOS ANGELES, Los Angeles—Carlyle's Pantomime Co., Welsch & Earl, Hetty Urma, Wartenburg Bros., Hoe Flynn, Delmore & Oneida. QUEEN, San Diego—Atlantic City Four, Ellsworth & Lindon, Errac, Joe Watson. BELL, Stockton—Iva Donette & Canine

Pickaninny, McDonald Sisters, Libbey & Trayers, Mr. and Mrs. Ellis, Jas. T. Dervin.

## Vaudeville Notes

Morris Meyerfeld and family left here Tuesday for a four months' tour of Europe.

Jessie Morris, the pretty little blonde now heading May Ward's Dresden Dolls, playing the Sullivan & Considine time, joins one of Joe Hart's musical numbers next season.

Tudor Cameron, the well known acrobatic comedian, is in the city.

The Bell Theatre, Stockton, opens its doors tomorrow night, playing Sullivan & Considine acts.

John W. Considine was in Los Angeles for a few days on business connected with his fast increasing circuit. He returned last Thursday and will leave immediately for the north. After a few days spent looking over his northern holdings he will depart for New York where he is due at an early date, and then for the "big doings."

Saharet, the dancing sensation of two continents, who made her first professional appearance in San Francisco at the old Alcazar under the tutelage of Archie Levy, is at present the leading attraction at the Fulton Theatre, New York. Saharet will be seen in San Francisco in the near future.

Schemanski, the well known capitalist of San Francisco, Jacob Hyman and Henry Hyman, retired merchants, are at present negotiating for the construction of a theatre on Market street. Plans for what promises to be the most magnificent theatre in the country have been submitted for approval and construction may begin any day. The above named gentlemen are all well known in financial circles as business men of decided acumen and tenacity of purpose, with success as their motto. We can look for big things stirring on Market street in the near future.

Aside from being an accomplished portrayer of tragic roles, Eva Westcott, at present appearing at the Wigwam Theatre in her tragi-comedy act, A Butterfly Wife, is well known in comic opera, having played the principal soubrette role in The Prince of Pilsen in the original production in both New York and London.

V. L. Granville, appearing this week in his protean act, Twixt Daylight and Dawn, is well known on the continent, having played all the principal juvenile roles for a number of seasons for Ben Greet, Forbes Robertson, Beerborhm Tree and other well known celebrities of the drama. Mr. Granville is making his first appearance in America and has canceled his dates in London to remain with us indefinitely.

Carlyn Forrest, a chorus girl with the Kolb and Dill company, began suit for divorce last week from Ralph D. Forrest, a vaudeville performer. They were married in Oakland, December, 1906, and Mrs. Forrest charges her husband deserted her in January, 1908.

I hustled up that hustler, Sid Grauman, the other day and asked him how it was he was making a success of the Globe (now the Star) at present, and was unable to do so when it was first opened up. "Why? Because I didn't take into consideration the car strike. People after working all day and

walking to and from their work are not much inclined to take another walk to go to a show. Isn't that logic? Doesn't the present opening attendance prove what I contend? I'll venture to say that anything (by that I mean a stock company or anything theatrically outside of vaudeville) but it would have to be good, would go in that house now. It is one of the roomiest, handsomest and best equipped houses in the West, and there is population enough in that district to warrant giving the best money can secure, and if the house isn't a paying proposition from now on I miss my guess." Sid Grauman is the manager in chief of the house, and with the shadow, success, which is ever dogging his heels, it is safe to say that he is about right.

Frank Fogarty is the best monologist that the Orpheum Theatre has presented and as a connoisseur of San Francisco hospitality he heads the list. He has been the guest of the Bohemian Club, the Elks, the Press Club, Knights of Columbus. The Pan Club has had him on a jaunt to Fairfax, where a breakfast was served. Postmaster Fisk has had him as a dinner guest. William Gallagher, president of the Pan Club, has entertained him

**WHEN OPPORTUNITY** knocks at your door—don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for **MADISON'S BIG BUDGET No. 11**, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. **A GRAND OFFER.** For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, **JAMES MADISON, 1404 Third Ave., New York**, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

at dinner, and members of the Hibernian societies have been quarreling for time in which to dine him.

A lease to William Morris, Inc., has been executed by the Harvard University, the present owner of the Orpheum, Boston, where William Morris plays his vaudeville shows in that city. Morris' present lease expires in September, 1911. The renewal runs twenty years from that time.

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## Eva Westcott



En tour in vaudeville, appearing in her own act—A Butterfly Wife. Booked solid since September 15th until July 1st. What the press says: "The little play is well acted by its author. It grips, it holds you until the startling finish, and it is a success from any and every artistic point of view."—Ashton Stevens.

"In this little play, Eva Westcott runs the entire gamut of emotions, from the lightest comedy to the deepest tragedy, and is equally strong in both."—N. Y. Telegraph.

Tour under management of LOUIS WESLEY, 1416 Broadway, New York City.

WIGWAM THEATRE, S. F., Cal., week of May 2, 1909.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell



## Santa Fe



## BACK EAST EXCURSIONS

SALE DATES

May 15, 16, 20, 21, 22, 31.

June 1 to 4, 14 to 19, 25 to 27, inclusive.

July 1 to 7, inclusive.

Aug. 9 to 13, inclusive.

Sept. 7 to 10, 13 to 15, inclusive.

SAMPLE OF RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Minstrels of Today and Yesterday

The brilliant array of minstrels that Pearl Wilkerson has brought together at the American Theatre recalls the great minstrel programs of the days when Emerson and

Reed were the minstrel kings of the world. Through the courtesy of James Madison we reproduce an old hanger, issued Monday, April 3, 1882.

## Emerson's Standard Theatre

North Side of BUSH STREET, bet. Montgomery and Kearny  
WM. EMERSON .....MANAGER  
J. H. LOVE.....Business Manager

MONDAY EVENING.....APRIL 3d, 1882

Every Evening.....and at the Saturday Matinee  
Curtain rises precisely at 8 o'clock. Carriages ordered at 10 o'clock.

STILL BOOMING! ANOTHER VARIED PROGRAMME!

## Emerson's Minstrels

Headed by the Great EMERSON! The Finest Company in the World—A New Era in Minstrelsy! A Beautiful First Part!  
Six (6) Endmen—Emerson, Reed, Mack, Haverly, Bruno and Love.

### PROGRAMME PART I

INTERLOCUTOR - - - - J. W. FREETH  
Grand Vocal and Instrumental Overture.....Emerson's Minstrels  
Pete Mack's Parody Song.....The Kids on Our Block  
G. W. Lawless' (New).....Tyrolean Song  
Burt Haverly's Plantation Song.....Gabriel Blow Your Horn  
Chauncy Olcott's Beautiful Song.....Little Wife Nellie  
Charles Reed's Comic Song (written by Neal Price)....Noah Did  
W. F. Bishop's Baritone Solo.....Yeomen's Wedding Song  
BILLY EMERSON'S Negro Medley..Morning by the Bright Light  
T. B. Dixon's Descriptive Song....The Fisherman and His Child  
First Part to conclude with the New and Original March and Extravaganza of

### "THE Berkeley College Boys"

By Emerson, Reed, Bruno, Mack, Haverly, Love and Company.

Intermission of five minutes, during which the Orchestra, under the direction of Cass Downing, will perform Choice Selections

### PART II

## FOY & THOMPSON

In Their Amusing Sketch, "MISCHIEF"

### CALIFORNIA QUARTETTE

Dixon, 1st Tenor; Lawless, 2d Tenor; Bishop, 1st Bass; Freeth, 3d Bass

### IN NEW VOCAL SELECTIONS

To be followed by CHARLEY REED'S Amusing Extravaganza,

## V-ETO

Pres. Arthur .....Charley Reed  
Old Foggles .....Add Ryman  
Lucy Foggles .....Pete Mack  
Charles .....W. F. Bishop

EMERSON.....IN HIS INIMITABLE SPECIALTIES

The whole to conclude with ADD RYMAN'S Very Laughable Sketch, entitled

## SKULE

CHAS. REED.....as....."WADDY"  
CAST OF CHARACTERS

Skulemaster .....Add Ryman  
Waddy .....Charley Reed  
Dunce .....Pete Mack  
Patsy Boliver.....Burt Haverly  
Contortion Jim.....Gus Bruno  
Scholars, Knowledge-Box Searchers, Etc.....By the Company  
(Introducing the Great Skating Carnival)

MONDAY EVENING, April 10th—Grand Complimentary Benefit of T. B. DIXON and W. F. BISHOP.

POPULAR PRICES - - - - - 50 and 75c  
Matinees, 50 and 25c. Nothing Extra to Reserve.

BERNARD OLCOVICH, father-in-law of J. Harry Pieper, manager of the Walker Theatre in Los Angeles, died last week in that city.

STELLA ADAMS left Wednesday for Los Angeles to assume the position of leading woman with the Unique Theatre stock in that city.

WHEN WILLARD MACK, the Salt Lake actor-manager, was forced to retire recently on account of illness, Thomas N. Heffron got up in the part of Syngali in two hours' notice after the first performance, and followed that stunt by playing the lead in Christopher Jr. after another two hours' hard study.

BESIDES ALL the prominent sopranos, tenors, contraltos, barytones and basses of this season, the management of the Metropolitan Opera Company of New York announce that it has engaged Alice Nielsen, formerly well known in comic opera and grand opera, who was last heard with the San Carlos Opera Company. Miss Nielsen, while she will be heard in New York, is expected to sing more often in the Boston Opera House. This also will be the case with Miss Frances Alda.

ADA LEWIS, the most unique of all our comedienues, is in town spending the summer. She will go East in August and look over several propositions looking toward the continuation of her future as a star. In the meantime, Miss Lewis, who is the delight of all her friends because of a most beautiful and unselfish nature, has taken unto herself a family, having adopted a little niece and a larger nephew, who have been lately bereft of both parents.

HOWARD NUGENT has been specially engaged to play one of the chief parts, Gen. Kendrick, in Northern Lights, with the Lawrence Company in Sacramento, next week.

WALTER DE LEON, is about to become a benedick. The news comes from the Hartman comic opera company, of which aggregation he is stage director as well as juvenile comedian. Miss Manie Davies, a sister-in-law of Ferris Hartman, is the bride to be, and the consent of her mother was required before the bans were pronounced. Miss Davies is not yet 18 years old. She was here at the Princess and was with the Hartman forces at Idora Park, where de Leon met her. The wedding ceremony will be solemnized at the Hartman home in Berkeley on the night of May 9, after the company concludes its engagement at the Macdonough theatre in Oakland. Mr. and Mrs. de Leon will remain with the Hartman company.

AN ATTEMPT to rob the apartments of Paul McAllister, leading man of the Valencia Stock, living at the Fairmont, was frustrated late last Saturday night largely by the blundering methods employed by the thieves. Mr. McAllister's apartments front on the arcade just off the Powell Street end of the hotel. A plank drawn from the yet incomplete University Club building, opposite the hotel, was used as a means of ascending to the apartment. Finding the window closed and locked, the would-be burglars attempted to smash the win-

dows. Their efforts were clumsy, and the sound of broken glass awakened many of the guests. A telephone call for the house detective aroused the office force of the hotel. Before the officers had reached the scene, however, the thieves had slid down the plank and escaped.

## For Lease The Garden Theatre

SAN JOSE, CAL.

For a period of one to three years. House is in first-class condition. Capacity 1,800. Write or wire.

A. M. McCABE,  
San Jose, Cal.

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE

The Only Good One-Night Stand between San Francisco and San Jose. Excellent Sunday Night Stand. Capacity, 600. Write for Open Time

CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer

THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
1030, New York, Tacoma

### SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line  
See Samples at  
770-776

Mission St.

Bet. 3d and 4th Sts.  
SAN FRANCISCO

The  
Whitaker & Ray Co.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## New Yorkers See and Admire a Number of New Plays

NEW YORK, May 1.—Olga Nethersole appeared at the Savoy Theatre last Monday in a play called *The Writing on the Wall*. According to her curtain speech after the third act, it is the first American play she has produced. The author is William J. Hurlbut, whose first play was *The Fighting Hope*. He also was called before the curtain, but declined to express his thanks, so Miss Nethersole did it for him. At the same time she expressed her gratitude and delight at the applause the audience had bestowed upon the play. Miss Nethersole's acting will interest you beyond a doubt. She is the wife in the case and she brings her art and experience into play in the portrayal of the woman and mother, for her scenes with the child are very pretty. She earned and received a lot of applause on her return to the New York stage. The support was earnest and good. William Morris was the husband, and he was capital save when he was melodramatic, while the part of the lawyer was excellently acted by Robert T. Haines. Frank Craven was admirable as a conscienceless secretary to the husband, and Florence Huntingdon and Ben Johnson were amusing as an engaged couple who had few thoughts save clothes and money. *The Writing on the Wall* preaches a sermon and points a moral or two. \* \* \* *The Climax*, an original and charming little play that recently began its New York career as a matinee attraction at Weber's Theatre four days in the week, is now the regular bill at Daly's Theatre. The public took so kindly to Edward Locke's work from the first that Joe Weber, who produced the play, began looking for a theatre where it could be given at all performances. None was available until last week, and then singularly enough one was found right next door, the withdrawal of *The Gay Life* leaving the stage of Daly's vacant. Mr. Locke put only four characters in *The Climax*, but they are all living, moving human beings placed in very interesting relations, and each one was admirably acted. Albert Bruning as the old Italian music teacher, Effingham Pinto as his son, charming Leona Watson as the pupil and William Lewers as the doctor who loves her, are a quartet that would be hard to improve upon. The incidental music, with Joseph C. Breil, was again a feature that was enjoyed. Applause and curtain calls were generously bestowed at Daly's.

\* \* \* Senator West, a play dealing with American politics, by Henry Beach Needham, will be produced early next autumn by Klaw & Erlanger, who closed contracts for it last week. The author is a magazine writer who has lived in Washington for several years. He is an intimate friend of Frank H. Hitchcock, Postmaster-General, and traveled through the West with him last year, when he was chairman of the Republican National Committee. \* \* \* After playing for many weeks at the Knickerbocker Theatre in George Ade's latest musical comedy, *The Fair Co-Ed*, Elsie Janis and her company moved last week to the Criterion Theatre to continue the New York run. She was greeted by a large audience,

which seemed to enjoy the star, her imitations and the work of her supporting company just as much as did those who saw the play while it was at the Knickerbocker. One of the pleasant features of Monday evening was the presence of several army and navy officers who made up a theatre party. Some of the boxes were occupied by members of General Leonard Wood's staff from Governor's Island, while others were taken by a delegation of naval officers, including Captain Thomas B. Howard, Lieutenant-Commander John F. Hubbard of the Ohio, Lieutenant-Commander Herbert G. Gates and Captain Franklin S. Wiltse, all of the Ohio. \* \* \* In the Columbia Theatre in Washington last week, *The Whirlpool*, a play by Maximilian Foster, was produced by Messrs. Wagenhals & Kemper. This was its first metropolitan presentation and it was attended by a large audience, in which resident and official society was well represented. The story is one of settlement work. Hilda Lingard (Katherine Grey), a sales girl, meets David Pell (Charles Waldron), a rich man's son who is studying for the ministry. Hilda repulses a manager in the department store and is discharged. A shop girl associate plots to compromise her in Pell's eyes, but Pell finds he loves her. The play was received with interest. \* \* \* Having been unable to get a London theatre in which to present William Collier in *The Patriot*, Charles Frohman has arranged for the comedian's return to the Garrick Theatre on May 10th, where he will revive *The Man from Mexico*. \* \* \* Buffalo Bill's Wild West and Pawnee Bill's Far East show began last week its season of three weeks in Madison Square Garden. Three rehearsals were held in the two days the show had been in the Garden before it opened, and both Colonel Cody and Major Lillie were pleased with the rough performances. Johnny Baker, the arenic director of the combined shows, superintended the setting up of the immense pieces of scenery, and now the rear end of the Garden looks like a scene in the desert. There is a cliff scene twenty-five feet from the ground and the horses have been trained to walk to the top of it.

Rob Roy.

### Lambs Soon to Tour

The All-Star Gambol of the Lambs, which will begin in New York City on May 24 and end in Chicago five days later, will bring together in one entertainment a lot of well-known players, dramatists and composers. The Lambs, with a much less pretentious bill, gambolled over the country for a week eleven years ago, and picked up something like \$67,000. It is expected that the coming gambol will yield \$100,000, which will go toward paying for a site for a new clubhouse. The Lambs entertainment will include a negro minstrel show, clog dances and other specialties and scenes from well-known plays. Gus Thomas, the chepherd of the Lambs, will be the chief interlocutor in the minstrel show. His company will include these comedians: Willie Collier,

De Wolf Hopper, Lew Fields, Joe Weber, Dave Montgomery, Eddie Foy, John Slavin, Andrew Mack, Digby Bell, Maclyn Arbuckle, Henry E. Dixey, Charles Evans, Nat M. Wills, Charles Hopper, Ignacio Martinetti, William Burriss, Clayton White and Raymond Hitchcock. The singers in the company will include Eugene Cowles, Frank Belcher of Oakland, Joseph Miron, George Hamlin, Donald Brian, Walter Lawrence, Neil McKay, John McClosky, George L. Moore, William Stewart, John Park, Melville Stewart and Scott Welsh. Other actors who will appear in the gambol are Wilton Lackaye, Robert Hilliard, Dustin Farnum, William Farnum, Harry Woodruff, Edward Abeles, John Mason, James O'Neil, Joseph Grismer, William Norris, Joseph Herbert, Cyril Scott, William Courtleigh, John Kellard, Arthur Byron, William Muldoon, Hassard Short, Thomas W. Ross and Charles J. Ross. Some of the others who will participate in the gambol are David Belasco; Charles Klein, who wrote *The Lion and the Mouse* and *The Third Degree*; William Gillette, author of *Sherlock Holmes*; Edward Milton Royle, author of *The Squaw Man*; Clay M. Greene; Eugene W. Presbrey, who wrote *Raffles* and *The Right of Way*; Henry Blossom, who wrote the books of *Mlle. Modiste* and *The Red Mill*; George Broadhurst, author of *The Man of the Hour*, and George V. Hobart. The Lambs will travel in a special train and will be accompanied by Victor Herbert with a band of fifty pieces. The entertainment in New York City on the 24th will be in the Metropolitan Opera House. The Lambs will gambol then to Hartford, Conn., showing there on the afternoon of the 25th. The itinerary after that includes a performance in Boston on the night of the 25th, in the Academy of Music, Brooklyn, on the afternoon of the 26th, and in Philadelphia in the evening; a matinee in Washington on the 27th and a night performance in Baltimore, a matinee in Cleveland on the 28th and an appearance in Pittsburg at night. On the 29th the Lambs will give two performances in Chicago. In each city there will be a street parade led by Victor Herbert and his band.

### The Annual Meeting of Actors' Fund

The Actors' Fund of America, twenty-eighth annual meeting, will take place Tuesday, May 11, at 2 p. m., at the Gaiety Theatre, Broadway and Forty-sixth Street, New York. Election of officers for the ensuing year will take place. Reports of the president, secretary and treasurer will be read and a general resume of business for the past year will be presented at the meeting. All those who are connected with the theatrical profession, either in a business or artistic way, are cordially invited to grace the occasion by their presence. Thomas McGrath will have charge of the arrangements at the theatre and all will be made comfortable. He will have a corps of assistants to attend to the list of members and the books of the fund; Mr. Young will receive the dues of members who may wish to pay. The lower floor will be reserved exclusively for members; those who are not members will be seated in the balcony. No tickets are to be issued, but

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

all who are interested in the work of the Actors' Fund are earnestly requested to attend. It is the hope of the officers of the fund and the largest gathering of professional people ever assembled at any theatre in New York, so that all may hear of the work of this greatest and grandest and broadest of charities, the Actors' Fund of America. The offices of the fund will be closed on that day (Tuesday, May 11th) from 1 p. m. to 3 p. m., after which hour the rooms will be open until 6 p. m. for inspection by all who wish to visit them.

WATSONVILLE, April 29.—The Raymond Teal Musical Comedy Company opened a two nights' engagement, Tuesday, 27th, presenting *The Girl from Bagdad*, to good business, and last night *The Man Behind*. This is the classiest little musical comedy company that has ever appeared in this city and were deserving of a great deal better business than they received. They have bright new costumes and a clever bunch of chorus girls. Raymond Teal is the cleverest monologist that has ever appeared here, and his Bull Durham captured the house. They open the Empire Theatre at San Jose on Sunday, May 2d, and the people of that city can look forward to a real treat. The La Petite Theatre continues to good business with pictures, songs and vaudeville. Mayo and Rowe, comedy sketch artists, are the headliners this week. The Opera House is playing to good business with pictures, songs and the Millers this week.  
F. J. BURDICK.

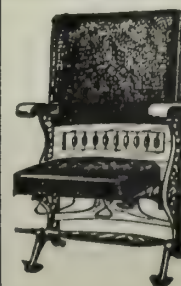
JACK AMORY and Charles Clery, who have been members of the Jessie Shirley company in Spokane for several years past, will join James Neill in St. Paul in three weeks.

JEFFERSON DE ANGELIS, the leading comedian with *The Beauty Spot*, was the first American to organize a theatrical company to tour the Far East. He has agreed to write a volume of reminiscences of his trip through China and India for a well-known publishing firm.

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES



## Sedley Brown Goes to Minneapolis

Sedley Brown, after a good rest, once more restored to health and as they say in fistic parlance, "back again with natural weight and strong," is in the game again. He finished last week with Dick Ferris in The Lightning Conductor at the Majestic Theatre in Los Angeles, and has signed to go to Minneapolis with the curly auburn haired manager, to direct, opening in Decoration Day. Mrs. Brown (Carrie Clarke Warde) will also go to play characters. The Great Ruby is to be the starter and among the plays to follow will be A Navajo's Love.

Oliver Eckhardt and Noel Travers are organizing a show in Seattle, to open in Vancouver, Wash. next week. From there they will play over the Short Line into Colorado.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### ROBERT LAWLER

Leading Man  
Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian  
Richard Jose Co. Care of DRAMATIC REVIEW

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### AT LIBERTY

### J. B. Dodson

Characters and Heavies

### Alice Beauford

Characters and Heavies  
Wardrobe and Feature Specialties. 2370  
Pine St.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care Dramatic Review

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.  
Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenuess At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### AT LIBERTY

### A LIVE ONE

Charles Armand, Advance Agent. No Brush.  
452 Oak Street, San Francisco.

### GEORGE R. MATISON

"The Cowboy," in The Lieutenant and  
the Cowboy  
Care of Dramatic Review

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Ed Remond Co.

Care DRAMATIC REVIEW

## T. N. Heffron

Gen. Director and Leading Heavy

Willard Mack—Bungalow Theatre, Salt Lake City.

## Howard Nugent

CHARACTERS

Especially engaged for part of General Hugh Kendrick in The Heart of Maryland,  
week of May 3, 1909, with Lawrence & Sandusky, Grand Theatre, Sacramento, Cal

## Margaret Nugent

CHARACTERS

Engaged with Walter Sanford's Players. Empress Theatre, Vancouver, B. C.  
Opening November 16, 1908

## Millar Bacon

Singing Light Comedian

At Liberty, Care of Dramatic Review

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

SCENIC ARTIST, Victoria Theatre, Victoria, B. C.  
Permanent address—DRAMATIC REVIEW.

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

### Howard Foster

In Vaudeville

### CARRIE CLARKE WARDE

The Cook Lady  
Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

### MARY HARVEY-BARBOR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist  
Care Dramatic Review.

### FREDERICK GILBERT

Leads and Heavies  
Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

Empire Theatre, Eureka

### ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

### DAN KELLY

Comedian  
Care Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
Care of Dramatic Review



**Darrell Standing**

Stage Director  
Valencia Stock, San Francisco

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**Harriet Jocelyn**

Characters  
"Mrs. Brown" in Mrs. Temple's Telegram Co.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company  
On tour, Care Review

**Reginald Holmes**

Characters  
Valencia Stock, San Francisco

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FISCO"  
"The Man in Front" Can Book or Wild Cat

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**Thurlow White**

At liberty for stock after May 9th  
Care Dramatic Review

**E. P. Foot**

MUSICAL DIRECTOR  
Opera or Musical Comedy    Address Care Dramatic Review

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Specially engaged to create the lead in MIGHT'S RIGHT at the American Theatre, San Francisco, April 18  
Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Blanche Stoddard**

Leading Woman  
Valencia Stock, S. F.

**Bertha Foltz**

Leads  
The Players

**Al Hallett**

Stage Director  
Broadway Theatre, Oakland

**Priscilla Knowles    Bennett Jack**

Leads    Characters  
Broadway Theatre, Oakland

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage)    Oakland

**Whit Brandon    Ethel Tucker**

Leading Man and Director    Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads  
Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10  
Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch    Management Liebler & Co.

**George B. Baldwin, Jr.**

Valencia Stock Co., S. F.

**Monroe Salisbury**

Leads  
Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue  
Davidson's Theatre, Milwaukee



## Lieblers Cast Their Fortunes with the Shuberts

NEW YORK, May 1.—Renewed interest in the theatre managers' fight came today with the announcement that Liebler & Co. would next season book 26 plays with the Shuberts. This was a surprise in theatrical circles, following the news of the Belasco-Fiske make up with the syndicate. The defection of the Lieblers, although a surprise to the Rialto, was not entirely unexpected by theatre managers on the inside. Among the best productions of the Lieblers for this season are *The Man From Home*, by Booth Tarkington, which has been playing here to crowded houses for nine months, and *The Dawn of Tomorrow*, in which Eleanor Robson has made a great success at Daniel Frohman's Lyceum theatre. Regarding the agreement which Belasco and Fiske reached with Klaw & Erlanger, Lee Shubert had this to say: "Whatever Belasco, Fiske and Klaw & Erlanger may do does not affect me, as the matter is absolutely indifferent to us. The Shuberts are strong enough to go it alone without any assistance from any one and we certainly are going to do it. This move on the part of the syndicate could not have found us better prepared. With our New York theatres and the ones we control throughout the country we will be able to book our own attractions without the least difficulty. Our main strength, however, lies in the large number of attractions and stars we control. These are the key to the situation and the managers of the one night stand theatres throughout the country use our attractions or close their theatres. I admit that the move was a complete surprise to me, but I repeat that it will not have the least effect on any of our plays."

MME. LILLIAN NORDICA, the news of whose engagement to George W. Young came as a pleasant surprise to friends of both last week while she was absent on a short concert tour, returned to New York from Canada. She received scores of cablegrams, telegrams and other messages of felicitation while on tour and many more awaited her on her arrival at the Plaza. She will be busy answering them for several days. Many came from friends in Europe. The prima donna said that no date has been set for her wedding. She has arranged to leave for Europe on May 4 on the Kaiser Wilhelm II. Mme. Nordica said: "I shall sing next season at the Metropolitan Opera House and several times with the company in the new Boston Opera House. My reasons for going abroad early next month are twofold, first to enjoy a rest after the longest concert tour of this country, Canada and Mexico that I have ever made, and secondly, to get some new costumes for use next season in the Metropolitan in the numerous roles I will sing. I do not expect to do much touring, but shall pass the time principally in London, Paris and Berlin. Just when I shall return has not been decided, but of course my homecoming will be in ample time for the opening of the opera season."

## Fischer's Theatre

That the public are given to favoring well-known producers is shown in

the case of Manager Fischer, who undoubtedly possesses their confidence to a marked degree, for nightly the new playhouse on Sutter Street has been filled, principally by former patrons who remember with pleasure the many rare tid-bits he proffered in the past. *Poppyland* has been a successful introduction and will be followed tomorrow night by the second of Mr. Alphin's successes, *The Advance Agent*. While the theme is of necessity on the line of burlesque, there is a strong dramatic story interwoven through the action that is interesting. There is the country Rube who is the victim of "green goods" sharpers; the East Side New York "hick," with his mixed patois; the country kids and villagers; the city heiress and burlesque queen. This conglomerate mixture of characters is the foundation for numerous highly laughable situations. Mr. Dillon will be seen as the Reuben, Messrs. King and Montgomery have congenial roles as the country kids, Tracy McDermott will be the slangy East Sider, while Miss Raymond and Miss Manning will fill the roles of the heiress and burlesque queen respectively. There will be no less than ten interpolated musical numbers, several of which are particularly catchy and tuneful. In addition to the evening performances there are matinees on Wednesday, Saturday and Sunday.

## Letter List

Letters remaining in *The Dramatic Review* post office:

Aandrie, Thelma	Jose, Richard
Alcine, Grace	Kennedy, H. J.
Anson, Mona	Knapp, Adeline
Ansley, Jas.	Kingsbury, Gladys
Baker, Mrs. F.	Knight, A. C.
Beggs, Leonis	Knowles, Priscilla
Bellowe, Ed.	Mgr. Lieutenant
Benham, Harry	and Cowboy
Beredsford, Harry	Marion, William
Berch, Carl	McClary, Eula
Bergen, Thurlow	Migone, Frank
Brackett, Tedd	Moore, Eliz.
Bradford, Jas. H.	Newman, Walter
Butler, Alice	O'Reilly, Jas.
Chandler, Juliette	Parvin, Lee
Christie, Ivan	Pitt, Margaret
Clarke, Thos. H.	Platt, Mrs. S.
Cooley, Frank	Quillinan, E. J.
Cummings & Mer.	Reighley, J. B.
Curtis, M. B.	Ricks, Clarence
Dalton, Morjorie	Riddell, Robt. J.
Delamater, A. G.	Richie, Clifford
DeMar, Clara	Royal, Chas. E.
Desmond, Paula	Salisbury, Monroe
Drew, Georgie	Scalabrim, A.
Dupuy, Har'ton	Sheppard, Arthur
Durand, Ed.	Siecke, Frederick
Ealand, T. H.	Southard, Harry A.
Fitch, Geo. W.	Spofford, Gene
Fort, Archie	Tabourne, Roy
Foster, Howard	Terrell, Cliff
Fox, A. C.	Trainor, Harriett
Furth, Seymour	Vance, Harry
Galvin, Mrs. Jas.	Wakeman, Keith
Gillard, L. V.	Walker, F. L.
Griffin, Prentice	Wallace, Harry
Harrison, Jas.	Whitaker, Ray
Hawkins, E. W.	White, Mrs. M. B.
Hill, H. P.	White, Thurlow
Hilliard, Mabel	Willard, Lee
Hyland, J. J.	Willingham, Flor.
Jordan, Anna	Yeagor, Norma

## TELEGRAMS

Clements, Roy	Everett, Elmer J.
Ashton, Langtry	Nugent, Howard
Beggs, Lee	Royal, Chas. E.
Gunn, Chas. E.	Vane, Myrtle
Keane, Jas.	Vemer, Chas. E.

## PAPERS, ETC.

## ...Now Booking The New Play...

Open  
in  
August

As The Sun  
Went Down

By George D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

## Van Ness Theatre, San Francisco

For Two Weeks, Beginning Monday  
May 10th

Matinees Saturdays Only

America's Greatest Comedian and  
Most Beautiful Actress

Nat. C.  
Goodwin  
—AND—  
Edna  
Goodrich

First Week  
Beginning May 10th

The  
Easterner

By George Broadhurst

2nd Week  
Beginning May 17th  
Change of Bill

—AND—  
Their Company

PRICES, \$2.00 to 50 cents

\$20,000.00 NEW PLAY HOUSE OPENED FEB. 1, '09  
Santa Ana Calif. Temple Theatre DR. A. M. ROBERTS, Prop and Mgr.

Phone Black 1221  
Fireproof; ground floor; heat; gas; electricity; seats 850; opening 26x15; depth 22; new scenery; break your jump from Los Angeles to San Diego, San Diego to Riverside; 10,000 population; playing road shows, vaudeville and lyceum attractions; rent or share; show every night; never close. Write DR. A. M. ROBERTS, Temple Theatre, Santa Ana, Calif.

Byde-a-Wyle Theatre  
Long Beach, Cala.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, May 15, 1909

No. 12—Vol. XX—New Series



Bushnell, Foto

Edith Lyle



# The Story of the Syndicate

By MARC KLAU

*In the light of new complications in theatrical booking and the possible clash of K. & E. with the Shuberts, the following personal recital of the Syndicate formation by Mr. Klaw is interesting.*



MARC KLAU

Shortly before Sir Henry Irving's last trip to America, Mr. Bram Stoker, his business manager, came to New York from London on a fast liner to arrange the American tour. Mr. Stoker arrived in New York on Saturday, came to the offices of Klaw & Erlanger that afternoon, and returned to England on the following Wednesday's steamer, bearing with him contracts signed and sealed for a thirty weeks' tour on this side. To the Englishman, accustomed to his deliberate system of booking a tour in the provinces, the rapidity with which this tour was arranged, together with all the details of the contracts, was almost incomprehensible.

The following May I happened to be crossing the stage of the Drury Lane Theatre in London with Mr. Arthur Collins, the manager of the house, while Sir Henry was conducting a rehearsal of *The Merchant of Venice*, with Miss Wynne Matthison as Portia. Sir Henry stopped the rehearsal long enough to permit me to pay my respects to him. Referring to the so-called American Theatrical Syndicate he said:

"What a wonderful plant you must have to have enabled Stoker to arrange the tour so quickly."

I laughingly told Sir Henry that our plant consisted largely of lead-pencils and rubber erasers, and that Mr. Erlanger and I very often referred to the institution as the "Rubber Trust."

The great booking agency, commonly known as the Theatrical Syndicate, was the inevitable outgrowth of the chaotic conditions which existed in the theatrical world before its formation and which made the operation of a theatre or an attraction the most precarious and hazardous of commercial enterprises. Less than a score of years ago an overwhelming percentage of the business of the theatre was conducted on the sidewalk, in hotel offices, cafes and, I regret to say, places of

even less respectability. The manager who had a star, a play or an opera which he wanted to present to the public wandered over the sunbaked streets of New York in the dog-days of June, July and August in the hope of meeting some of the managers of theatres in order to book dates for the following season. The business was done with a small book and pencil, and with about as much dignity and system as a bookmaker registers a bet on a horse-race on Suburban Day. On the other hand, the out-of-town manager, lessee or owner of a theatre came to New York in the hope of meeting some one who had an attraction so that the time of his theatre in the small town where he lived might be properly filled. It was the era of curbstome management, and, like the curb stock market, was decidedly speculative.

In order that the reader may have an intelligent understanding of the technical details that follow, it may be well to explain that, in theatrical terminology, the lessee or operator of a theatre is called the "local" or "theatre" manager, while the man who has a traveling company is known as the "combination" or "producing" manager. The theatre, then as now, was an expensive establishment, and if a local manager from Detroit or Cleveland or Louisville found four or five out of a possible thirty weeks' season unfilled when he went back home in September, he realized that the loss entailed by this open time would come very near eating up his whole season's profits.

At that time there were a few booking agents, but the booking agent represented a few theatres and was unable to fill any appreciable time of a traveling company's season. In New York, the manager was an autocrat who dictated unbelievable terms to the traveling company. Few except the New York manager made a penny out of a New York engagement. Usually the New York autocrat took five hundred or a thousand dollars out of the gross receipts before any division was declared with the traveling company, even though the traveling company's expenses were as large as the theatre's. The local managers and the producing managers were at the mercy of each other. Many a local manager found when he got back home that the traveling manager with whom he had booked in good faith was holding the same time in one or more other theatres so that he could pit one against the other to get the best terms. To offset this, an unscrupulous local manager, who found when he got home that he could book a better attraction than the one already booked, deliberately canceled the first engagement. This caused the traveling company much trouble and expense in rearranging its tour.

Out of this chaos of conflicting interests sprang a desire for a larger booking agency which could offer

# Annual Summer Sale

—AT—

## Rosener's

CLOTHIER TO THE PROFESSION

57 Powell Street, opp. Flood Bldg.

Suits — 20 per cent — Overcoats  
REDUCTION

consecutive seasons to both traveling and local managers.

Early in 1896 Mr. Al Hayman, who owned the Empire Theatre in New York; Mr. Charles Frohman, who leased and operated that theatre and who also conducted a booking agency which included in its representation a chain of Western theatres whose time was controlled by Mr. Hayman; Mr. Erlanger and I, who, at that time, were booking attractions for practically the entire South, and Messrs. Nixon & Zimmerman of Philadelphia, who were operating some of the best houses in that city, met by chance at a luncheon at the Holland House in New York. The three years following the panic of 1893 had brought about a great depression in the theatrical business as in other commercial enterprises, and at this luncheon we discussed the theatrical demoralization, the looseness with which contracts were entered into and violated, the big losses resulting from small traveling companies being pitted against each other in small towns which could only support one first-class attraction, and the useless traveling expenses which were piled up by sudden shifts and rearrangements of tours.

We decided, then and there, that the betterment of the whole theatrical business would be achieved if the bookings of all the theatres could be centered in one office. Within a few weeks we had organized those theatres which we ourselves were representing into one chain; had arranged that all the open time of these theatres should be on file in our offices, that they should be booked in connection with each other, and that the managers of traveling companies could apply there for time. It was understood from the start that, when time and terms had been agreed upon, the respective contracts should be submitted to the local managers for their approval and signature. This was the beginning of that great bugaboo, the so-called Theatrical Trust, as foreign to the popular idea of a trust as anything could possibly be. If during the past twelve years, this booking agency,

so widely heralded as The Octopus, has become more and more powerful, it is only because it has rendered great service to its clients who have given it that power and who can take that power away any time they choose.

That memorable meeting at the Holland House marked an epoch in the history of the American theatre. Within a year a complete revolution had been effected in the methods of transacting theatrical business. Management became a dignified calling and was removed from the curb and the cafe. In compelling the fulfillment of contracts actors, authors and mechanics of all kinds connected with the theatre were assured of steady employment and honest returns.

The machinery which made possible the arranging of Sir Henry Irving's tour, as related at the beginning of this article, was at the command and within the reach of the smallest manager in a remote Texas town. In fact, that far-away manager does not have to come to New York, because his open time is on file in our office and we are able to know, by keeping in touch with him, what attractions are most desired for his section of the country. By "open time" I mean a memorandum of such weeks of the theatrical season for which he has not made engagements for attractions.

On the other hand, the traveling manager living in a remote part of the United States can come to New York and, within forty-eight hours, go back home with contracts signed for a whole season's tour safely stowed away in his pocket. Better still, he can stay at home and within a week have done all this by correspondence with us.

All this is done by the following very simple process:

In large books, properly printed and indexed for the purpose, we keep a record of all the theatres we own, operate or represent in the order of the cities in which they are located, and, consequently, "played." For example, Philadelphia, Baltimore and Washington would be found on consecutive pages because they follow



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



each other in the natural progress of a traveling company. Then there are other books arranged in the same way for cities of smaller size, which are played to fill in the time between the big cities, as it is not always convenient to go, for example, direct from Philadelphia to Pittsburg. This minimizes the cost of railroad fares, which, in view of the growing size of companies and the high rates under Interstate Commerce regulations, is a very important item of expense.

Let us assume, for the purpose of a concrete illustration, that Manager John Jones of Oshkosh comes into our offices to have a certain number of weeks booked at his house. We simply ask him when he wants to begin his season. If he says September 1, we say to him: "All right, your time will be filled."

We know from our books just what companies will be going West, and since we make the time ourselves we know just when to put these companies into Mr. Jones' house. It is important not to put too many companies playing the same kind of plays in the same territory at the same time. You must follow comedy with serious plays and then bring in a musical piece.

Since the theatrical business is so precarious, it follows that companies fail, new attractions spring up, theatres sometimes close, and there must inevitably be changes in a program set so far ahead. The result is that we are constantly shifting attractions around. Every Monday morning we go over our books to see what time is open. We might find that Charleston, Savannah and adjacent cities will need attractions for a few weeks, several months hence. We find from our booking that there have been few musical shows down there; so we book them in. If the star or leading woman in a company falls suddenly sick, and the time must be canceled, it takes swift movement to substitute a good piece in a hurry.

When a traveling manager comes in to have a tour booked the plan is also simple. We ask him when he wants to begin and in what section he wants to travel. If he should select the West we book his tour, first selecting the large cities, but not in consecutive order. Then we fill in the weeks between these cities with one-night stands in the smaller towns, always keeping in mind that there must be no conflict with similar attractions in the same territory at the same time.

In a word, the syndicate managers move theatrical companies like pawns, with the country as a chess board.

Presiding faithfully and relentlessly over these books at all times is my partner, Mr. A. L. Erlanger, who combines with a natural head for mathematics the most marvelous memory I ever knew. Many times at luncheon with his other associates and myself, when some question was asked about an attraction that was going on the road, I have heard him tell the exact whereabouts of fifty or sixty companies scattered all over the United States, and, I believe, he could do this for a whole year ahead.

Here is an example of the way his

memory works: Shortly after the opening of Miss Mabel Taliaferro's New York season in Polly of the Circus, her husband, Mr. Frederic Thompson, joined us at luncheon one day. It was his opinion that Miss Taliaferro would have to go on tour shortly after Washington's Birthday. Mr. Erlanger, without a moment's hesitation, and between soup and fish, writing with a lead pencil on the back of the menu card, gave him a tour beginning with the week of February 22 and ending some time in May. When we got back to the office and looked into the time book we found that, in every instance, Mr. Erlanger was correct in the dates he had selected, and, in every instance but two, he had properly quoted the opposition attractions in every house of the cities in which Miss Taliaferro would play.

A conspicuous example of the advantages of our organization in a crisis was evidenced during the last yellow fever epidemic in New Orleans, when many companies scattered throughout various parts of the South were all making New Orleans and Texas their objective points. We quickly rearranged the time of these companies, sending them East and West. Then we made up a company of the actors and actresses quarantined in New Orleans, transforming them temporarily into a big stock company, and kept them there for weeks, thus enabling them to make a living and at the same time lightening the gloom of the stricken city. For this we received the grateful thanks of the most prominent citizens of the community. Without our organization in such a crisis hundreds of actors would have been thrown out of employment and many places would have been deprived of theatrical amusement.

After the great earthquake at San Francisco and before that, following the floods of the Ohio and Mississippi Valleys, we have given illustrations of the advantages of our system of booking attractions. Previous to the organization, these emergencies and disasters would have entailed incalculable loss to the managers and playhouses and actors. The traditional idea that the disbanded actor walks the railroad ties has been eliminated by the introduction of business methods into theatrical, and we have never had a company that did not retreat in good order if its season was unsuccessful.

In brief, the Syndicate is a clearing-house for the theatre manager and the play producer. It is the medium through which they do business with each other. Confining itself strictly to the matter of bookings, its influence upon stage productions has, of necessity, been neutral, beyond the fact that it has insisted upon reputable plays.

There has been a great deal of discussion this year, especially in New York, about vicious plays. Unfortunately we cannot have a pure food law for the drama that will label every play good or bad (incidentally, I should not want to be the Dr. Wiley of this task), but those performances which are clearly catering to pernicious tastes and instincts and whose advertisements clearly indicate the intent should be frowned upon. Speak-

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**      **The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**

Is the New Majestic a winner? Well, we guess yes

## MOROSCO'S BURBANK THEATRE

Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Co 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The  
**Garrick Theatre**  
San Diego, Cal.

MOROSCO & WYATT,  
Lessees and Mgrs.

ing for the Syndicate, we will not book such plays in the theatres we own, control or represent.

Plays and actors continue to be good or bad, as they always have been and always will be. It is true that some of the members of the Syndicate are play producers, but they are individually responsible for the merits and demerits of their productions, just as other managers are.

The performance in the theatre may be artistic or it may be allied to art, but the business conduct of the theatre is, and must be, commercial. The theatre in the United States is still a private enterprise, without subsidies of any kind, and so long as it is so its business conduct must be carefully guarded and guided as in other commercial enterprises. The erection of a so-called New Theatre in New York may demonstrate advantages of an endowed theatre, but that remains to be seen.

The hue and cry that has been raised about the alleged "commercialization of the drama" is as illogical as it is ridiculous. The theatre to be successful must be conducted on a business basis. Even poets must be fed. So with all artistic enterprises. The greatest magazine, with a purpose so lofty and aesthetic as to be a real inspiration, must have a counting-room and business offices, just as the paintings of a Sargent or a Whistler must, at some time find their sale through the medium of an art dealer who is a business man. There will always be a conflict of opinion between the business and artistic sides of the theatre, just as there must often be between the editorial department and the counting-room of a newspaper.

The other night I picked up a magazine of the forties, and read an arraignment by a well-known writer of the time of the managers of New York and of England because they were giving too many performances of Shakespeare. It was claimed by the critic that penuriousness inspired this, and that they were simply producing the Great Bard's plays because there was no royalty to pay on them. According to this writer, the English stage of that day had become debauched by a lot of purse-proud indi-

## New Oxnard Opera House

OXNARD, CAL.  
**MANAGERS TAKE NOTICE**  
NO More Bum Stage Here  
Can Stage Anything  
Write for Open Dates  
GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager  
The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
Rental or will play first-class companies on percentage

H. Lewin      H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

# WIGS

**ALL MAKES, GREASE PAINTS, POWDERS, ROUGE**  
Largest Line on Pacific Coast. **MAKE-UP BOXES, PLAY BOOKS**  
**Parent's Stationery Co.** 818 Van Ness Avenue, S. F.



## Trotting Fair Dates for California

The complete circuit for the season is as follows: San Diego, week ending July 10th; San Bernardino, week ending July 17th; Los Angeles, week ending July 24th; Fresno, week ending July 31st; Salinas, week ending August 7th; Pleasanton, August 14th; Watsonville, week ending August 21st; Chico, week ending August 28th; and State Fair, Sacramento, week ending September 4th.

### The Story of the Syndicate

(Continued from page 3.)

viduals who had favorites to exploit and who foisted them upon the public irrespective of what the box-office receipts showed. A commercialism which makes the success or failure of a star depend upon public approval or disapproval seems to me to be preferable to the conditions existing then.

An attempt is made now and then to draw a parallel between the theatre and the railroad as a public institution. There is this difference to be remembered: a railroad takes up the public highway, which is yours and mine and everybody's. The theatre, on the other hand, does not take up one inch for which it does not pay—and, in most cases, it pays twice as much as anybody else would pay for the same thing.

The theatre, in my opinion, is not primarily, but incidentally, an educator of the public. It does not exist to dictate to public taste but to satisfy public demand, and by public demand I do not mean the "first-night" theatre-goer. I mean that great home-loving, respectable and intelligent majority which is often alienated from the theatre by distasteful plays.

There has always been a great deal of curiosity and misapprehension about the emoluments coming to us for the service we render as booking agents. It has been insisted for years that we get a percentage of the gross receipts. I wish we did. If such were the case we could make the critics of our so-called "commercialism" green with envy. Our payment has always been based upon profits. Whenever any local manager has come to us (and let it be distinctly understood that we have never solicited business in our lives) to have his house represented or booked by our institution, we have always based our commission on what we could earn for him. In other words, we have usually allowed him to deduct his rent and all other expenses and a good living salary for himself. After that we get a percentage of the remaining profits. In some of the smaller towns we have received as much as 5 per cent of the manager's share, which is vastly different from getting, as some of our critics have maintained, 5 per cent of the gross receipts.

\* \* \* \* \*

To illustrate: Suppose an Uncle Tom's Cabin company plays an engagement in Geneva, New York. The company exacts 70 per cent of the gross receipts and the home house, or local manager, gets 30. A big house there would be five hundred dollars, of which the traveling company, on the basis just enumerated, would get three hundred and fifty dollars and the local manager one hundred and fifty dollars. Of this we should get the munificent sum of seven dollars and

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

fifty cents, which is 5 per cent of the manager's share. Now, if we got 5 per cent of the gross receipts we would get twenty-five dollars, or 16 $\frac{2}{3}$  per cent of the manager's share, which is vastly different from getting 5 per cent of his share.

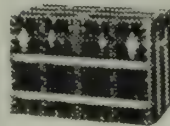
The question of terms between a traveling attraction and a local theatre has always been a matter of individual discussion and arrangement, and we never sign a contract for a theatre's season without the approval of the local or theatre manager and without submitting the time and terms to him. This should, once and for all, dispose of the accusation that the Theatrical Syndicate has made janitors out of the local managers. The managers are always the final arbiters and we are content to be the agent and not the principal. We do not care to assume responsibility for the conduct of the hundreds of theatres all over the country, the inside of some of which we have never seen.

It might be interesting, in this connection, to say that the capital involved in the various theatrical interests that we represent is more than sixty million dollars. This includes the values of the various playhouses, their leases or real estate, and the value of plays and productions.

In New York City the usual arrangement between a traveling company and a theatre is 50 per cent for the smaller attractions. This means that the theatre and the attraction share equally, the theatre furnishing its complement of stage hands, light, heat, ushers and orchestra, and the attraction furnishing the play, com-

pany and stage entertainment complete. Larger attractions usually have what we call a "sliding scale" of terms—that is, 50 per cent up to a certain amount after which the attraction gets 60 per cent. The scale usually changes after the figure is reached at which the theatre pays its expenses. After that figure the visiting company always gets the larger share. I often wonder when I see (and it is a pleasant sight, too) a long line of ticket-buyers at the box-office window, patiently sending their crisp two-dollar bills over the glass or marble slab, generously paying for goods before they have even seen them, whether they realize just where their money goes and how much of it stays in that box-office. I have always said that the settlement of the box-office at the end of a week reminded me of sifting money through a ladder and giving the manager all that sticks. Let us take the concrete case of a musical comedy play in a first-class Broadway theatre. The company probably has a salary list of thirty-five hundred dollars, and the manager is paying 10 per cent of the gross receipts as royalty for the privilege of presenting that particular piece. If the receipts of the week are ten thousand dollars, which is a fine average, he is paying one thousand dollars royalty, which, added to the salary list, makes forty-five hundred dollars. His other incidental expenditures will usually run his expense account for the week to fifty-three or fifty-four hundred dollars. The theatre, on the other hand, in addition to its regular staff of employees, is probably paying for fifteen

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

or twenty extra union musicians, will find its expenses ranging from thirty-five to thirty-eight hundred dollars. Now add fifty-four hundred dollars, the traveling manager's expenses, to the thirty-eight hundred dollars expenses of the house and you have a total of ninety-two hundred dollars. In other words, you get a total of eight hundred dollars to be divided between the manager of the playhouse and the manager of the traveling attraction, giving each one slightly over 10 per cent on the money he has risked for that particular week. When a play fails as a rule there are no assets. It is a failure generally of one hundred cents on the dollar, because the scenery and property that go to garnish it cannot be sold for much more than junk. There is no doubt but that in this country many an indifferent play has been saved from absolute failure by a favorite star, and many a good one has failed for lack of a star. It is easier to advertise a person than a play under the present press system, which encourages hero-worship and feeds on human interest. So the manager should not be blamed for the starring system which, at times, I must confess, is developed at the expense of good casts and plays.

## Prepare Now For Your Eastern Trip

Over the

## SUNSET ROUTE

LOW RATES FOR ROUND TRIP TICKETS

### In Effect

MAY 15, 16, 20, 21, 22, 31  
JUNE 1 to 4, 14 to 19, 25 to 27 inc.  
JULY 1 to 7 inc.  
AUGUST 9 to 13 inc.  
SEPTEMBER 7 to 10, 13 to 15 inc.

### Rates

NEW YORK ..... \$108.50  
WASHINGTON ..... 107.50  
BOSTON ..... 110.50  
NEW ORLEANS ..... 67.50  
CHICAGO ..... 72.50

Many more rates on application. Choice of routes. Stopovers and long time limits.

Ask about our personally conducted excursion parties leaving for New Orleans, Chicago, St. Louis, Cincinnati and Washington, D. C.

HIGH CLASS EQUIPMENT OIL-BURNING LOCOMOTIVES  
DINING, OBSERVATION AND SLEEPING CAR SERVICE

## SOUTHERN PACIFIC



# Los Angeles Is Now Going Musical Comedy Mad

LOS ANGELES, May 13.—We are to have more musical comedy, Manager Morosco's Burbank Company opens next week with *The Circus Girl*. It looks as if the town was going crazy over musical comedy. Kolb & Dill are playing to capacity houses at the Majestic at every performance, and Murray and Mack at the Grand are doing the same thing. It is safe to predict that *The Circus Girl* will run at least two weeks. The management of the Belasco continues to smile at the series of crowded houses that greet *The Dollar Mark*. There is no talk of withdrawing the piece as long as the people want it. Next Sunday night will mark the one hundredth consecutive performance of the Broadway play. This is truly a distinction. The Los Angeles Orphanage benefit performance took place at the Belasco Theatre Friday afternoon. It was notable for brevity and promptness, which can very seldom be accredited to benefits, and it also served to introduce to the public Miss Florence Reed, the new leading woman of the Belasco Company. Another newcomer making her first appearance in Los Angeles was Mrs. Mary Reed, Canadian soprano. Others appearing on the program were Adele Farrington, Mrs. Albert Carlos Jones, Fay Bainter, Mrs. Matinee Loeb-Evans, the Women's Orchestra and members of the Murray and Mack Company.

The Ferris Stock Company is to play the summer season at Minneapolis. During the engagement there they will put on several musical comedies. Edna Mason goes with them to help with the singing. Carrie Clark Ward and Sedley Brown will accompany Mr. Ferris east as usual. Thurston Hall is to be the leading man. The Violin Maker of Cremona, with a classical musical program, will be given tonight at the Auditorium under the auspices of the Gamut Club. The cast includes Florence Stone, Hobart Bosworth, Eugene Nowland and George A. Lynch. Lewis S. Stone will enjoy a three months' vacation during the summer. George A. Bovyer has arrived in town from New York to take charge of the Los Angeles Theatre and to look after the local interests of Sullivan and Considine. Mr. Bovyer succeeds Francis Haggerty, who will retire from the theatrical business. C. V. Rorhand, representing W. A. Brady and the Metropolitan Lithographing Company, is in Los Angeles for the purpose of making drawings or the lithographs to be used with the forthcoming production of *The Dollar Mark*, which will take place at the Savoy Theatre, New York, next September.

BURBANK—Our New Minister is the offering at the Burbank Theatre this week. This is a strictly moral play in which right triumphs and love finds a way. It portrays the events consequent upon the coming of the new minister," Thaddeus Strong, to Hardscrabble, a New England town, and the opposition he met because he befriended Lem Ransom, a returned convict. While the play makes no exacting demands of any of the actors, it furnishes each one with a good part and a very pretty story is told. William Desmond makes a very proper minis-

ter and Blanche Hall as the convict's daughter does all that is required of her. Louise Royce is well cast as Dorcas Tattleby, the village gossip. A. Byron Beasley is the ex-convict and Harry Meystayer the village detective. Henry Stockbridge does some good character work as Skeezicks, a New York lad. The balance of the cast is well taken care of by the other members of the company.

BELASCO—*The Dollar Mark* has entered upon its tenth week and it continues to pack the house at every performance.

GRAND—For their second week at the Grand Murray and Mack are repeating their show of last week, *A Night on Broadway*. The piece now goes with a rush and the chorus is doing much better work than at the first performances.

MAJESTIC—Kolb and Dill are certainly making a hit in *The Politicians*. This is the third week of the piece and it is more popular today than it was the first week. However, Manager Oliver Morosco says that the piece will be withdrawn next Saturday night. The next offering of these popular comedians will be *Playing the Ponies*.

ORPHEUM—The bill for the week at the Orpheum is composed for the most part of sketches. Margaret Moffet plays the part of a telephone operator in a Metropolitan hotel in *Awake at the Switch*. There are two other men characters and Claude—but none of these compares in importance with the telephone girl's mirror, buffer and bangs. Joseph Graybill and Louis Wood are efficient in the supporting roles. Gordon and Marx, billed as the "Weberfields of Vaudeville," do clever work in their skit called *The Unsocialist Party*. Mehlinger and King are vocalists and dancers of note. The Sandwinas, athletes, are notable chiefly for the marvelous strength and physique of the woman member of the team. The holdovers include Joly Violetta in eccentric dances, Lew Sully the minstrel man. Adeline Dunlap and Frank McCormack in the sketch *The Night of the Wedding*, and S. Miller Kent and Company presenting *Marriage in a Motor Car*.

MASON—The Mason Opera House will remain dark for three weeks and will be thoroughly redecorated. The new fountain, with real, live goldfish, has been promised. All of these interior improvements will be completed when Ethel Barrymore opens in *Lady Frederick*.

LOS ANGELES—Animal actors provide the novelty act at the Los Angeles Theatre this week. Carlisle's Dogtown Pantomime, and Tom, a trained pony of surprising intelligence, sharing honors. Wartenburg Brothers present an unusual foot juggling act with music which they themselves play on mandolin and guitar. Hetty Urma, a young woman of pleasing personality and decided ability in character roles, offers a musical number, singing English, German and French songs, each in appropriate costumes. Joe Flynn, author of *Down Went McGinty*, entertains with new songs and a few jokes. Welch and Earl offer solo and duet dancing and singing.

Delmore and Oneida have an acrobatic act.

EMPIRE—John L. Sullivan and Jake Kilrain are at the Empire for another week of monologue and three-round sparring contests. Reed and Arbuckle are past masters at the art of fun making with their round of Irish and German comedy dialogue, while Housley and Russ have a neat bit of comedy well worth seeing. Hearn and Rutter have a series of eccentric dances, and the Grace Sisters singing and dancing soubrettes, share the honors with Bessie Evans. Al Frank's specialties, and the motion pictures supplement the bill.

FISCHER'S—Fischer's eight new Roly Poly girls make their first appearance this week at the First street theatre in *The Scarecrow Dance*. The work of these girls does credit to the efficient training of Pearl Jardinere. Billy Onslow and Fred Gamble furnish the most of the fun in the burlesque, *The Four Tramps*. Hugh Metcalf is clever in the part of an easy mark, and Millie Ganett and Lulu Smith make attractive housemaids.

UNIQUE—*Stage Struck* is the title of the one-act musical comedy at the Unique for the week. Would-be actors who are staying at the country home of Major Dennis Sheridan, decide to give a play. Major says, "No." In the endeavor to circumvent him many funny situations are evolved, interpolated with songs. Will Armstrong is cast as Sheridan and sings *Would You Like to Change Your Name* from Miss to Mrs.? Jack Martin makes a hit with his song, *Hang Out the Front Door Key*. Miss Baumann returns to the Unique and Arthur Vane comes as a new member of the company. Both of them have good solo numbers. Miss Parker sings *The Philippine Maid*, and Miss Atkins has a charac-

ter role. Miss Earle has some new illustrated songs.

WALKER—There is both excellence and variety to the bill at the Walker Theatre this week. Heading the bill is Clara Dagneau and her dancing boys. Tony Ryder's famous troupe of educated monkeys entertain the grown ups as well as the children. Edytha Taylor is a winsome little soubrette who is a newcomer here. Harry Cornell does some clever work in imitations. Miss Alberta Lane has a pleasing soprano voice which she seems to know how to use. Ernest Allison also has a musical act. Joseph Manley has a new illustrated song and there are new motion pictures.

Warnick Horne is now installed as treasurer of the Orpheum Theatre. Henry Sonnenberg, former treasurer, was in Honolulu for a number of weeks, and is now in the general office of Martin Beck, in Chicago.

FLORENCE EMERY.

## Actor Societies May Amalgamate

Amalgamation of the Actors' Fund of America and the Actors' Society of America will be perfected if suggestions made at the annual meeting of the Actors' Fund last Tuesday are carried out. Joseph R. Grismer, who presided, proposed that the two consolidate and erect a large building to house all the theatrical organizations of the city. Thomas A. Wise, president of the Actors' Society, approved the proposal. F. F. Mackay told of the progress of the actors' home, maintained by the Fund, saying that 79 old actors had been received in the eight years of its existence, while 30 are now quartered there.

EDWARD LADA, the fine musician who presides over the Alcazar orchestra, is planning a trip to Honolulu.

# Archie Levy

Has Severed All Connection with All Other Circuits

## Once More Alone

### and will work independently

Eight Weeks Guaranteed. Sixteen in the Near Future. A New Circuit now forming. No lay-offs. Salary no object for the right acts. ARCHIE LEVY'S MOTTO: "Play or Pay."

Until Further Notice—Care of NATIONAL THEATRE, SAN FRANCISCO

### J. Aldrich Libbey and Trayer Katharine

May 11, 1909.—Libbey & Trayer, Mr. Theatregoer, rendered better grand opera than you have paid \$2.50 to hear more than once. They are extremely clever in other than voice, too. If you can't spare the time to see the entire show, don't fail to see these people in "The Debutante."—Stockton Evening Mail.



## Correspondence

NEW YORK, May 6.—The Candy Shop, mounted in the most approved Charles Dillingham manner with billows of lingerie and yards and yards of pretty girls, opened its season at the Knickerbocker last week. The program described it as a summer entertainment. George V. Hobart had written the libretto and John Golden had composed the music. The Candy Shop is a string of songs and variety features interpreted by as many clever performers and conspicuously prominent musical comedy names as the management could bundle together into one cast. William Rock and Maude Fulton, who headed the cast, worked very hard. They changed their costumes at least a dozen times and contributed many new dances which were up to the standard which they had established for themselves before they became headliners in vaudeville. Miss Louise Dresser, looking more than ever like a quintessentially buxom charlotte russe, played a dashing young widow and sang one song all in black and another later on in black and white. Both her costumes were so beautiful that you remembered them half an hour after you had forgotten what either of her songs was about. Her one little chance to do a bit of burlesque acting came in the Coney Island scene, and here she acted so well that you got more annoyed than ever at the authors for not having given her more to do. The one big real moment in The Candy Shop came when Mrs. Annie Yeamans first put her foot on the stage. The roar fairly rose at the fine old artist. And yet they say that New York isn't loyal to its old favorites. It was a good two minutes before Mrs. Yeamans could speak a word. Her role gave her very little opportunity, but she certainly made the most of it, and before the end of the evening she even joined in a little jig with Mr. Rock and Miss Fulton. Frank Lalor, the chief comedian, the only member of the cast who had any material to work on, played so listlessly that he became uninteresting. The Coney Island scene was a remarkable piece of stagecraft, novel, ingenious and very beautiful. No management could have done more for a play's success. A little girl, called Bliss Milford, scored the one real hit last night by her singing of a Sherlock Holmes song with a dark lantern chorus, which was exceedingly pretty. State Manager Latham's stage pictures were charming, and the girls worked like little Trojans.

The World and His Wife came back to New York last week. Mr. William Faversham presented the play, by Mr. Charles Frederic Nordlinger, from the Spanish drama by Jose Echegaray, at the Broadway Theatre. It was a return engagement, the play having been seen earlier in the season at Daly's. It was the first attraction in the Broadway since Mr. Lew Fields became the lessee, on May 1, with the Messrs. Shubert as managers. Mr. Faversham and his company were warmly welcomed in their familiar roles. Miss Julie Opp as his leading woman was beautiful and acted with charm. Mr. H. Cooper Cliffe, Mr. Morton Belten, Mr. Lionel Belmore, Miss Olive Oliver, Mr. Harry Redding and Mr. Berton Churchill were the others in the excellent company.

It's one of those good, honest, stir-

ring shirt-sleeve dramas, is The Great John Ganton. The author is Mr. J. Hartley Manners, who has dramatized Mr. Arthur J. Eddy's novel. The first performance here was given last night in the Lyric Theatre, with Mr. George Fawcett in the title role. Mr. Fawcett, sterling actor, was not only the star, but he was also the speechmaker. They called him out after the third act, and he bespoke his gratitude at appearing in New York again and thanked everybody in sight and some who weren't. After that the play proceeded. The audience seemed to enjoy the play hugely. It was right down on the ground most of the time, the central figure being the head of a big Chicago packing firm. John Ganton rolled an unlighted cigar in his mouth as he revolved big business schemes in his head, and he made money hand over fist. Then his son came home from college with new fangled ideas about life and business and things and fell in love with the daughter of a man whom Ganton hated. Just to mix matters a bit more, the son lost a hundred thousand in the stock market. The father turned him out of doors with a check to pay his debts and the remark slung over his shoulder: "Well, I'll say this for you—you're no piker." But old John Ganton's heart was not so strong as his brain, and when he went under with a weak heart he came to his sentimental senses. He took back his boy, insisted that he marry the girl he loves, and all's well that ends well with the final curtain. There is a lot of human interest about the play, and Mr. Fawcett is responsible for most of it. When he came on with tousled hair, shirt-sleeves and unbuttoned collar, you knew he meant business—and he did. You believed in him. That was the clew. To say that he acted well is just to repeat trite things, but he appeared really to be the Ganton of the stockyards, and he was simply capital. Words of brutality and of wisdom came flying from his lips, and you believed in the sincerity of both, and when his heart melted that was convincing, too. And the support was very good. Mr. A. H. Van Buren was excellent as the son, Will Ganton, and Miss Laurette Taylor, as the girl, made an agreeable impression. Miss Jane Peyton, as the girl's sister; Mr. Frederick Burton, as Ganton's confidential man, and a lot more, did good work, and the play moved smoothly against the background of effective settings. If you're seeking human interest, you'll find it in this play; and in the acting of Mr. Fawcett you will see a remarkable bit of "character" work.

They moved The Blue Mouse from the Lyric Theatre over to Maxine Elliott's little brown and gold playhouse last Monday. The farce comedy, by Mr. Clyde Fitch, from the German of Messrs. Engel and Horst, seemed to go even better in the smaller theatre. Miss Mabel Barrison as the Blue Mouse; Mr. Harry Connor, Miss Lucielle La Verne, Mr. Jameson Lee Finney and the others of the familiar cast appeared and were heartily applauded.

Klaw & Erlanger made a contract yesterday with Max Rogers to star the latter next season in a new play by Aaron Hoffman with music by Max Hoffman, entitled The Young Turk. The idea of the play, it is said, will be founded on the recent troubles in the East, and it will be in the nature of a musical comedy. One scene of the play shows the revolutionists go-

# Charles Swickard

## When Love is Young

With Virginia Shelton

Other (THE FIRES OF ST. JOHN, THE COURT MARTIAL, Successes | THE GREAT LIGHT, TAPS

ing to the firing line in cabs and coaches from their clubs.

Charles Dillingham has bought The Echo, the new musical play by Charles La Baron and Deems Taylor which was presented by New York University students at the Berkeley Lyceum last week. Mr. Dillingham will produce The Echo next fall.

ROB ROY.

PORTLAND, ORE., May 10.—The Heilig has had a seige of darkness for almost two weeks now, and by the time it reopens, next week, it will cover a space of about three weeks since any attraction has played that house. After the opening again of this theatre, it must be admitted that the dramatic outlook is a very interesting one. Madame Nazimova opens her engagement at this house on the 17th in repertoire. Following Nazimova come Ben Greet and his company. In conjunction with the Greet Company, the Russian Symphony Orchestra will appear. Bungalow Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): The stock season is drawing to a close at this house. The plays they are offering are the very best obtainable, and they have not been a bit slow in producing one high-priced royalty play after another. As a result, the business is big. Last week, When Knighthood Was in Flower did a big business, and this week Merely Mary Ann seems fair to run ahead of the former play. The play was produced in a manner that equaled the well-known production Eleanor Robson made on this Coast. Izzetta Jewel portrayed the slavey and gave a first-class account of herself, just as good as one could expect from a stock leading lady. Sydney Ayers as Lancelot, the composer, is to be congratulated for a fine, even performance. It was one of the best things this gentleman has given to us. To most of us present at yesterday's production, it seemed that Mrs. Mina Gleason came pretty close in stealing the honors away from the leads. She was cast as Mrs. Leadbatter, the proprietress of the lodging-house, a character role, and everyone knows how well that lady fits into parts of that stamp. In yesterday's production she had her first opportunity for several weeks, and, of course, was not slow in taking advantage of them. She did not for a second forget the role that she was impersonating, not even to the dialect of the part. William Dills was also well cast, and the same can be said of Maribel Seymour. Next week, The Little Minister. Baker Theatre (Geo. L. Baker, mgr.; Milton Seamon, business mgr.): This house reopens next Sunday with the Ferris Hartman Opera Company in It Happened in Nordland. The company remains for three weeks. Orpheum Theatre (James H. Erickson, mgr.): The verdict arrived at by the patrons of this theatre the past week was that Manager Erickson presented to vaudeville lovers the very best bill that we have had at his house since he took the management of it. There were virtually three

headliners—Marshall P. Wilder, Countess Rossi and Paulo, and Lillian Burkhart and company. The former in his monologue seemed to go best with the audiences. The playlet offered by Miss Burkhart was not a world-beater, but was entertaining enough to satisfy the most of us. The singing of Countess Rossi was also a hit. Flo Adler was also a very bright spot on the bill with her songs. Commencing today the bill is Thomas Ince and company; Caselli's Midget Wonders; Johnson and Wells and company; Coombs and Stone; Wells and Sells; Baader-La Velle Trio, and Dorothy Drew. Lyric Theatre (Keating & Flood, mgrs.): Ten Nights in a Barroom was revived by the stock company yesterday. Herbert Ashton portrayed the role of the drunkard, and he and Charles Connors carried off the honors. Others in the cast who gave a good account of themselves were S. M. Griffith, Ralph Belmont, Lilly Branscomb and Rupert Drum. Grand Theatre (James H. Erickson, mgr.): The headline for this week is Mr. and Mrs. Forbes in playlet, and the balance of the bill includes Grover and Richards; Miller and Tempest; Cal. Stewart; Variety Four, and Harry McDuffee. At Pantages the headline act is Mr. and Mrs. Edward Lucas in Scenes from Dickens. The Sells-Floto Circus is due here the latter part of this month.

A. W. W.

## Dates Ahead

A Husband on Salary.—Brigham Junction, May 15; Brigham City, 16; Salt Lake City, 3, week.  
Alcazar Stock.—San Francisco.  
Annie Russell in Stronger Sex.—St. Louis, indefinite.  
Belasco Stock Co.—Los Angeles.  
Bishop's Players.—In stock, Ye Liberty Playhouse, Oakland.  
Black Fatti Show (R. Voelckel, mgr.).—Lewisville, May 15; Pullman, 17; Colfax, 18; Spokane, 19; Walla Walla, 20; Missoula, 21; Anaconda, 22; Butte, 23; Helena, 24; Bozeman, 25; Livingston, 26; Big Timber, 27; Billings, 28; Miles City, 29; Glendive, 30; Dickinson, 31; Mandan, June 1; Bismarck, 2; Jamestown, 3; Fargo, 4.  
Ed Bedmond Stock.—Fresno, Cal.  
Edmund Gardiner Stock Co.—Victoria.  
Edward Armstrong Musical Stock.—San Diego.  
Elleford Company.—Honolulu, indefinite.  
Fischer's Musical Stock.—San Francisco.  
Geo. B. Howard Stock.—Vancouver, B. C.  
Geo. L. Baker Stock Co.—Portland, Ore.  
Graustark (Western).—Chicago, indefinite.  
Guy Smith Stock.—Oakland, Cal.  
Henry McRea Stock Co.—Spokane, Wash.  
James Post & Co.—San Diego for summer.  
Jessie Shirley Stock Co.—Spokane, Wash.  
Kolb and Dill.—Los Angeles for summer.  
Lyric Stock Co.—Portland, Ore.  
Mills of the Gods (Ernest Shuter Amusement Co.).—Pullman, May 15; Spokane, 16-18; Wallace, 19; Missoula, 20; Great Falls, 21; Helena, 22; Butte, 23; Anaconda, 25; Pocatello, 26; Boise, 27-28; Ogden, 29; Salt Lake, 30-June 3.  
Morosco's Burbank Stock.—Los Angeles.  
Raymond Teal Musical Comedy Co.—San Jose, May 2, indefinite.  
Pantages Stock.—Seattle.  
R. J. Jose (Fred Cutler, mgr.; Col. Steiner, ahead)—Contingia, May 15; Selma, 17; Sanger, 18; Fresno, 19; Madena, 20; Merced, 21; Modesto, 22; Stockton, 23-24; Susan, 25; Visalia, 26; Winters, 27; Dixon, 28; Woodland, 29.  
The Alaskan (Wm. P. Cullen, mgr.).—Chicago, April 11, indefinite.  
The Burgomaster.—Porterville, May 16; Bakersfield, 16; Oxnard, 17; Ventura, 18; Santa Barbara, 19; San Luis Obispo, 20; Salinas, 21; Monterey, 22.  
The E. E. French Stock Company.—Third Avenue Theatre, Seattle, Wash., permanent.  
The Night of Way.—Superior, May 16; Duluth, 17-19; Lawrence, 20; Madison, 21; South Bend, 22, and close.  
Valencia Stock.—San Francisco.  
Walter Sanford Stock Co.—Vancouver.  
Willard Mack Stock Co.—Salt Lake City.  
Ye Liberty Stock.—Oakland, Cal.



## Correspondence

TACOMA, Wash., May 9.—Fire which broke out shortly before three o'clock this morning completely destroyed the Star Theatre building and for a while jeopardized the Tacoma theatre situated just across the alley. The fire is believed to have been incendiary. Windows in the Tacoma theatre on the alley side were cracked and the roof scorched. The heaviest loss falls on Henry McRae, manager and lessee of the theatre. He carried no insurance and lost valuable manuscripts which were of even greater loss to him than scenery, costumes and other theatrical effects consumed. Only last night, the scenery and costumes for the production of Janice Meredith which was to have been this week's bill were stored there. The safe contained between three and four hundred dollars. Mr. McRae still holds the lease on the Savoy Theatre and it is probable that he will produce his plays in that house pending other arrangements. The Star Theatre building was a structure erected twenty years ago, and was converted into a theatre and opened as the Olympic in December, 1892, by the R. E. French Co., which included besides Mr. and Mrs. French, such capable stage people as Eleanor Barry, Beatrice Lieb, Sam Morris, Homer Johnstone, Margaret Marshall and many others equally well known. It has been managed at different times by well known managers, including John F. Cordray, E. E. Keel, and Dean B. Worley, local manager for Sullivan and Considine. Already arrangements are under way for big benefit to be tendered the McRae company, which will probably take place on Thursday of this week. The Gingerbread Man, as delectable as ever, came back the 3d and 4th, to the Tacoma, and duplicated his last year's hit. Fred Nice dances better than ever, if possible, and is still the same great favorite. Carrick Major and Ross Snow are still with the company. Rose Murray as Margery Daw is extremely clever. The chorus was well trained and the scenic effects pleasing. On the 5th the Chicago Symphony Orchestra was greeted by an enthusiastic audience. May 21-22, Mme. Nazimova; 24-25, the Ben Greet players. The McRae Players presenting Sag Harbor duplicated the hit they scored a few weeks ago in Shore Acres. A unique act was that of Mr. and Mrs. E. H. Lucas at the Pantages, which they portrayed scenes from Dickens' popular novels, and well deserved the favorable commendation it received. The Four International Comiques were laugh getters. The Town Brothers in an eccentric act, and the Del Costa Duo singing act took well. Al. Luttinger and Company presented a well acted dramatic sketch of Western life. Next week: Les Paches de Paris Company of 17 people; Otto Sheda, novelty musical act; Anita Primrose, lightning change act; May Duryea Company in a play; marvelous Franz, bicycle act. Mlle. Ladje was an enormous hit at the Grand and sharing honors with her as popular Cal Stewart of phonograph fame. Trover and Richards entertained with piano selections and song songs. Fox and Crystal scored a laughable burlesque and the Variety Four sang well. Next week—Harry Le Claire, the Bernhardt of vaudeville; the Elite Four, in a mu-

sical act; Zay Holland, violinist; Siebert and Lindley company, in a play. Mabel McKinley will shortly appear at this theatre. A. H.

FRESNO, Cal., May 12.—Barton Theatre (R. G. Barton, mgr.)—It Happened in Nordland, 6, poor performance to fair sized audience. Burns-Johnson Fight Pictures, 8-9, to small houses. Novelty Theatre (A. J. Hotchkiss, Prop. and Mgr.)—Inaugurated Vaudeville on 3d and has been doing good business. Week 10-15, Luna Cooper, prima donna, excellent voice; H. Tyler, Xylophonist, very good; Kelley and Davis, fair entertainers; Little Hip, the baby elephant, pleased and is easily the best drawing card for the show. Empire Theatre (E. Hoen, Prop. and Mgr.) Redmond Stock Company, indefinite.

L. W. WILSON.

TURLOCK, May 8.—S. Terry McKean's Players, headed by Walter Newman and Bertha Foltz, played three nights. Monday was *Paid in Full*; Tuesday, *The Devil*; Wednesday, *Divorcons*. The Players pleased fair sized audiences nightly, and a return engagement of this capable company will insure crowded houses. The King's Court, local talent, for 11 and 15.

A. J. EDDY.

MARYSVILLE, May 9.—May 6, Joseph De Grasse and company appeared in *Romeo and Juliet*. May 8, The Burgomaster, headed by Harry Hermesen, furnished fun for the evening to a splendid audience. May 14, Otis Skinner in *The Honor of the Family*, will appear at the Marysville Theatre. N. M. MARCUSE.

OAKLAND, May 13.—Theatricals in general have shown a decided improvement this week. At the Macdonough, Nazimova is playing to capacity houses. Monday night she opened in Ibsen's *A Doll House*, and scores of people were turned away from the box-office. Nazimova's acting was a revelation, and she can easily take her place as one of the great stars of the present stage. Her support is excellent. Hedda Gabler and Comtesse Coquette will complete her repertoire. Future Macdonough bookings are, Nat Goodwin, 24-29; The Burgomaster, 30-June 1; John Drew, June 15-16; Ethel Barrymore, 21-23. The Prisoner of Zenda is receiving an elaborate production at Ye Liberty, as a result of which business is more than good. Milton Stallard, the director, Chas. Blair, the property man, and Grace Wishaar, the Liberty's clever scenic artist, all show up to great advantage in this production. Of the players, Landers Stevens receives the most plaudits. His work as The King is fine. Helen Holmes is back again with the company, and celebrated her return by giving a clear and intelligent conception of the leading female role, Princess Flavia. Her charming personality takes well with the audience. Tennessee's Pardner will follow. A Hidden Crime is the current attraction at the Broadway, and is drawing fair audiences. Frank Fogarty is still the top-notch at the Orpheum. Grigolates' Aerial Ballet, Lillian Mortimer & Co., Four Amates Sisters, Paul Landor's 'Cirque, Knight Brothers and Sawtelle, fill out the balance of the week's program.

LOUIS SCHEELINE.

SPOKANE, Wash., May 9.—Richard Carle in *Mary's Lamb*, at the Spokane, 5-6, pleased good

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the Enormous Business of Last Season's Tour

**RICHARD J. JOSE** New and Novel Features

And His Own Company, Presenting The Successful Comedy Made Famous by JOHNSTONE BENNETT

**...Jane...** A Harp Soloist

Staged under direction of FRED J. BUTLER, Alcazar Theatre, S. F. RICHARD J. JOSE Sole Proprietor FRED S. CUTLER Manager

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

S. TERRY MCKEAN PRESENTS

# The Players

Supporting the Popular Artist

**Walter H. Newman**

In Standard Plays

Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

houses. Norman Hackett, in *Classmates*, 7-8 and matinee, played to fair business. Lillian Russell, in *Wildfire*, 9-10, opened to a large house. 12, Mischa Elman, under the auspices of the Wagner Club; 13-15, The Gingerbread Man; 19-20, Black Patti. Love Route, by the Jessie Shirley Stock Co. was the last strong dramatic play in the Shirley's unparalleled engagement in Spokane. Miss Shirley, as the heroine, had every opportunity for exceptionally effective acting as Allene Battles. George A. McQuarrie, as John Ashby, had a fine leading part. Jack Amory, Charles P. Clary, Frank McQuarrie and Laura Adams were all prominent in the play. It drew good houses. The Baby Chase, 9-15, Mabel Hite and Mike Donlin were a big feature at the Orpheum. Other strong acts were Claude Gillingwater in *A Strenuous Rehearsal*; the Three Misses Westons; Billy Van; The Hamlins; Rockaway-Conway, Meakin-Hand-Anderson, and Orpheum pictures. 9-15, Ellis-Nowlan Co., in *A Night at a Circus*; Cherida Simpson; Pellaton-Foran; Novelty Dancing Four; Frank Whitman; Mlle. Lating. The Washington had a strong bill, including Cooke-Rothert. They conclude

their act with *The Apache Dance*. Clara Throop; Weston-Young Co.; Brenon-Downing; Martonne; motion pictures. Pantages had an excellent bill, including *The Three Saytons*; Cluxton-Richmond Co.; The Four Lincolns; Walter Montague Co.; Young-Brooks; Shale-Cole; moving pictures. The Spokane Lodge, No. 47, T. M. A., gave a benefit matinee, May 6, in Auditorium Theatre, which was a big success. All the best talent from all the theatres contributed to the program. All the other theatres were closed during the afternoon. E. Clarke Walker, manager Pantages Theatre, was called East to Indiana, to attend the funeral of his father, who died in Washington, D. C. Norris-Rowe Circus, May 14-15.

SMYTH.

## Dates Ahead

NORRIS & ROWE CIRCUS.—Odessa, May 16; Quincy, 17; Wenatchee, 18.

SELLS-FLOTO CIRCUS.—Redding, May 15; Montague, 16; Medford, 17; Grants Pass, 18; Roseburg, 19; Eugene, 20; Corvallis, 1; McMinnville, 22; Portland, 24-25.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Edith Lyle

Miss Lyle, the new ingenue of the Valencia stock, is fresh from four years of varying experience in the East. Her personality is charming and her work is marked by great intelligence and refinement. Already Miss Lyle has worked herself into the favorable notice of critics and playgoers and her engagement here promises to be a long and pleasant one.

## This Frank L. Perley Is Not Married

Auditorium Hotel, Chicago, May 9.  
Editor The San Francisco DRAMATIC REVIEW,

Dear Sir: In your issue under date of May 1, a paragraph appears, referring to the marriage of Frank L. Perley. I understand the gentleman in question is in the employ of Mr. Henry Harris, but who he is, or whether or not this is his right name, I have no knowledge. You may be sure, however, that he is not Frank L. Perley, the theatrical manager, and knowing that you desire to always print the facts, I write to request its correction, as a great many people have spoken or written me about the matter. On the other hand, too, it is not fair for me to be the recipient of congratulations intended for another. Thanking you for your courtesy in the matter, I remain,  
Very cordially yours,  
FRANK L. PERLEY.

## Cort Gets Colonial Theatre

John Cort and the Northwestern Theatrical Association have acquired a 15 years' lease of the Colonial Theatre in this city. The work of remodeling and refurbishing the house, involving an expenditure of about \$25,000, will soon be started. It is the intention to add a balcony and fix up the playhouse generally. It will then seat about 1,200 people. Several weeks ago THE DRAMATIC REVIEW announced that Cort had an agent here looking after a theatre to take the bookings formerly played at the American, which has gone over to the Shuberts.

## Grand Opera for Princess

San Francisco is to have a grand opera season of six or eight weeks, opening at the Princess on May 31st. Morris Meyerfeld, Jr., president of the Orpheum Circuit Company and a big stockholder in the Princess, is now in New York, en route to Europe. On Tuesday he engaged a company of thirty-eight grand opera

singers, some of whose names stand high. They are now waiting for Sam Loverich, general manager of the Princess, to advise them when to come. Until everything is settled, Loverich will not announce the names of his song birds. Meanwhile, Henry Campbell, business manager of the house, is in Los Angeles arranging time for the light opera company in that city and for a week on the way south. As soon as the grand opera season is over, the company now playing the house will return to continue its season indefinitely. "The Princess will keep open all summer," said Mr. Loverich to the editor of THE REVIEW. "The rumor going around that I have given the orchestra and the company their two weeks' notice is absolutely untrue. The company has been eminently satisfactory and will be retained indefinitely. Anybody who thinks differently—and apparently some busy fellow has been circulating the report that we are going to close—can win a large bet from me. I'll just bet him \$1,000 to a \$5 hat that I have not given the company or the orchestra their notices and that the Princess Theatre will keep open all summer. Let the gentleman who started this rumor come forward."

## Personals

LOUIS BENNISON will join the Alcazar to succeed Will R. Walling. He plays his last night in Oakland at Ye Liberty Playhouse tomorrow.

WILL R. WALLING and wife (Effie Bond) promise to retire from the stage next month and go onto their Napa ranch forever more—maybe six months.

WALTER TURNER, who is well known all over the country as one of the best showmen in the business, from the time of the first Hoyt comedies to the present season, as manager of Nat Goodwin's tour, is in town.

PRISCILLA KNOWLES, leading woman of the Broadway stock in Oakland, has captured that city. Her beauty, her personal charm, and her style, have started the Oakland women talking and admiring. Already the milliners, the dressmakers and the tailors are besieging Miss Knowles to exploit their creations. Splendid! for Miss Knowles is charming and a fine actress.

THE dispute between Manager Ernest Howell of the Central Theatre and the Stage Employees Union was called up before the Labor Council Friday night of last week, and as a result the stage hands returned to work on Monday. The dispute will probably be dropped, as Mr. Howell was asked to add two men to his stage crew, for which he had no use whatever.

POLICE JUDGE WELLER last Tuesday dismissed the charge of felony embezzlement against Ira Puerl Wilkerson, impressario of the About Town company at the American Theatre, preferred by Ella Smyth, the prima donna. Attorney Fritz for the prosecution admitted that the complaint did not show facts sufficient to constitute an offense. In fact, the arrest was a great injustice to Mr. Wilkerson and should never have been made. His backers, Ottinger, et al, should be the responsible parties and be made to come through.

LILLIAN HAYWOOD, one of the members of the Richard Jose company,

which played Jané in Redlands last week, fainted in the lobby of the Casa Loma hotel upon her arrival in that city with the other members of the company. She sat down in one of the chairs near the clerk's desk, while the other members of the company were registering, when she suddenly became hysterical and commenced crying. She suddenly fell backward and lost consciousness, arousing great concern for her health among the members of the company. Attendants at the hotel rushed forward to give her aid and her friends gathered around. She was revived by a dash of cold water thrown on her face and shortly afterward was taken to her room, where she quickly recovered. It was claimed that the warmth of the day, combined with a nervous attack, caused her to faint. She was able to resume her part in the show and there was no evidence that she was ill.

HENRIETTA CROSMAN believes in going after woman's suffrage with a gun. She told a meeting of the suffragettes that she had been working since she was 14 and supporting men most of that time; and it made her blood boil to think that the law regarded man as her superior. Through the combined efforts of the Kentucky Society of New York and Miss Crosmán a fitting memorial to the genius of the late Stephen Foster, author of Way Down upon the Suwanee River and other famous Southern songs, is to be erected in Louisville in the near future. It will take the shape of a white marble shaft topped by a sculptured bust of Foster. It will be stood in one of the public parks. The unveiling ceremonies will be impressive. While Foster was a native of Florida, he traveled much and spent a great deal of his life in Louisville and the people of that city regard him as one of their own. Miss Crosmán was a grand niece of Foster. She was recently a guest of honor at the meeting of the Kentucky Society and recited stanzas from his best known poems.

## WILLIAM MAXWELL ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Fischer's THEATRE

E. A. FISCHER, PROP.  
BUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music  
Last Performances  
THE ADVANCE AGENT

Commencing Monday Matinee, May 17  
the Great Satirical Success

## OTHELL FOR A DAY

By Chas. Alphon  
With the Popular Comedian  
BEN T. DILLON  
and Fischer's Competent Company

Prices, 15c and 25c.

Two performances nightly, 7:45 and 9:15.  
Matinees Wednesday, Saturday and Sunday  
at 2:30.

Phone West 6732

## THE FRANCIS-VALENTINE Printers CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE-MARKET 2114

Send Bills of Lading to us. We will take care of your paper

## New Alcazar Theatre

Tel. West 6036

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, May 17th, and all week,  
an Elaborate Production of

## Dorothy Vernon of Haddon Hall

Finest of the Costume Plays

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

LULU BEESON TRIO in "A Night in El Paso"; COUNTES ROSSI and M. PAULO; FLO ADLER; KNIGHT BROTHERS and MARION SAWTELLE; 5-JUGGLING NORMANS-5; FREDERICK ALLEN & CO.; FRANCINI-OLLOMS and PAGE; NEW ORPHEUM MOTION PICTURES. Last Week The Original RUSSELL BROTHERS assisted by Flora Bonfanti Russell.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.

MATINEE PRICES (except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Phone West 6110

Ellis Street, near Fillmore

Samuel Loverich, Manager

Absolutely "Class A" Theatre Building

Curtain Rises at 8 Sharp

THIS AND NEXT WEEK ONLY  
The Rollicking Musical Whimsicality

## Piff! Paff! Pouff!

Fred Mace, May Boley, and All the Princess  
Favorites in the Cast  
CHORUS OF FORTY

PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

Next—"Peggy From Paris."

## GO-OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th

Telephone Market 17

The Only Steam-Heated Theatre in the City

This Sunday Afternoon and Evening—Last  
Times of Sporting Life, with Battling  
Nelson

Starting Monday Night, May 17, Beautiful  
Production of

## York State Folks

A Delightful Pastoral Comedy Drama, by  
Arthur Adrian Sidman, and Cast to  
the Full Strength of the Valencia  
Stock Company

Matinees Wednesday, Saturday and Sun-  
day, 10c to 25c; Evenings, 10c to 50c; Box  
Seats, 75c and \$1. Seats on sale at the  
Emporium.

Next—THE MAN FROM MEXICO.

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET  
1865



## Van Ness Theatre

Nat Goodwin, who for years has occupied a peculiar distinction on the American stage—that of being one of our finest, if not the finest comedian—is back in San Francisco exploiting a new play by George Broadhurst, and the talents and graces of Edna Goodrich, a young actress of beauty and earnest endeavor. When Mr. Broadhurst wrote *The Easterner*, he started out to write a melodrama, but, after two acts, finished it as a comedy. The play is interesting and not bad at all, but it is not worthy of Mr. Goodwin's talents, positively not. A very good supporting company gets all possible out of the play. Neil O'Brien is a strong, convincing figure as the Sheriff; Lowell P. Sherman plays young Bruce Morton, and we do not think it is saying too much in characterizing him as the best juvenile man that has played in this city for a long, long time. He is unequivocally of superior artistic make up. Another clever actor is Edw. W. Morrison, who plays the Mexican. His make up and dialect were absolutely the real thing and he carried the finest semblance of reality all through his portrayal. Alice Butler was a thoroughly capable Minerva Ringler—a conventional old woman character part—and Pauline Lord, who played the emotional Dora, is going to come in for special notice in these columns for a very, very fine characterization of the part. We know a certain stock manager who has been looking many, many months with a most tempting offer for a little woman of looks, temperament and ability to lead his company. He should interview Miss Ford. She is a golden haired beauty, possessed of certain ability and tremendous magnetism. Effie Tillybury, an excellent actress, was cast out of her line and Bud Woodthorpe, too, had the misfortune to be seen in a poor part—that of a Chinaman. Mr. Woodthorpe was far from the character. As to the stars, Mr. Goodwin was his easy, appealing, pleasing self and got many a laugh and gave much enjoyment to his audience throughout the play. Miss Goodrich was beautifully gowned and played her part with quiet, dignified naturalness that was in keeping with the idea of the young girl she was called upon to impersonate. Next week, *The Genius*.

## Valencia Theatre

The possibilities of pictorial stage presentation are exhibited this week at this theatre by the production of *Sporting Life*. As a scenic show nothing more appealing to the eye or senses has been given in this city and these accessories are all needed, for the play itself is one that does not find much favor with American audiences. *Sporting Life* is familiar to every follower of the drama, and if there are any ideas or incidents usual to the stage that has been forgotten by the playwrights who builded this play, we do not recall them. The exceptionally well balanced company gives a strong presentation and Paul McAllister, who is an actor of parts and positive distinction, gets the most glory possible each evening, not from playing a poor part well, but from delivering a solar plexus blow to our distinguished citizen, Mr. Oscar (Battling) Nelson, who, since he has become an actor, is now known as shown in the printed

line above. George Osbourne, Robert Homans, Gerald Harcourt, Chas. W. Clarke, Wm. Wolbert, Florence Oakley, Edith Lyle, Grace Travers and Peggy Monroe take active parts in the dramatic pageant and demonstrate their abilities. A host of minor parts are also ably handled. Next week, *York State Folks*.

## Princess Theatre

Piff-Paff-Pouff is a musical non-sensibility whose chief claim to distinction must be its melodious music, by Julius Schwartz, and some cleverish and appealing lyrics, together with an altogether adequate presentation by Fred Mace and the Princess Company. Mace is a mighty funny chap, whether he's funny in his own individual style, or whether he's funny after the fashion of other comedians. In the current offering, he out-Foys Eddie himself, with the additional merit of being able to sing a bit when he likes, which Foy in his palmist days never was able to do. I had started up above to tell the story of the play, but I'm more or less stumped. It has to do with the efforts of a widower and his lady love to marry off the four daughters of the gentleman, that he and the lady who is "very gratifying" may themselves wed without his forfeiture of his two million dollar share in his wife's estate, conditioned upon his remaining single or finding a husband for each of his daughters before re-marriage. May Boley is the fascinating widow, and she's just the usual fascinating, breezy personage with just enough of seductiveness to make her a winner. Edwin Stevens makes much of his one song, really a tuneful affair, *The Sunbeam and the Rose*, while Zoe Barnette "goo-gooes" delightedly in her *Under the Goo-Goo Tree*. Helen Darling, as the elder of the unmarried daughters, has vocal opportunities of which she is not slow to avail herself. Budd Ross, as the inventive artist, Macaroni, helps with the fun making, while Edwin T. Emery is an unctuous millionaire, not really a Lothario, but just "a devil with the women." The chorus is picturesque and well drilled, as usual, and the offering is a pleasing one, although really there isn't a distinctive thing about the show, nor a melody that will be remembered ten days after the run closes, unless possibly it be Stevens' *Sunbeam and the Rose*.

## Alcazar Theatre

The Boys of Company B is just exactly what a theatrical presentation should be—an entertainment. In nothing that the Alcazar company has appeared in for many moons have they appeared to better advantage—that is, the men—from the standpoint of the audience's enjoyment. The Boys of Company B is nothing more than a frolic, cleverly presented, and with a good little love story interwoven. Bertram Lytell, who gave no inkling in the early period of his Alcazar days that he was a comedian, demonstrates conclusively in this piece that he is above the average of leading men in comedy work. His assumption of the character of Tony Allen was an audaciously enjoyable one. Walter Whipple, he of the big booming voice, is gradually toning down, and his Major MacLane was admirably given, being full of dignity and well

balanced. Burt Wesner as the bachelor uncle of the scamp Tony, was seen in an extremely clever portrayal. Ernest Glendinning, John Maher and Walter Belasco added considerable to the good performance. Herbert Farjeon, in a startling makeup that was E. H. Harri-man to the life, was clever as Henry Stable, and Howard Hickman was breezily effective as the rich man's caddish son. Evelyn Vaughan was daintily charming as the heroine, and Adele Belgarde, handsome and effective as her scheming mother. Bessie Barriscale was one of the hits of the performance. Her Madge Blake was a bewitching portrayal. The scenery was splendid, and Edward Lada's orchestra was in happy mood.

## Personals

J. ANTHONY SMITH is the leading man for the Poli stock company of Waterbury, Conn. He is a live young actor.

FRANCIS REID, ahead of John Drew, got in from the East yesterday.

FRED BELASCO is due from New York tomorrow.

SYDNEY DIAMOND's players, featuring Carmen, with special paper and scenery, is playing a short season on the Coast.

W. T. WYATT, the circuit agent of Los Angeles, is in town at the St. James, looking up a deal with Nat Goodwin.

HOWARD NUGENT will leave next week for Vancouver, B. C., to join the Walter Sanford Company at the Em-

press Theatre of that city. Mr. Nugent will be a splendid addition to the company.

Frank Cooley closed his company in Lincoln last week, after a very poor season. Mr. Cooley is now on his ranch at Gridley and will raise chickens and wheat until the fall, when he will probably take out a one nighter.

The Hazlett Stock Company, which opened in Auburn in an air dome, proved a complete financial failure. About two thousand dollars was dropped by the angel who now thinks he has enough of the show business.

FRED COOPER, the veteran mummer, who has of late been in poor health and has had to undergo several operations, will be tendered a benefit at the Macdonough Theatre in Oakland on May 27. Well, here's wishing it may be a bumper one.

Constable Parker of Woodland the other day levied an attachment on C. W. Faits' automobile to satisfy a claim of \$22.45 made by Ted Ross, singer in a picture house there. Professor Faits is the proprietor of a traveling hypnotic show. Ross is the Professor's son-in-law and the difficulty is evidently a family affair.

ALLEN CURTIS WRITES: Tonopah, May 7.—I am glad to say that I have been doing very nicely in the last few weeks. I will take my company to Long Beach, California, this summer, opening at the Hyde-a-Wyle Theatre, May 30th, for the entire summer. I have got three more weeks in Goldfield, Nev., before going to Long Beach. Our engagement in the Goldfield territory has been a great success.



Edna Goodrich with Nat C. Goodwin, next week at the Van Ness Theatre in *The Genius*



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

Francini-Olloms offers a novelty act that claims unusual attention. The Frenchman, for I should say his appearance suggests the nationality, is not only a clever concertina and xylophone player, but a juggler and comedy acrobat of no mean order. Everything he does is executed with a dash and precision that can be keenly enjoyed. He is assisted by a youngster, who is a marvelous athlete. The tumbling and head spinning of this boy is superb. Angela Dolores and her company, Harry English and Edw. Moran capture the house by their cleverness in a fine little comedy, Cupid at Home. Miss Dolores is a beautiful woman and an actor of ability. The men are both good. John and James Russell have an old, old act that they have been presenting with variations for years, and while it is not original nor great, still, at the risk of differing from the brilliant critics of the daily press, I will say the Orpheum has seen worse acts, and the audience found the comedy of the two Irishmen to be worth laughing at, and they were not stingy in their laughter, either. Flora Bonfanti Russell filled in a few minutes with some toe dancing. Hawthorne & Burt presented some enjoyable conversational oddities and Frederick Allen, a good character man, presents a touching and enjoyable little play which he calls His Phantom Sweetheart. Mr. Allen is an actor of fine method and his assistant, Bertha Van Norman, is pretty and attractive. The Juggling Normans presented the presented a touching and enjoyable little play which he calls His Phantom jugglers been seen here before. La Valera Phipps, who graduated from the Alcazar extra rank to the stage, via matrimony, is becoming more used to professional dancing each week and she is naturally acquiring more ease. She has ability and is a handsome young woman. She will be a great attraction some day. Now, she is decidedly pleasing. The Melnotte Twins and H. Clay Smith, the latter a very clever light comedian, are in their last week. Two different moving picture subjects were part of an entertaining bill, which has been enjoyed by very large audiences.

### Pantages-Empire

To name any one act as the headliner at the Empire this week would be (magnanimously speaking) Crux criticism, as there are several worthy of the distinction. Dawson & Whitfield prove good laugh producers with their nonsense. Mrs. Maud Evans, fulfilling a return engagement, is proving a good drawing card. Ethel Alton and Mazie Oliver present their sketch, The Sacrifice, which differs considerably from the general run of vaudeville sketches. Mrs. Winthrop is convinced there is no true affection in the world. Mrs. Gray, whose husband and child are both ill and in need of medical attention, comes to her home to rob it to enable her to secure the necessary relief for them. She is caught in the act, and Mrs. Winthrop, to test her theory, agrees to give her the sum of \$500 to take to them if she, in return, will give her life by drinking poison, which she does, but as the

poison is only water, there is no harm done, except to destroy Mrs. Winthrop's theory. Miss Oliver as the skeptic, and Miss Alton as the thief both portray difficult roles in a commendable manner. The act is a little different and therefore interesting. Joseph Le Claire, harp soloist, contributes one of the most delightful musical offerings in a long time. Contrary to the usual custom, his selections are all new and up-to-date, and rendered with a swing and dash which keeps the audience continually calling for more. Caesar Rivoli, in his Protean act, is a big feature of the bill, while Rivoli is not much of an actor, the rapidity with which he changes into the numerous characters he portrays is decidedly clever. His impersonations of famous composers is deserving of especial mention. The Four Dordens, in the casting act, present some thrilling mid-air somersaults and acrobatic work. Moving pictures and Pantages popular orchestra complete an exceptionally good show.

### The National

They keep it up. Another big show this week. Each act in a class by itself. Fantan, ring trapeze artist, comes in for a good share of applause for the neatness of his work. Nita Allen & Company present a clever little act entitled Car 2, Stateroom 1. Miss Allen is most evidently a clever little actress, but, she crabs (with apologies to Daniel Webster) the act by her slangy attempts at comedy. The act is novel and composed of plenty of good comedy, but the allusion is spoiled, and also several delicate situations in the act, by slang expressions interpolated. The scenic equipment, portraying the exterior and interior of a Pullman sleeper, is realistic in the extreme, and the best piece of acting is contributed by the conductor. Lewis & Young as fun makers fulfill the contract to the letter. Matt Keefe is yodeling his way into greater popularity at each performance. If he keeps up giving a different song for each encore, I am afraid Matt will have to get busy and send for some professional copy. Bonnie Gaylord, The Girl from Posy Co., in her Sis Hopkins get-up is a clever little entertainer who is well received. The Quaker City Four wouldn't be much without the black face member of the trick, he is a scream all by himself. Last, but not least, is Frank Bush with a new line of stories which keeps the audience in a continual state of laughter. Frank's there. With several reels of new motion pictures the above constitutes an excellent program.

### The Wigwam

No fault to find at this popular house this week. Mr. and Mrs. Robbys in the beautiful little playlet, The Counsel for the Defense, present a delightful picture of heart interest. A rich strain of good, wholesome comedy intermingled with pathos runs through the act, which is artistically and cleverly brought out in the capable hands of both Mr. and Mrs. Robbys. Madame Doherty's Poodles, eighteen in number, are a bunch of clever little canines, and perfect little dears to look upon. Manning & Dixon are a couple of dopy screams in their farce, The Dopy Cabman and His Passenger, and their song, The Lobster is the Wise Guy, is one big hit. Quigg & Nicker-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif, \$5.00; Calif and Thigh, \$10.00; Calif, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

CHRIS. O. BROWN  
N. Y. Representative  
1358 Broadway

HARRY L. LEAVITT  
Seattle Representative  
American Bank Bldg.

PAUL GOUDRON  
Chicago Representative  
604-5 Oneonta Bldg. 67 S. Clark St.

## Sullivan & Considine Circuit

Sole California Representative **ARCHIE LEVY**, 1117-1125 Market St., above 7th, San Francisco

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## ... BERT LEVEY ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

New Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706

**ROBT. A. BRACKETT**, Manager  
727-729 So. Main St., Los Angeles, Cal.

son present an amusing and clever musical turn. Geo. Wilson as a monologist has a laughing way of telling laughing stories that keeps the laughing audience laughing. The Lucy Lucier Trio contribute some good singing, with a bang-up finish. The Volten Sherick Family, society acrobats in some clever tumbling and acrobatic stunts, come in for their share of approval. Interesting and entertaining moving pictures complete a highly satisfactory program.

### Fischer's

Impressario Fischer has followed his brilliant first week's showing by a rural comedy, called The Advance Agent, that is effective and funny, and produced on the same lavish scale and with attention to details that characterized its predecessor. Ben T. Dillon disguises himself in a long nose and plays a real rube. Ben gets a continuous lot of fun from his lines and situations. Tracy McDermott, a very useful man and a fine performer, doubles as Fleecum and Kid Thomas. His handsome and talented wife, Dorothy Raymond, is cast as the heiress, and she portrays the part with skill. Nellie Montgomery has a good comedy streak in her makeup and was immense as Samantha Jones. Will King, a useful man, was there with a good performance of the son. The chorus was beautifully costumed, and Musical Director Alphin had quite a number of song hits to his credit. Next week, Mr. Alphin will produce another of his song hits—The Pagoda.

## PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

## SKETCHES

Classy vaudeville and dramatic sketches written to order at moderate prices. Have a few on hand; no junk, but guaranteed, snappy ideas snapped from the point of the quill. **MART H. GRANHOLT**, Permanent Address, "TRIBUNE," Clovis, Cal.

M. M. RILEY

G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

**RAY YOUNGMAN**

Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit

Joseph Lattman, now playing at the Farragut Theatre, Vallejo, complained to the police Monday night that he had been induced to join a game of poker at 1130 Golden Gate avenue, and when he quit playing he had lost \$75, his gold watch and chain, valued at \$150; diamond ring, valued at \$50, and diamond breastpin, valued at \$50.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting a repertoire of Playlets written by Chas. E. Royal: "STRAIGHTENING A CROOK," "MELTING AN ICE-BERG," "THE VACANT CHAIR," "THE LEMONS AID SOCIETY," "IN JONES' BOOTS." NOTE.—All these playlets are "original" in every sense of the word and are duly protected by copyright.

## The Thalia

The Thalia has another good card this week. Wentworth, Vesta and their acrobatic dog, Teddy, are a big feature of the bill with their numerous acrobatic stunts. Seymour and Dupree, in their clever offering, The Jumping Chinaman and the Soubrette, introduce some clever jumping and dancing and are well received. Rose Stevens, vocalist, on account of illness, was unable to appear this week. Georgie White continues her successful line of coon shouts. Marguerite Ruse, operatic soprano, is heard to advantage in a number of selections. Eva Roland continues to be a big favorite, and Lucilee, in her posing act, is a continued attraction. Moving pictures complete an enjoyable entertainment.

## Vaudeville Notes

Al Hessie, comedy juggler, has received contracts for twenty weeks on the Western Vaudeville Association Circuit, opening May 9th, Star Theatre, San Antonio, Texas (Jack Dickey, agent); Dallas, Texas, indefinitely.

Isabel D'Armond, who plays the part of Pomare in The Beauty Spot, the new summer show at the Herald Square Theatre, New York, is the author of a one-act sketch, The Guarantee, which has been bought by Tucker and Williams for use over the Keith circuit.

Large attendance still continues in evidence at the Star Theatre. Manager Sid Grauman inaugurated a change last week, requiring all per-twe a week.

Joe Watson, the monologist, gave in his notice at the Los Angeles Theatre last week. Watson had a disagreement with a fellow performer and decided to close rather than remain on the same bill with him. Mr. Watson is held to be in the right, but as he has only one more week to complete his contract, he did not consider it worth while having the matter arbitrated.

BROCKTON, Mass., May 4.—Bert S. Frank writes: "Anne Jordan, Scott Robertson and Bert S. Frank opened with their Western playlet, Ranchville, by Lester Lonergan, on the Sheedy Circuit, Brockton, Mass., Monday, May 3d, after having played in and around New York City and Brooklyn six weeks. Scott Robertson is playing the heavy. We are doing nicely and will have our own special Adobe set ready soon. With best regards and good wishes from the Western Trio."

Libby & Trayers are playing Stockton this week. Next week they will be seen at the Queen Theatre, San Diego.

Louis S. Pincus, the Eastern representative for the Western States Vaudeville Circuit, is now in Seattle and is expected in town within the next ten days. First John, then Louie. Something doing.

Mr. and Mrs. Robbyns, playing at the Wigwam this week, will take a

side trip to the Grand Canyon on their way to Denver. Fine. Here's to a good time.

Will Oakland, the popular contratenor, will begin an engagement at the National, opening Sunday matinee.

Mazie Oliver, well known in this city as a member of Walter Sanford's Company, is at present touring the Coast on Pantage's time in her new sketch, The Sacrifice. Miss Oliver is both a handsome woman and a fine actress.

Manager Sid Grauman has evidently made a hit with the Missionites judging from the amount of callers he has at every performance at his new house in the Mission. Chas. Oro & Company, in their third week, continue in favor with their slap-stick ad lib acts. Zamlock, magician, gives an entertaining number with his mystifying stunts. Amy Brown is a dainty little song and dance soubrette. The Neilsen Family have a good offering of acrobatic tumbling and pyramid building introduced. Allert Moswen contributes her share of a good show with song and dance specialties. Motion pictures complete a big show for little money.

Mrs. Horton F. Phipps, danseuse at the Orpheum and society woman had her salary attached last week for \$20.50, the claim being an old one. The attachment was made at the instigation of Alexandra, the jeweler, the bill harking back to October of 1907. According to the jeweler's claims, the bill represented the purchase of two loving cups and the engraving of several others. Repeated efforts to obtain the money having failed, they placed the account in the hands of a collection agency, with the result that Mrs. Phipps, on proceeding to the box office was shocked to discover that \$20.50 of her salary was in the hands of the legal authorities, awaiting the conclusion of a suit for that amount.

In full view of more than five thousand horror-stricken spectators, May Scott, a trapeze performer, slipped and suddenly plunged from the trapeze bar to the ground, a distance of sixty feet, at the Sells-Floto Circus last Saturday afternoon. She was dangerously injured and in now in a local hospital.

Jimmy Rego and Miss De Cohet are playing the Star, Chico, this week.

Libbey and Mr. Theatre-goer rendered better grand opera than you have paid \$2.50 to hear more than once. They are extremely clever in other than voice, too. If you can't spare the time to see the entire show, don't fail to see these people in The Debutante.—Stockton Mail.

Hart's Theatre, San Mateo, offers this week: Kawana, juggler; Mayo and Rave, comedy sketch, and Marion Marr, coon shouter.

Bert Levey, the independent booking agent, added the Farragut Theatre at Vallejo to his increasing list of houses this week.

## Doutrick's Chicago Success

The numerous friends of Charles H. Doutrick in San Francisco and on the Pacific Coast will read with

mingled feelings of pleasure and good will that he has succeeded in building up a vaudeville booking business in Chicago that has become a factor in vaudeville business. Charley had the strongest following on the Coast both among managers and artists in the later 80's and the early 90's, when he was a resident of this city, and his services for the old Wigwam contributed largely to its prolonged existence in its losing fight against the Orpheum, then managed by Gustav Walter. When the Cort chain of vaudeville houses in the Northwest was broken and the field became unprofitable because of its contracted limits, Charley went East. For over ten years he has been in Chicago, holding partnerships with other booking managers and gradually forcing his way to the front. A little over a year ago he launched out for himself, opening the Doutrick Booking Agency in Suite 29, at 92 La Salle street. The Doutrick agency has the exclusive booking for the three best middle class family vaudeville houses in Chicago—Schindler's, North Avenue, and Thalia; also for the Grand at Joliet, the Castle, Bloomington; the Elite, Moline; the Bijou, Freeport; the Lyric, Mattoon; the Elite, Davenport, Ia.; the Victoria,

La Fayette, Ind.; and the opera houses at Ottawa, La Salle and Hoopston, Ills., etc. A continuous route of over twenty weeks can be booked by the Doutrick agency and many rattling good acts avail themselves of the opportunity. During the summer and early autumn season an extensive business is done with managers of parks, fairs, airdomes, summer resorts, etc., and Fourth of July celebrations are also provided with talent and other appropriate features. Notwithstanding the success that has followed his efforts in the Windy City, Charley frequently casts a longing mental gaze on the old associations of his Frisco days, and when the stress of business will permit, he promises himself a trip—not to the old haunts, but to the magnificent new city by the Golden Gate. Mr. Doutrick was the publisher of the old *Cricket* in San Francisco, called in those days the *Clipper of the West*, from '86 to '92, when it expired. It was a daily publication at first and then became a weekly.

WILTON DALE has retired from the acting business and is now in Portland, Ore., with the Oliver Typewriter Company.

## Eva Westcott



En tour in vaudeville, appearing in her own act—A Butterfly Wife. Booked solid since September 15th until July 1st. What the press says: "The little play is well acted by its author. It grips, it holds you until the startling finish, and it is a success from any and every artistic point of view."—Ashton Stevens.

"In this little play, Eva Westcott runs the entire gamut of emotions, from the lightest comedy to the deepest tragedy, and is equally strong in both."—N. Y. Telegraph.

Tour under management of LOUIS WESLEY, 1416 Broadway, New York City.

WIGWAM THEATRE, S. F., Cal., week of May 2, 1909.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell



# Santa Fe



# BACK EAST EXCURSIONS

### SALE DATES

May 15, 16, 20, 21, 22, 31.  
June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### SAMPLE OF RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Back Twenty-nine Years

While delving into the past we ran across a program of 1880, which will be interesting reading to students of theatrical affairs. We acknowledge our indebtedness to James Madison for this relic.

WEEK OF APRIL 19, 1880

### ADELPHI THEATRE

No. 607 California Street, above Kearny.  
NED BUCKLEY, Sole Proprietor. FRANK LAVARNIE, Stage Manager.  
Herbert Schenck, Leader of Orchestra. W. Buckley, Treasurer.

The People's Choice and Home of Amusements

First time in California of the great three-act Border Drama entitled

**JOE BOWERS; or California in '49**

MR. JAMES MAAS, as Bowers. MISS MOLLIE WILLIAMS, as Yuba Sal

Second Week and Big Hit of our new

**Military Finale.....ROYAL MIDDIES**  
**THIRTY LADIES IN AN ARTISTIC MUSKET DRILL**

The performance will commence with

**Our Lovely Female Minstrels**

Four End men.

4 Jones SPENCER and WADE Interrogator JOHN DYLLYN

Cabin Floor.....Chas. Boyd Willow Tree.....Jeff DeAngelis

Starry Sky.....Tom Wade Feel so Glad.....Lew Spencer

Little Rosebud.....Mlle Bertha My Last Farewell.....John Dyllyn

Our Original Finale.....Royal MIDDIES.

OVERTURE.....Orchestra

SPENCER'S Comic Act.

**TONY, THE TAILOR**

TONY.....LEW SPENCER Charles Grab.....Frank Clair

Bill Sharp.....Tom Bree Miss Shaw.....Miss Nina Zane

Operatic Vocal Selections.....MISS JULIA WINFRED

The California Favorites, Boyd and Wade,

In a New Song and Dance Sketch, "HOME AGAIN."

**THREE NEW STARS** : : : **MONDAY, April 26**

**THE GREAT DYLLYN** In New Songs

"SWINGING ON THE GATE" (By Geo. Kidd), and "WHAT IS IT?" (New)

New Specialty by our German Favorite,

**JEFE DeANGELIS.....Entitled....."The Happy Sexton"**

New Serio-Comic Selections - - - **MISS NERA VERNON**

**Highland Fling** - - - - - **Mlle Bertha**

The Most Artistic Specialty Dancer in America.

**LANCASHIRE CLOG,**.....**HUGHES AND McDONALD**

OVERTURE.....Orchestra

The performance to conclude with the three-act Sensational Border Drama,

Entitled

### JOE BOWERS

Or, California in '49

**JOE BOWERS**.....**MR. JAMES MAAS**

Tennessee (A Frontier Desperado and Spanish Dick (A man with an iron will)

Road Agent.....Charles H. Mestayer Long Draw Dope (A heathen).....John Dyllyn

Grasshopper Hank (A miner).....Jeff DeAngelis Silas Morton.....Frank Clair

Bill (A miner and sport).....W. O. Dale Roaring Fenmore (A man of justice).....Lew Spencer

Deacon (Pious, but wicked).....Tom Bree Wilson (An accomplice of Spanish Dick).....C. Boyd

**YUBA SAL**.....**MISS MOLLIE WILLIAMS**

A big-hearted pioneer of '49, a roarer in principle, and a good shot.

Eleanor (In love with Dick).....Edith (Dick's Sister).....Miss Nina Zane

.....Miss Nera Vernon

**ACT I.—THE MINER'S CAVE. ACT II.—THE MURDER**

**ACT III.—THE EL DORADO HOTEL**

**MONDAY, April 26**—First appearance in California of the great Acrobatic song

and Dance Men, FOY and THOMPSON. Also, the popular Serio-Comic

Queen and Song and Dance Artists, MISS ROSE

HOWLAND, direct from the East

Look Out for - - - - - **The Gambler's Fate.**

## Correspondence

SAN DIEGO, May 12.—Garrick (J. M. Dodge, mgr.): The James Post Musical Comedy Company, in May the Best Man Win. This piece is a scream from the rise to the fall of the last curtain, and Mr. Post as Sullivan, the piano mover, has ample opportunity to exhibit most effectively his comedy talent. Nothing funnier has ever been seen here than his boxing match in the second act with Guy Usher as Bulldog Regan. Guy Merkel, as Spider Kelly, and Guy Usher, as Bulldog Regan, are also responsible for a large share of the fun-making. Joe Hayden, as Google-Eyed Hogan, in the first act, and Bill Delaney in the second enacts both roles effectively. Millar Bacon makes a good trainer. Miss Lotus Moore scored a big hit with her song, Glow Worm. Myrtle Al-

zora also made a hit with Whistle and I'll Wait for You. Juliet Mahr scored with A Little Lovin' Now and Then. This company has already established themselves as favorites here, and good houses greet the mat every performance. Pickwick (Scott A. Palmer, mgr.): The Armstrong Musical Comedy Company have a winner in Little Robinson Crusoe, which is holding the boards this week at the Pickwick. Barney Williams in the title part and George Rhen as Blue Beard are responsible for the fun-making. Edw. Armstrong as Simple Simon does full justice to his part. Ethel Davis played Mary Mary in her usual faultless manner. Rosa Rhen does exceedingly well as Mother Hubbard. Elma Elwood, the new soubrette, as Jack Horner, does good work. Roscoe Karns as Saturday, and Walter Spencer as Sinbad, Jr.,

give a good rendition of their respective parts. Several catchy songs are interpolated. Queen (Swarts & Urban, mgrs.): The Atlantic City Four are the headliners this week. They have a good act and please. The balance of the bill is composed of the following excellent acts: Elsworth and Lindon, in comedy sketch, A Day Off; Joe Watson, Jew comedian; Errac, street musician; Ouda, trapeze artist; moving pictures conclude. Grand (Walter Fulkerson, mgr.): Manager Fulkerson has a good bill this week, which is as follows: The Johnsons, colored song and dance artists; Armente Brothers, Italian whirlwind tumblers; Gorman Kiltie Duo, musical act; Maude DeAlma, in illustrated songs, and moving pictures conclude. Empire (W. W. Bosley, mgr.): Emerson and Summer, in comedy sketch, Almost; Musical Sambo; the Lydick Sisters, and moving pictures. Gaiety (R. O. Gordon, mgr.): Lew Fields, Aubrey Carr, Libbey Blondelle and Genevieve DeLacour, in a farce-comedy. Union and Bijou offer moving pictures and illustrated songs to good business. CARL E. LUNDQUIST.

## Archie Levy, Independent

Archie Levy will today, after an eighteen years' business connection with John Considine, leave the S. & C. interests and once more establish himself as an independent agent. He will be succeeded by Mr. Reese, who has been in the office with him the past year, and who has been the direct S. & C. representative for a long time. Archie is one of the clever agents of the country, and is not only the oldest booking vaudeville agent in the West, but in the world in point of service, having been at the game for over twenty-four years. He carries with him good wishes from a host of friends. Already he has lined up some eighteen acts and can give eight weeks' work, and promises twelve in the near future. His successor, Mr. Reese is a fine fellow and an exceedingly popular agent, with many friends here. Fred Lincoln, the S. & C. general manager, will be here next week to start the new order of things.

dows. Their efforts were clumsy, and the sound of broken glass awakened many of the guests. A telephone call for the house detective aroused the office force of the hotel. Before the officers had reached the scene, however, the thieves had slid down the plank and escaped.

## For Lease The Garden Theatre

SAN JOSE, CAL.

For a period of one to three years. House is in first-class condition. Capacity 1,800. Write or wire.

A. M. McCABE,  
San Jose, Cal.

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE.

The Only Good One-Night Stand between San Francisco and San Jose. Excellent Sunday Night Stand. Capacity, 600. Write for Open Time

CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers

Theatrical Typewriting

Plays and manuscripts copied. Press  
work and mimeographing.

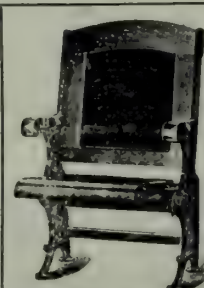
J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line

See Samples at

770-776

Mission St.

Bet. 3d and 4th Sts.

SAN FRANCISCO

The

Whitaker & Ray Co.

## Roll Tickets

YOUR SPECIAL TICKET

Printed Both Sides and  
Numbering Guaranteed

50,000 ..... \$ 6.50  
100,000 ..... 10.00  
500,000 ..... 35.00

Direct Freight Lines  
Cash with Order—No C. O. D.

**The CARTER PRESS**

PEABODY, MASS.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G.  
WINSTOCK, Gen. Mgr.

Acts of every kind are requested to write  
in, quoting lowest salary in first letter.  
Satisfactory booking for right acts at  
right figures.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Lee Riley Writes to Correct Statement

New York City, May 7, 1909.

I was very much surprised to see a paragraph in the REVIEW stating that The Land of Nod was closed in Pittsburg by the sheriff. *The Land of Nod was not closed in Pittsburg by the sheriff, nor by anyone else, nor in any other city in the world while it has been under the present management.* It has never owed an actor one dollar, and, on the contrary, has been one of the biggest winners of the past two seasons. Last season it cleared exactly \$22,475.25. The season closed April 24th in St. Thomas, Ontario, making thirty-five weeks. The railroad fares of each member of the company were paid to their respective homes. Every member was happy and wanted to re-sign for next season. As for the sheriff in Pittsburg: True, the show was "attached" there, but *not closed.* It was attached by two members of Coming Thro' the Rye Company, who had a week and a half salary coming. The Land of Nod being under the same management, these people secured foreign attachments against the "Nod." Please correct your statement in the next issue of the REVIEW. [Glad to do so, Lee! you bet.—Ed.] The Land of Nod will be seen in all of the principal cities of the Pacific Coast again next season, with practically the same cast which has distinguished it among the successes which visit the West each year. Many new musical features and scenic effects will be added, and The Land of Nod of 1909-10 will eclipse any former presentation. The date in San Francisco will be Thanksgiving week. THE REVIEW reaches us promptly each week, and it is not "agent's hot air" when I say that no theatrical publication which comes to our offices is more thoroughly read and enjoyed than it is.

## John Cort Engages Jane Corcoran

Among the important engagements recently consummated was that of Jane Corcoran, who was secured by John Cort to play the leading female role in Commencement Days, which will open early in September and start immediately for the western country. Miss Corcoran, who has starred for four seasons, is very well known in that section of the country. The deal was arranged through Arthur C. Aison. The season after next Miss Corcoran will again be seen at the head of her own company.

## The Orpheum

A program of exceptional merit and extraordinary originality will be given next week. The Lulu Beeson Trio, consisting of Lulu Beeson, Ward and Weber, will present a picturesque singing and dancing act called A Night in El Paso, in which the two young men, attired in Mexican costume, make their appearance in a dance and serenade in front of an adobe hut, and are answered by Miss Beeson from the window. Agile dancing succeeds, and for a finale the trio engage in a particularly animated hard shoe dance. The Countess Rossi and M. Paulo will present a fascinating singing act entitled, During the Performance. Flo Adler, whose catchy and popular songs have made her an immense favorite in

the vaudeville theatres of this country, will be included in the attractions of the coming bill. Quite a while has elapsed since Miss Adler last appeared in this city, but she is pleasantly remembered and is sure of a most cordial reception. Knight Brothers and Marion Sawtelle, whose clever character impersonations and eccentric dancing recently scored such a great hit, will return for next week only, which will be the last of the Five Juggling Normans, Frederick Allen and Co., Francini-Oloms and the inimitable Russell Brothers, assisted by Flora Bonfanti Russell in their laughable farce, Our Servant Girls. New Orpheum Motion Pictures will conclude one of the best entertainments in the history of vaudeville.

## Fischer's Theatre

A feast of laughter, plentifully interspersed with no less than eight up-to-date musical numbers, is what they promise at Fischer's next week. The coming production is on the same lines that have won favor through the medium of brisk, snappy, yet brief, musical comedy. The new number is called Othello for a Day, and the theme, while sufficiently consistent, has been woven specially for laughing purposes. Its participants are those of every day life, comprising the Irish specialist; the Hebrew attendant, the tough Con-

cert Hall singer, the supposedly insane Stage Director, together with various other types of demented humanity who assist in making matters decidedly ludicrous at the private asylum maintained by the Celtic doctor. The principals will have particularly happy allotments, Ben Dillon being cast for the Irish physician; Will King should be in his element as the Hebrew attendant; Nellie Montgomery will find the tough Concert Hall singer entirely to her liking, and Frank Vack's best efforts are with Italian roles. In the future there will be added a Monday matinee, making four matinees a week: on Wednesday, Saturday and Sunday.

## Valencia Theatre

The last performances of the exciting English melodrama in fifteen scenes, Sporting Life, in which the redoubtable Battling Nelson is knocked out by Paul McAllister, will take place this Sunday afternoon and evening, and on Monday night a decided change will be made when York State Folks, a pastoral comedy drama in four acts, will be seen for the first time in this city. There is humor galore in York State Folks. Written by Arthur Sidman, that splendid character comedian, for his own use, it abounds in quaint studies of a group of simple minded country people. Chief among them is

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

Myron Cooper, the village organist, who is tax collector as well. For the principal role of Myron Cooper, Chas. Dow Clark has been chosen and as he is one of the best exponents of rural types on the American stage he will undoubtedly give a characterization long to be remembered. George Osbourne will be the Simon Peter Martin and Paul McAllister will play the unfortunate son. Florence Oakley will have a pretty part as Jennie, Myron's niece, and Edith Lyle, Grace Travers, Peggy Munro, Lillian Andrews and Antoinette Crawford will be various types of rural femininity. The Man from Mexico, one of the most screamingly funny farces extant, is underlined.

## Alcazar Theatre

Stirring action, historic interest and a pretty love story are the magnetic elements of Dorothy Vernon of Haddon Hall, which is to be given a sumptuous production during the coming week. The play is a dramatization of the widely read novel of the same title, and follows the story as closely as the dramatic requirements permit. Its scenes are laid in England during the reign of Good Queen Bess, who is one of the prominent characters, and each of the four acts demands most elaborate staging, a demand which the Alcazar is sure to comply with. Queen Elizabeth is not the only royal personage in the dramatic personae, however, for Mary of Scots is also conspicuously in evidence. These famous folk will be impersonated by Adele Belgarde and Louise Brownell, respectively, while others in the cast are Evelyn Vaughan as Dorothy, Bertram Lytell as Sir John Manners, Will R. Walling as Sir Malcolm Vernon, A. Burt Wesner as Sir George Vernon, Howard Hickman as the Earl of Rutland, John B. Maher as a dwarf jester, Ernest Glendinning as Sir William St. Loe, Christie MacLean as Lady Vernon, Bessie Barriscale as Jennie Faxon, Effie Bond as Bess, the cook, and other Alcazar favorites in minor roles.

# California State Fair

Sacramento, Aug. 28 to Sept. 4, 1909

## WANTED

Inside and Outside Attractions  
Address, FRED L. MARTIN  
Chairman Amusement Committee, State Agricultural Society  
Capitol Building, Sacramento, Cal.

## Van Ness Theatre, San Francisco

Last Week, Beginning Monday, May 17th  
Matinees Saturdays Only

America's Greatest Comedian and  
Nat. C. Most Beautiful Actress

Nat. C.  
Goodwin

—AND—

Edna  
Goodrich

and Their Company

PRICES, \$2.00 to 50 cents

In  
Wm. C. and Cecil  
DeMille's  
Farcical Comedy

The  
Genius

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES





## Comedy Theatre for New York

Due ceremony attached week before last to the laying of the corner-stone of the new Comedy Theatre in West Forty-first street. The stone was laid by Lee Shubert, assisted by Lew Fields. A third principal figure on the platform was that of Charles E. Force, the head of the company which is erecting the playhouse. In the chiseled hole of one stone, covered later with a second great block of marble, were placed several objects of particular interest, notably a \$20 gold piece from Lee Shubert, a \$20 gold piece from Mr. Fields, and a letter which had been placed in the corner-stone of the building in 1860, when the structure was first erected as St. Luke's Methodist Church. Certainly no one dreamed forty-nine years ago that the building would finally serve as the skeleton for an ultra-modern playhouse. This letter was re-deposited not only as a matter of record, but as signifying the union of church and stage. Other articles placed in the stone included a copy of each of the leading daily newspapers of New York City, a letter from the layer of the corner-stone and a letter from Mr. Force in the name of the builders of the theatre. The officiating party had already ascended to the platform when the big block of granite was slowly being lifted into place by the derrick. Mr. Shubert placed the metal box in the nether stone and then guided the corner-stone to its final position. He was then congratulated by the friends who had gathered for the occasion, but made no speech other than to call attention to the energy displayed by Mr. Force in pushing the theatre to rapid completion for the opening of the autumn season. Mrs. Charles E. Force and Mr. Force's mother were also present. The new Comedy Theatre, under the management of the Messrs. Shubert, will open in the early autumn. It is intended to make it one of the most complete small playhouses in the world, and, as its seating capacity will be a trifle less than 700, will be reserved for comedy and small dramatic presentations. Walter N. Lawrence will act as business manager of the theatre.

GEORGE A. WRIGHT has retired from the Kolb and Dill company in Los Angeles, and left Sunday for New York City, en route to London, where he goes to stage the Third Degree for Henry B. Harris.

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### ROBERT LAWLER

Leading Man

Richard Jose Co. 1909-10-Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian

Richard Jose Co. Care of DRAMATIC REVIEW

### AUSTA PIERCE

Characters

At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10

Care DRAMATIC REVIEW

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

### Stella Adams

Leading Woman

Unique Theatre, Los Angeles

### Millar Bacon

Singing Light Comedian

James Post Co.

### Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

### Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

### Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

### Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

### F. F. Munier

Characters

Broadway Theatre Stock, Oakland

### Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

### Florence Oakley

Leading Woman

Valencia Theatre, S. F.

### Paul McAllister

Leading Man

Valencia Theatre, S. F.

### CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.

### GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour

Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10

Care Dramatic Review Third Season

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.

Dillingham

With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock

Address: Tacoma Hotel, Tacoma, Wash.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

### FRED S. CUTLER

Back with the Company this Season

Richard J. Jose—Season 1909-10.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

SCENIC ARTIST, Victoria Theatre, Victoria, B. C.  
Permanent address—DRAMATIC REVIEW.

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### Howard Foster

In Vaudeville

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### DAN KELLY

Comedian

Care Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy

At Liberty after June 1st



**Darrell Standing**

Stage Director  
Edmund Gardiner Stock, Victoria

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**T. N. Heffron**

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company  
On tour, Care Review

**Reginald Holmes**

Characters  
Edmund Gardiner Stock, Victoria

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"  
"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**Thurlow White**

Leads — Heavies  
At Liberty  
Care DRAMATIC REVIEW

**E. P. Foot**

MUSICAL DIRECTOR  
Opera or Musical Comedy    Address Care Dramatic Review

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Budd Ross**

Comedian  
Princess Theatre, San Francisco

**Bertha Foltz**

Leads  
The Players

**Al Hallett**

Stage Director  
Broadway Theatre, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Broadway Theatre, Oakland

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage)    Oakland

**Whit Brandon    Ethel Tucker**

Leading Man and Director    At Liberty    Leading Woman  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads  
Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10  
Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch    Management Liebler & Co.

**George B. Baldwin, Jr.**

Willard Mack Stock Co., Salt Lake City

**Monroe Salisbury**

Leads  
Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue  
Davidson's Theatre, Milwaukee



## Personals

HELEN BRANDON is heading a repertoire show in Wyoming.

CHARLES SWICKARD has resigned from the Kolb & Dill company in Los Angeles and will be in this city this week.

DAVID PHILLIPS has been signed by Fred Belasco for the Alcazar stock of this city, to succeed Bertram Lytell as leading man.

DE WOLF HOPPER quits the Shuberts after the present Chicago engagement and goes with Dan Arthur in a new piece—The Pied Piper.

SCOTT SEATON, the ex-actor and manager, who is now a real estate capitalist, has lately moved into a dandy new home at 3130 College avenue, Berkeley.

ZEFFIE TILBURY, Neil O'Brien and Bud Woodthrope, who have been with Nat C. Goodwin for a number of seasons, are all in the production of The Easterner.

LOUIS THOMPSON, the juvenile man, will hereafter be professionally known as Corbett Morris. He opened Monday with the Charles King company in Long Beach.

MANAGER ED. HOEN of Fresno spent last week in San Francisco, as did Manager Shaw of the Margarita Theatre in Eureka. Mr. Shaw has taken over Perry Gorton's interest in that playhouse.

INEZ RAGAN, who has been playing ingenues with Joseph De Grasse, will, at the close of the present season, go to New York to accept an engagement with one of Wm. P. Cullen's musical comedy companies.

BRENDA FOWLER has been playing this last winter in vaudeville in and around New York. She was with Minnie Palmer in Sweethearts. Miss Fowler is now playing with the Mildred Holland Stock at the Colonial Theatre, Cleveland, O.

ADELAIDE PRINCE, once prominent in the Augustine Daly Company, is now appearing in support of John Drew in the production of Jack Straw. Another clever woman with the organization is Mary Boland, who will be remembered as Robert Edeson's leading woman.

COL. BILLY THOMPSON is back from Los Angeles and the South. While in the Angel city, where the Burns-Johnson fight pictures went big, the police stopped selling standing room six times. The Colonel while in Los Angeles put over an unique stunt. He gave a midnight performance of the pictures, which was extremely well attended.

A representative of Charles Frohman has announced that William Gillette, owing to poor health, would not be able to play next season and that when he appeared again it would be for a brief farewell to the stage. This farewell tour will be followed by Mr. Gillette's permanent retirement as an actor. His future, it is said, will be occupied in the direction of a theatre in New York in association with Mr. Frohman. After the close of his present tour, Mr. Gillette will go to Tyron, N. C., to recuperate. He will stay there for a short time, and on May 8 will sail for Europe. Among the plays in which Mr. Gillette will be seen on his farewell tour will be Secret Service, Sherlock Holmes, Too Much Johnson, Held by the Enemy, and The Private Secretary.

ARTHUR CUNNINGHAM has been secured by Manager Walter Hoff Seely for the Valencia Theatre forces and will open an extended engagement in a favorite Irish play Monday evening, May 31. W. T. Sheehan, Joseph Murphy's former stage manager, and who will be pleasantly remembered for his clever work in Kerry Gow and Shaun Rhue, will return with Mr. Cunningham, who will doubtless receive a welcome that will raise the roof.

A CHARACTERISTIC Myles McCarthy note on our desk the other day is interesting. It says: Just dropped in to say "Howdy." First time in Frisco since 1903, when I played the old Orpheum, headlining the bill. Running around now shaking hands with old friends and incidentally trying to make new ones. Been living on a ranch near Sacramento for the past fortnight trying to accustom myself to ranch life, but the old footlight thing is tugging hardest. Can qualify as—"Still Hankering."

At the end of her tour in The Morals of Marcus to the Pacific Coast, Marie Doro will take advantage of her presence in the extreme west to visit Honolulu. Miss Doro's real wish is that her company shall go with her that she may act in Honolulu, but this is improbable. When Miss Doro makes her bow before a San Francisco audience in The Morals of Marcus it will be her first appearance here as a star. About five years ago she was a member of the Daly Musical Comedy Company at the California Theatre.

FRANCIS BOGGS was in town from Los Angeles last week, where he is conducting a studio for the Selig Polyscope Co. of Chicago. Mr. Boggs has been with these moving picture people for the past two years and says it beats the acting game all to pieces. It will be remembered that Mr. Boggs was for eight years a most popular stock leading man for Chicago. While here Mr. Boggs signed for moving pictures Frank Montgomery, Henry Auerbach, Helena Griffin and Neva West for a season of special work in Los Angeles, San Francisco and the Pacific Coast.

## Spotlights

Lincoln J. Carter has sold his Criterion theatre property on Sedgwick street, near Division, Chicago, to Earl H. Macoy, president of the National Printing and Engraving Company, for \$76,500. The property is one of the best known on the north side and has been owned by Mr. Carter for a number of years. Mr. Macoy is said to have made the purchase as an investment.

Little Zena Kiefe and Jesse Mendelson, two of the talented children who made such hits in Peter Pan, have been especially engaged for the orphans in York State Folks at the Valencia Theatre.

Arthur Sidman, author of York State Folks, which will be produced next week at the Valencia, was the originator of the immortal conundrum, "Why is a mouse that spins?" to which the answer is, "Because the higher the fewer."

A large building, possibly a new theatre, will soon be put up on the site of the Star Theatre, Tacoma, says John C. Donnelly, the owner, who has returned from an extensive trip to

## ...Now Booking The New Play...

Open  
in  
August

As The Sun  
Went Down

By George D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

Southern California. "The lease has been out since the first of the year and I will not let the present building stay there long. I wish to build but I do not know what I shall put up." When asked if he would build the Shubert theatre building, provided John S. Baker does not do so, Mr. Donnelly said he had not yet given the matter consideration.

Assistant Secretary of War Oliver has decided that Sergeant George A. Reed and Private George J. Ackerman of the Third Infantry band at Fort Lawton may accept employment in an orchestra playing at a Seattle dancing academy. Oliver sets forth in his decision that army musicians are prohibited from taking engagements outside the reservation only when to do so throws them into competition with civilians. He holds that the regulation has not been violated in this case because the services of the two men were solicited, the proprietor asserting that he cannot employ union men and needed the soldiers.

In order to reach this city in due time for his date at the Van Ness Theatre, John Drew will have to make a long jump from the middle west, where he is now appearing. San Francisco will be one of the first cities in the country, outside of New York, to see Drew in his newest success, Jack Straw.

Ethel Barrymore has just closed her engagement at Powers' Theatre, Chicago, and has started west for this city. She will appear in her latest triumph, Lady Frederick, at the Van Ness Theatre early next month.

The Liars, as presented by Mary Hall and associate players at the Colonial this week ranks with the best offerings by the capable stock organization, if it is not the best. Miss Hall is admirably adapted to the part of Lady Jessica, and Mr. Baldwin and Mr. Heffron, as Sir Deering and Edward Falkner, share honors in splendidly handled parts. Miss Hall was charming through the entire four acts and her costumes were entrancing to the feminine portion of her audience. Mr. Baldwin was the altogether delightful bachelor that was demanded of him. He was exceptionally well cast as Sir Christopher. Of Mr. Heffron's work rather lavish terms are necessary.

He shared to the fullest extent the honors of the leading role. Of the support it is difficult to choose, all doing acceptable work throughout the progress of the story. Mr. Alcind, Anna Cleveland, Bessie Hunter, Callie Gates and Mr. Millar are all strong in their support while the others of the players are lacking in no particular. The opportunities center about Miss Hall, Mr. Baldwin and Mr. Heffron and leave only little for the others of the cast.—Deseret News, Salt Lake, April 20.

Joseph De Grasse presented Romeo and Juliet at Grass Valley, May 3, to fair business.

The Menzel stock, headed by Kernan Cripps, now playing Swain's theatre, Santa Cruz, will open on May 24 at the Empire theatre, Fresno. The Redmond company on that date will open at the Victory theatre in San Jose for the summer. The Place-Bell company will take the place of the Menzel company in Santa Cruz.

## Correspondence

FRESNO, May 5.—Barton Theatre (R. G. Barton, mgr.)—Nat Goodwin and Edna Goodrich, 4, to small but highly pleased audience; Ferris Hartman, in It Happened in Nordland, 6; Burns-Johnson fight pictures, 8-9. Novelty Theatre (Sullivan & Considine booking) Vaudeville to fair business. Empire Theatre (E. Hoen, mgr.)—Ed Redmond company. Bijou, Star and National.—Moving pictures.

LONDON, May 1.—Three new theatrical productions were seen in London during the week just closed. The best received was The Arcadians, a musical comedy of high order and original lines, which Charles Frohman will take to America soon. Another musical comedy, A Parisian Princess, is of a more conventional type, its chief novelty being an appearance of a camel on the stage. A. Seymour Hicks revived the military drama, One of the Best, with Henry Airley taking the leading part. H. Beerbohm Tree revived Henrik Ibsen's An Enemy of the People, Tree appearing as Dr. Stockman, an impersonation well known in America.

## Byde-a-Wyle Theatre

Long Beach, Cal.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, May 22, 1909

No. 13—Vol. XX—New Series



Harry  
Hermsen



## Personals

JOHN B. MAHER, who for five years has been the comedian of the Alcazar company, will leave within a few weeks and will start for the East. He will visit his two sisters, who live in New York, and will go East by way of the Isthmus. John Maher has been one of the most popular actors ever associated with San Francisco theatricals.

WARREN ELLSWORTH LEVEY, a Los Angeles actor, and Miss Helen Wilkie, for the past year telephone operator at the Westminster Hotel, slipped away on Wednesday of last week to San Bernardino, and were married at the rectory of St. Paul's M. E. Church by Rev. A. G. Clark. Mrs. Levey met Mr. Levey four years ago at the home of a friend. "We did not intend to be married for a year or so, but it all came on the impulse of the moment."

EMMA EAMES, the grand opera singer, was served with papers in Philadelphia last week in an alienation suit, and because of the secrecy maintained it did not become known until this week. The suit is instituted by Madame Elsa De Gogorza, wife of the grand opera tenor, Emilio De Gogorza. This is an entirely new move in the now historical complications which have arisen between Emma Eames, Madame De Gogorza and the tenor.

If one who knew him were obliged or put to the test to name John Drew's stage ambition, the wish nearest his heart—it would be a revival of *Much Ado About Nothing*, with himself as Benedict and Maude Adams as Beatrice. This fascinating idea is said to be something more promising than a remote possibility. Charles Frohman, who manages both Miss Adams and Mr. Drew, like Barkis, is "willin'." The actual performance only awaits on the least show of interest in Shakespeare on the part of the public.

NEW YORK has had a Lillian Russell sale, an Edwin Booth sale, a Leslie Carter sale, and now it is having an auction of the effects of Henrietta Crosman, made by order of her receiver in bankruptcy. Bric-a-brac, rare furniture, swords, picture books, theatrical costumes, kimono and even the Nell Gwynne trousers belonging to the actress are shown in the Darling auction rooms in Broadway, in the midst of the theatrical district, where they are being sold this week. The collection is valued at from \$50,000 to \$75,000.

FRIENDS of Miss Reina Belasco in California will be surprised to learn that the youngest daughter of David Belasco is engaged to be married to Morris Gest of New York. The ceremony will take place at Sherry's on June 1st. Miss Belasco has had many ardent suitors, and with her sister Gussie has been an attractive figure at parties and social functions with many of her admirers. Few of her intimate friends ever dreamed that an engagement existed between the playwright's daughter and young Gest. In fact, it is said that a secret engagement has existed for some time owing to strenuous objections of Mr. Belasco to have his daughters marry. Mr. Belasco has always provided lavishly for them both, and has been very reluctant to have them leave his home. Soon after Mr. Belasco's return from his recent San Francisco visit Miss Belasco and Mr. Gest held several conferences with

the playwright. At first Mr. Belasco was inclined to lend a deaf ear to their pleadings, but with the support of Mrs. Belasco and the persistency of young Gest Mr. Belasco finally gave his consent, and preparations were immediately made for the wedding. Mr. Gest was for several years representative of Oscar Hammerstein, and is now a member of the theatrical firm of Comstock & Gest.

## Valencia Theatre

The last performances of York State Folks will take place this Sunday afternoon and evening and on Monday night the ever popular farce that has made millions laugh, *The Man from Mexico*, by H. B. Du Souchet, author of *My Friend from India*, and first made famous by Willie Collier, will be staged in Capital style. In New York recently the so-called co-author of a play in which Willie Collier has been starring, remarked to the comedian: "Say, Willie, I'll give you a hundred dollars if you'll find one of my lines in our play." "Nothing doing," said Collier, "but I'll give you a hundred if you'll find one that either of us wrote in the play at the beginning." The anecdote tells with a fair amount of accuracy what happens when Collier puts a play into rehearsal. His only idea is to get laughs, and while there is no doubt of his great success in his ambition, it is also true that he never fails to preserve a real story to carry his humor. *The Man from Mexico* is one of his greatest successes and no doubt much of its merit is attributable to the author, but there is no question but that the majority of the laughs owe their origin to Collier's nimble wit. Paul McAllister is practicing the lock-step for the part of the imprisoned Fitzhew, and George Osbourne will have full swing for his splendid comedy ability in the part of Majors. Always reliable, Robert Homans will be Loveall, the amusing warden, Chas. Dow Clark will play Schmidt, and Gerald Harcourt, Robert McKim, William Wolbert, Edmund W. Bracht and Gilmore Walker will furnish the remainder of the male comedy support. Florence Oakley will be Mrs. Fitzhew and the Misses Travers, Lyle and Andrews will have the capital parts of Nettie, Sallie and Miranda.

## Alcazar Theatre

Bertram Lytell's final week as leading man of the Alcazar players, commencing next Monday evening, will introduce him as John Storm in *The Christian*. It is needless to say that the closing performances of this clever and popular actor will be witnessed by capacity-taxing audiences, for during his two years in San Francisco he has made a host of friends. Evelyn Vaughan will play Glory Quayle. The action commences at Peel Castle, Isle of Man, and in the succeeding act all the parties chiefly concerned are in London, where stage pictures are shown of the salon of the Coliseum Music Hall, the club room of the Church of St. Mary Magdalene, and Glory's apartments in Clement Inn. The "big scene" of the drama is by many considered that in which Storm visits Glory and tells her he must kill her to save her soul, but the mob scene in the final act, where the people whom Storm has succored both spiritually and materially turn upon him and threaten to have his life.

## It takes a live fish to swim up-stream

When times are a little quiet I MAKE business. My 20% discount Sale of Suits and Overcoats at this season of the year has proven a success. You are welcome to this saving and it is up to you to take advantage of it.

Yours for active business,

**Chas. S. Rosener**

57 POWELL STREET

Formerly Cor. Van Ness and Eddy

## The Orpheum

The Orpheum announces a novel and captivating program for next week. *The Sunny South*, an ensemble of plantation melodies with ten colored comedians and most picturesque and appropriate stage settings, is sure of popular approval. Peter Donald and Meta Carson will present a short comedy sketch. It is called *Alex McLean's Dream*, and abounds in Scotch songs, dances and wit. Lew Sully, one of the best minstrel comedians in this country will indulge in what he calls *Words and Music*, which introduces many of his latest song hits, including *Adam was a Lucky Man*, *The Merry Widow Craze*, *Wise Old Robinson Crusoe*, *Back to Italy*. The Baader-La Velle Trio will give a daring and original bicycle performance and Myles McCarthy, the popular comedian, will, with the assistance of his company, introduce a ludicrous skit named *Imagination*. Next week will conclude the engagement of the Countess Rossi and Monsieur Paulo, Flo Adler and the Lulu Beeson Trio. A new series of motion pictures specially imported will be a fitting finale.

## American Theatre

With arrangements entered into to present their attractions at the American Theatre, pending the construction of two new playhouses in this city, the Shuberts will invade San Francisco June 13 with *The Blue Mouse*, to be followed at appropriate intervals by the very best of their attractions. The independents are now in a position to book offerings for forty weeks or more, throughout the country from New York to San Francisco. *The Blue Mouse* is styled an improper farce, that is to say, the German version of it was until Clyde Fitch took hold of it and in its present disinfected state has been brought down to the American standards of impropriety. New York damned, condemned, suppressed and praised the *Blue Mouse* and has kept it going almost a year, receiving it unblushingly and uproariously. It is said to be imperatively ridiculously laughable and built on

lines to keep you in expectation with rollicking delight. James T. Powers in the season's musical hit, *Havana*, is among the Shubert's attractions that will be seen at the American this summer. Through an arrangement with Liebler & Company the Shuberts have arranged to play twenty-six of their attractions here, which will more than offset any possible loss by opposition.

## Fischer's Theatre

Assisted by an elaborate scenic investiture, handsome wardrobe and an augmented cast, Fischer's will next week turn their attention to opera in a condensed form. It is the first presentation in this city of a successful production reduced to the requirements of two performances nightly. *The Pagoda* is a Japanese operetta (in this form) from the facile pen of Chas. Alphonso, who contributes books, lyrics and music. The story revolves around a stern and superstitious Japanese pater, the possessor of a Buddha whom he believes is all powerful. He has been made to believe that his Buddha will lose all power should his daughter marry. From a Sorceress he learns that the daughter will surely be married before her eighteenth birthday and he plots to keep the young lover away from the Pagoda. The young Japanese is an ardent wooer who will not be denied. He employs an American detective to assist him, and the latter after a number of humorous complications that are unsuccessful, finally hits upon the idea of disguising as a Buddha, which he does and secures the consent of the obdurate parent. There is a highly humorous counterplot involving Baron Von Coinshort, who is seeking the hand of an heiress and Miss Gold, whose money adds materially to her attractiveness. During the action a number of Mr. Alphonso's most successful musical numbers will be rendered, including *The Dance of Sing Ling Foo*, *My Tokio Queen*, *In My Own Pagoda*, *Tamamura* and *Pretty Little Japanese Lady*. All the principals, headed by Ben T. Dillon, will have congenial roles. The new bills are inaugurated at the matinee on Monday.



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Warwick Is Figure In Domestic Row

Chicago, May 13.—Chicago friends of the beautiful Mrs. Arline Peck Bien are discussing with lively interest and some difference of opinion the mention of the name of her husband, Robert Bien, in the domestic difficulties of George Whittell, Jr., the San Francisco millionaire, and his former wife, and James K. Hackett and his wife, Mary Manning. Bien is with Grace George's theatrical company, his stage name being Robert Warwick. Whittell, it is said, has sought to remarry his divorced wife. A divorce suit is pending between the Hacketts and Hackett has subpoenaed Warwick as a witness in his behalf. Mrs. Bien and members of the Peck family have always denied emphatically that their domestic relations are anything but the pleasantest. Warwick has been in Chicago since Wednesday noon, yet so far has failed to pay a visit to his wife and six-year-old daughter at the Peck Mansion in Michigan avenue. Mrs. Bien said today that she did not know he was in the city. Ferdinand W. Peck, Jr., brother of Mrs. Bien, was shown a dispatch yesterday in which Warwick's name was linked with that of Mrs. Whittell. "Who is Mrs. Whittell?" he asked. "I never heard of the woman before in my life." When told that she was an actress and the former wife of a San Francisco millionaire, Peck said: "I do not know anything about Warwick's connection with the case, for the name of Whittell has never been discussed in the family. I do not believe my sister knows any more about the woman than I do." "Warwick is now in Chicago; is he visiting with Mrs. Bien?" he was asked. "Mr. Warwick has not been here for years, that is, he has not been in Chicago, except for a few hours when passing through the city. No, he never comes out to the house." Mrs. Whittell, formerly Josephine Cunningham, chorus girl, is the divorced wife of George Whittell, Jr., a son of millionaire George Whittell, owner of the Whittell Building and an immense amount of other San Francisco real property. The Whittells were married five years ago. After two stormy years they were divorced. Recently they met again and there was talk of a remarriage, but Mrs. Whittell has ended the prospect of a second honeymoon with the young San Franciscan by returning to the stage.

## Conreid Has Odd Funeral--Impresario Buried from Metropolitan Opera House

New York, May 13.—Elaborate services were arranged for the funeral of Henry Conreid in the Metropolitan Opera House today. Of the 10,000 persons who have received tickets of admission, only a third were able to gain admission, and the

police reserves were necessary to prevent confusion. The funeral was one of the most noteworthy held in New York in many years. The Metropolitan Opera orchestra, numbering 130 pieces, played Beethoven's Funeral March, after which there was a scriptural reading by Rabbi Stephan S. Wise. The boy choir from Parsifal sang two selections, and Mmes. Rappold and Homer and Messrs. Martin and Blass and the Metropolitan Orchestra gave Handel's Largo. The orchestra concluded with Chopin's Funeral March. Many prominent men were among the pallbearers. Mrs. Conreid, who was with the former Metropolitan Opera Company director when he died recently in Austria, with other relatives occupied boxes in the opera house.

## Spotlights

Jack Gleason, prizefight promoter, baseball magnate and playwright, Frank McGlynn, actor, and William A. Hogan and J. T. Clark, angels, are co-defendants in a lawsuit. The complaint is the result of the recent production of Right's Might, written by Gleason and McGlynn. The plaintiff is the Western States Amusement Co., of which Abe Cohn is manager. The play is indirectly charged with failure to provide. The story goes that it did not pay its rent. Cohn is looking for \$317.35, which he claims is due the theatre anent the production of Right's Might. During the week the play gathered between \$1,200 and \$1,500. The theatre management claims to have received \$1,432.65 on the \$1,750 contract. Gleason, it is said by one of the bondsmen, claims certain offsets as running against the theatre management's statement of indebtedness.

"At the Netherlands Monday night," says a dispatch from New York, "Geraldine Farrar, the American diva, her father, Sidney D. Farrar, Antonio Scotti and other friends were at dinner. Miss Farrar was looking intently at Mr. Scotti as she hummed the opening bars of La Traviata. A friend who observed the smiling glances exchanged by the two singers asked if it was true that there would be a June wedding in Paris. Miss Farrar told her questioner that she would answer the query from the Kronprinz Wilhelm Tuesday night. The reply was received by this friend today. It was that Miss Farrar will be married in June to Mr. Scotti."

Bruce McRae is again Ethel Barrymore's leading man in W. Somerset Naughan's three-act comedy, Lady Frederick, in which Charles Frohman will present Miss Barrymore at the Van Ness Theatre a few weeks hence. He is seen as a middle-aged Englishman of an excellent country family, who has lead rather a gay life and now seeks the hand of Lady Frederick.

Vera Michelena's marriage to Pat Shindler, musical director of the company in which she has been playing this season, has become known.

Henry W. Savage intends to send a special orchestra of twenty men to this city with the production of The Merry Widow. These instrumentalists in conjunction with the regular

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismer's

**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director

**FRANK WYMAN**, Manager

**WILLIS BASS**, Business Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury

The Empress and the Soldier

In South Car'liney

The Halfbreed

Is the New Majestic a winner? Well, we guess yes

## MOROSCO'S BURBANK THEATRE

Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Co 300,000.00

Oliver Morosco, Lessee & Mgr

For time address JOHN CORT

The  
Garrick Theatre  
San Diego, Cal.

MOROSCO & WYATT,

Lessees and Mgrs.

## New Oxnard Opera House

OXNARD, CAL.

MANAGERS TAKE NOTICE

NO More Bum Stage Here

Can Stage Anything

Write for Open Dates

GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.

full stock of new scenery.

M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA

COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)

1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Russo Fights in New York

NEW YORK, May 19. William Le Grand Howland, composer and impresario, told Signora Russo, wife of the forthcoming Manhattan Opera House tenor, that she had a voice that ought to be making her fortune in grand opera. Signor Dominico Russo heard about it and challenged Howland to step into the back yard, and now Thomas J. Wilhelm, secretary to Howland, threatens to sue Russo for half biting off his hand. The mixup came about promptly after Signor Russo had got back to New York from a western concert tour last Sunday and found a letter his wife had addressed to her mother in California, telling what a wonderful voice Howland had said she had. Russo, jealous, challenged Howland to physical combat in the back yard of their boarding house. The battle was progressing evenly and with enthusiasm, when Thomas Wilhelm, Howland's secretary, came upon the scene. He caught hold of Russo as the tenor was lunging at Howland's chin, and the interruption of the well timed thrust so infuriated the signor that he turned aside from his first adversary and buried a whole and perfect set of teeth in the writing hand of the impresario's secretary. Russo is a great little scrapper. Some years ago he and Col-lamarino, the mezzo, played a domestic engagement out here, and the little singer used to vary the monotony of living by using the buxom Col-lamarino as a punching bag.

## Diamond Causes Trouble In the Chorus

CHICAGO, May 26.—There is a fine mixup at the Great Northern Theatre over a footlight flirtation and the ownership of a diamond ring. Marie Vernon has the ring and Naomi Dale wants it. The manager of The Alaskan Company, W. P. Cullen, is the court of appeals, but he has not handed down a decision. The Alaskan has one specialty called 'Snowballing,' in which snowballs made of yarn are hurled back and forth from stage to audience. The volleying is kept up for several minutes amid general hilarity. A man, whose identity is yet to be known, has been a constant visitor and has regularly occupied a seat in the front row directly within range of Miss Dale's eyes. He has taken the keenest delight in the snowball number and has been tossing snowballs back to her with regularity. Friday night he attached the ring in question to one of the missiles. Miss Dale failed to realize what had been passed to her and threw the snowball in another direction. It came back presently and landed squarely in the hands of Miss Vernon, who had watched its flight with interest from the outset. Miss Vernon was not slow to see the prize and appropriate it. And then, of course, she bragged. Yesterday Miss Dale received a letter advising her to see if some girl in the company wasn't wearing a new ring. A look of scorn was the best Miss Dale got from Miss Vernon and both prepared for a determined struggle for the ring. And now Miss Dale says if Mr. Cullen's decision doesn't go her way she will ask some justice for a writ of replevin, while Miss

Vernon is equally vehement in declaring that she would like to see anybody get that ring. "If you were boys," said Mr. Cullen to the girls, "I would suggest that you go out in the alley and settle it. But as you are not, and as I don't want to see you lose any hair, I'm going to put you under bonds to keep away from each other."

## Spotlights

The former Hazlett Stock Company of Auburn has been reorganized under the title of the Eddie Hall Stock Company and will play the northern mountain towns.

Next season Henry E. Dixey in Mary Jane's Pa, will be sent by Henry W. Savage on a complete tour of the country. Dixey's Chicago engagement is proving so prosperous that it may continue until July.

"The day we celebrate" will be doubly eventful this year, for it is then that The Merry Widow will make her first appearance in our midst. Henry W. Savage is to send the enormous production direct across the continent and the musical furor of the century will be seen here to every possible advantage.

Nat C. Goodwin and Edna Goodrich will give their final performance of The Genius on Sunday night at the Van Ness Theatre. The play is crowded with laughs and suits the Goodwin comedy line to perfection.

The Willard Mack Stock Company of Salt Lake City is at present composed of: Ralph Stuart (stock star), T. N. Heffron, Geo. B. Baldwin, Wil-

liam Marion, Howard Foster, Arling Alcine, John C. Davis, Joe Kennedy, Lee Millar, James Logan, Mary Hall, Anna Cleveland and Callie Gates.

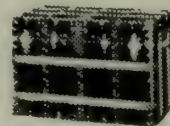
Klaw & Erlanger will put out McIntyre and Heath next season in The Steeplechasers, by H. A. DuSouchet. The tour will open in New York.

Maclyn Arbuckle, whose tour in The Round Up, Klaw & Erlanger and Joseph Brooks' big play of the Arizona desert, ends shortly, is delighted with his new play, The Circus Man, by Eugene Presbrey. The playwright read the play to him in Cleveland. He feels that Mr. Presbrey, in dramatizing Holman Day's book, Squire Phin, has given him the best opportunity of his life for the creation of a stage character of importance.

Klaw & Erlanger and Joseph Brooks have accepted Eugene W. Presbrey's dramatization of Rex Beach's latest novel, The Barrier. The play will be produced next season with Guy Standing in the role of Lieut. Meade Burrell, and Theodore Roberts as John Gale, a character which will give Mr. Roberts the opportunity to create another role of the distinct American type. The scenes of Mr. Beach's novel are laid in Alaska. Its love story is his best. The environment of his characters and the action of the plot demand big scenic effects, which the firm will provide.

Klaw & Erlanger have closed a contract with Henry Beach Needham for his play on American political life entitled Senator West. This is the play with which President Roosevelt's name was identified last winter, so much so that some of his more ardent

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

admirers were circulating the report that he was writing a play. The play deals with political complications in Washington and the Middle West, but has a real love story running through it. The announcement is of unusual interest, as it has been read and approved by some of the most prominent of our national figures, including ex-President Roosevelt, Postmaster-General Frank H. Hitchcock, Senators La Follette and Beveridge and Congressman Victor Murdock. Mr. William Loeb, Jr., Collector of the Port of New York and formerly Secretary of President Roosevelt, says, "I am delighted to hear that Mr. Needham has placed his play so auspiciously, and I know that President Roosevelt will be glad to hear it, as he was intensely interested in the theme and the sincere message which Mr. Needham is sending to the country in this drama. We have had a great many Washington plays, but I know that Mr. Roosevelt believed this one to be real politics."

Little Nemo has closed its tour in Chicago. This big cartoon musical comedy, the biggest ever staged, will make a tour of the South, beginning early in the fall.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Oliver Morosco's Company Is Scoring Heavily In The Circus Girl In Los Angeles

LOS ANGELES, May 20.—The Belasco Theatre and the first appearance of the new leading woman has been the general topic of conversation. Three of the local houses are offering musical comedy this week and each one drawing crowds. The people like it so the managements should be satisfied. Richard Bennett will head the Belasco company this summer. Lewis S. Stone is to take a vacation but will return in the early fall and makes his first appearance in the anniversary bill. After Miss Hobbs, the Belasco Theatre company is to play Beau Brummel and Howard Scott should have one of the chief artistic opportunities of his career in the Mansfield role. Mercedes Temple, who left the Morosco musical comedy forces to join Kolb and Dill, has resigned from that company. When A Milk White Flag is staged at the Burbank in three or four weeks Miss Temple will again be seen on the Main street stage. Vilma Stech, a sister of Olga Stech, the new Kolb and Dill soubrette, has gone into the chorus at the Majestic. According to an official announcement, a deal has been entered into whereby the Shuberts will take possession of the Auditorium about September 1st. They are said to have contracted the big theatre for a term of years, and will play a variety of attractions. While here Mr. Shubert stated that he proposed making Western productions simultaneous with the productions in the East.

BELASCO.—Sunday night marked the close of The Dollar Mark. This week the Belasco Theatre company are presenting Jerome K. Jerome's comedy Miss Hobbs. Florence Reed has made her bow to the patrons of the house. Miss Reed is a very attractive young woman, and while this particular play does not give her an opportunity to show her capabilities, still we believe that she will not be a disappointment. Miss Reed makes an ideal man-hater and she also wears some beautiful gowns. Lewis S. Stone as Wolf Kingsearl shows wonderful comprehension of the requirements of the role. Charles Ruggles makes an admirable Kingsearl Minor. Richard Vivian is cast as George Jessop. Ida Lewis is most satisfactory as the lovable match-making aunt, Susan Abby. Adele Farrington as Mrs. Percival Kingsearl and Beatrice Noyes as Millicent are very good in their respective roles.

BURBANK.—Again we have musical comedy at the Burbank Theatre, and this time the company is doing better than at any time previous. The piece itself is one of the best, the jokes are really funny, and the music is tuneful. The chorus is well costumed and the dances show hard work and good training. All of the Burbank favorites are happily cast and each one comes in for his share of the applause. Miss Agnes Cain-Brown is playing with the company for the week and her songs are among the best numbers on the program. She possesses a beautiful soprano voice and her songs, The Circus Girl and If You Only Will, fit her admirably. Mr. Beasley as Drivelli, the proprietor of the circus, sings in a very pleasing manner. The Uses of Advertisement and The Mas-

ter of the Ring. Blanche Hall makes a decided hit in her song My Honey-moon Balloon, and she also has a number with Mr. Desmond, In the Ring. Henry Stockbridge and the show girls have a delightful rainy day song and Messrs. Desmond, Stockbridge and Mestayer sing I Love Her. There are other numbers that are equally good and each one in the cast appears at his best.

MAJESTIC.—Kolb and Dill are still pleasing patrons of the Majestic with their genuinely clever humor. Playing the Ponies is the piece they are using for the current week. There really is a plot to the piece and the musical hits are numerous. Easy Money by Mr. Chase is particularly good, and Telephone Me, Dearie, sung by Mabel Baker, Gertrude Alzora and Kolb and Dill, is one of the brightest of the recent crop of telephone songs. Sidney Grey is a likable plotter and Adele Rafter is a very fascinating accomplice. Olga Stech is a recent addition to the company. Miss Stech sings well and she is a clever little dancer. Her interpolated song, Beautiful Eyes, wins repeated encores. Mr. Duncan and Mr. Bronson are cast as jockey and trainer, respectively. The staging is faultless and the chorus pleasing.

GRAND.—The offering of Murray and Mack and their company is Shooting the Chutes. It is a rollicking musical comedy with new songs and a well gowned chorus that can sing also. The plot makes Mr. Murray the manager of an opera company, with several side issues occupying his attention, and Mr. Mack is a New York milk dealer who naturally visits the watering place, at which the play is laid. Max Bloom, Bob Harrington, Jack Curtis and Fred Huntley have ample opportunity for their best efforts. Lillie Sutherland does a pretty piece of dancing in Miss Hortense, in this number she is ably assisted by the chorus. Bessie Tannehill wins applause in a bit of genuine pathos depicting the seven ages of romance, from babyhood to the aged couple nearing the end of life's pathway hand in hand. Murray and Mack's burlesques on a ball game, a poker game and a boxing match are very amusing. The rest of the company are well cast and Shooting the Chutes pleases the patrons of the house.

ORPHEUM.—The bill for the week at the Orpheum is clever and well balanced. The headliner is Frank Fogerty, termed the Dublin Minstrel. He has been called a circus in himself and the term is well chosen as that is about what he is. Hawthorne and Burt have been seen here before and they produce as much fun as is at all necessary. Fred Ray and company present that laughable burlesque on the manners of ancient Rome, Noblest Roman of Them All. Arcadia sings and plays the violin and does both well. Margaret Moffat and her company continue to please in the playlet Awake at the Switch. Gordon and Marx hold over from last week as do Messrs. Step, Mehliner and King. There are the usual motion pictures.

LOS ANGELES.—Little Hip, the

tiniest and most intelligent performing baby elephant, is at the Los Angeles this week. Other acts include the Atlantic City Quartette; Eva Westcott and company, in a playlet, The Butterfly Wife; Iva Donnetti, in a novelty monologue sketch; Tom J. Dugan, monologist and singer; and Manning and Dixon, the dope fiend cab driver and his Jew passenger. Motion pictures complete the bill.

EMPIRE.—Christine Hill and company in a playlet entitled Fate, form one of several strong attractions at the Empire this week. Christopher, a deft magician, entertains very cleverly with his black art, being assisted by Mlle. Verona. Very seldom is such clever contortion work seen in vaudeville as that of Genora and Theol. The Lucier Trio, harmony singers, are among the best seen at the Empire for some time. Al Franks, with illustrated songs, and the latest motion pictures complete a good bill.

FISCHER'S.—A clever bit of hot weather foolery is The E. Z. Mark, the Fischer offering of the week. The comedy company has been augmented and in this vehicle unlimited opportunities are offered for the display of their talents. Flo Morrison is bewitching as Mlle. Rena, a Parisian danseuse and sensational actress of San Francisco, while Hugh Metcalfe does a neat bit of character work as a foxy old youth of 60. Billy Onslow is clever in the role of Owen Riley, while the rest of the all-star cast are placed to advantage. Laura Banks makes a decided hit as an Irish boarding house keeper. The musical numbers and the dancing by the Roly Poly girls are attractive. A pleasing specialty is the Biddy dance in which the Roly Poly girls are featured with Billy Onslow.

UNIQUE.—A once-act musical comedy, The Mischief Maker, is the offering for the week at the Unique Theatre. The plot has to do with an Irishman, Jerry Maloney and a pious deacon who get into a tangle over their love affairs. Will Armstrong plays Jerry and sings Honeymoon Hall. Miss Bauman is cast as the girl who causes the trouble. Jack Martin as the deacon pleases with his song Mornin' Cy. Arthur Vane has a solo number, What the Milkman Knows, and a duet with Miss Parker. Miss Parker as a demure little country maiden sings Whistle and I'll Wait for You. Stella Adams has returned to the company and her song hit is Under the Tropical Moon. Irene Earle furnishes the illustrated songs and motion pictures complete the bill.

WALKER.—Manager Harry Pieper of the Walker Theatre has a variety of good acts to offer this week. Trixeda and Robinson head the list.

Robinson is a comedian who scores successfully with his audience. Miss Trixeda is a clever and attractive foil for him and makes her own especial appeal to the women because of the gowns she wears. Jessie Lee, possessor of a phenomenal baritone voice, sings Gee, I Wish That I Had a Girl, and other songs. Emerson and Sumner draw the laughs with their sketch, Almost. Marjorie Dalton is a character comedienne with a good voice. Marco, the Mysterious, is a clever conjurer. T. Theodore Thomas keeps the audience almost screaming with laughter while he tells his jokes. Joseph Manley sings Blue Feather, a late New York success.

REGAL.—The Main street Regal Theatre program for this week includes Cornell and Fisher in a comely sketch, The Stockbroker; E. F. Allison in a musical act; Miss Swan Wood, solo dancer; James Hetherington in illustrated songs; Ransom's orchestra, and new motion pictures.

On account of a lack of security for the rent of the Temple Auditorium Theatre the performance of Patience, a comic opera scheduled to take place Saturday evening, was not presented. Owing to the small number of people in attendance the management of the company would have been unable to pay expenses, and when the request was made for security no one was willing to take the responsibility. The opera was called off and the audience was informed that their money would be refunded on Monday.

FLORENCE D. EMERY.

### Personals

RUTH WHITE, who was forced by illness to retire to her home in New York early in the present season, is to be starred all alone late next season in a new musical pantomime.

ARTHUR R. WILBER, formerly manager of Hoyt's A. Texas Steer, Hoyt's A. Midnight Bell and other attractions, has filed a petition in bankruptcy in New York, with liabilities amounting to \$42,445.18, with no assets.

GEORGE FOSTER PLATT, whose direction of the stage at the Valencia Theatre is the talk of people interested in theatrical productions, has just been engaged by Lee Shubert to assume the direction of the famous New Theatre, New York City, which will be opened August 1st. This position is, without exception, the finest of the kind in America and since accepting the offer Mr. Platt has been in receipt of a score of congratulatory telegrams from prominent theatrical and newspaper folk all over the country. It is no small honor for a local playhouse to be able to furnish the director for America's representative theatre.

### Princess Theatre-Special Wednesday Afternoon May 26nd

16th Annual Benefit in Aid of the

Sick and Charity Fund San Francisco Lodge, No. 21

### Theatrical Mechanical Association

### Big All-Feature Bill !!

Reserved Seats

50 cts and \$1.00



## Correspondence

NEW YORK, May 16.—The Man from Mexico, H. A. Du Suchet's rollicking farce, which William Collier made famous a decade ago in New York, was welcomed back to the stage at the Garrick last week. From the beginning of the first act to the end of the last Mr. Collier kept the large audience in outbursts of laughter. The farce fits Mr. Collier's personality completely. No matter how absurd the situations are, he easily manages to twist them into occasions of merriment. The play has been reburnished somewhat since it was presented here last, but has not suffered any in the making over. Its main features are all preserved, and the play might have been written around events of the present year, so true to life are they. The prison scene on Blackwell's Island, where Benjamin Fitzhugh sojourns for thirty days, for instance, might easily have been intended to satirize a recent event. The performance of J. G. Saville as Colonel Roderick Majors, who tries to help his friends in trouble, stood out well in a good cast. Helena Collier Garrick as Clementina Fitzhugh got liberal applause. \* \* \* Robert Edeson, who began the season at the Hudson Theatre last fall in The Call of the North, George Broadhurst's dramatization of Stewart Edward White's story, Conjuror's House, came back last week to act the role of Ned Trent for a week at the Grand Opera House. His company remains unchanged, and the strong melodramatic flavor of the play is the same as before. The audience liked it, and the west side's reception to the actor was increased by the presence of a theatre party composed of 250 members of the Knights of Columbus. \* \* \* With Mr. Guy Bates Post as the star, The Bridge, a new play by Rupert Hughes, was produced in the Opera House, Providence, R. I., last Monday, by Mr. Harrison Grey Fiske. It was very well received by the first night audience. Mr. Post receiving general curtain calls. The big scene shows a vast cantilever bridge with a small army of men at work upon it. \* \* \* The Game of Love, a new play by Federico Mariani, an Italian author, was brought out last week at Albaugh's Theatre, Baltimore, under favorable circumstances, demonstrating the author's capabilities at playwriting in English, this being his first drama on the English speaking stage. He has written several plays for the leading actors of his own country. The Game of Love was well received. The leading players in the company are: E. J. Ratcliffe, Josephine Lovett, Fred Strong, Florence Lester, Gertrude Berkley, Sheldon Lewis and William Norton. The play is

soon to open here. \* \* \* In the Fair Co-ed, a new three-act college comedy, with music, in which Elsie Janis is starring, George Ade proves that he has not yet "written out." Ade has furnished so many comedies that friends of the author of Fables in Slang have been afraid that he would write himself out. But thus far the Indiana Hoosier story teller seems to be keeping up a Shakespearian pace as to the number of plays turned out, but George doesn't try to emulate the Bard of Avon in the quality of his poetry. The music of The Fair Co-ed was supplied by Gustave Luders, although by far the most entertaining songs were the college choruses skillfully introduced in each act by the students of the typical western college—a kind of cross between a university and a private military academy. The production was so successful at the Knickerbocker where it first went when it struck town from its try-out on the road, that when its allotted time was out at the Knickerbocker, Manager Charles B. Dillingham made arrangements to continue its run at the Criterion where it now is. Elsie Janis as Cynthia Bright, the only co-ed in the college, was as usual fair to view, and easily carried out the illusion that all of the boys and some of the professors had gone distracted over her. Throughout the play she gave samples of her ability as an imitator, leaving her main impersonations until the last, the best imitations being those of Anna Held, Eddie Foy and Ethel Barrymore. \* \* \* Miss Henrietta Crosman, who made us all sit up and listen a few seasons ago in her Mistress Nell, in which she made such a charming boy, is scoring another success this season at Wallack's Theatre in Sham, a comedy by Geraldine Bonner and Elmer Harris, under the personal direction of Maurice Campbell. The story is that of a young girl whose father had moved in the best circles and had left her an income of only about \$200 a month upon which to live. That sum proved wholly inadequate to keep up the style to which she had been accustomed. Her rich aunts were trying to marry her off to a genuinely wealthy mine owner from the West, with whom there was a young man of the heroine's choice. She decides to accept the poor young man and to quit shamming. She has run into debt with the butcher, the grocer, and the dress-makers, and she decides to part with some of the heirlooms in the form of the family jewels. She sends for the family jeweler with a view of having him sell a supposedly valuable pearl necklace, only to learn from him that several years ago her father had had him remove all the real pearls for the purpose of settling bills against the household at that time, and that the pearls now in the necklace are shams. She finds that she came by

## Charles Swickard

Offers

# When Love is Young

With Virginia Shelton

Other (THE FIRES OF ST. JOHN, THE COURT MARTIAL,  
Successes | THE GREAT LIGHT, TAPS

her sham habits honestly, as her father had been shamming more or less all of his life. Then and there she decides to give up shamming, saying that she would rather dwell in Harlem and live on canned goods for the rest of her natural life than to keep up shamming any more. The play is full of bright lines and comical situations, and ought to make its way triumphantly from coast to coast. \* \* \* One of the most pronounced successes of the season is that of Thompson Buchanan's comedy of modern life called A Woman's Way, at the Hackett Theatre, in which William A. Brady is starring Grace George, who is assisted by a capable company with Frank Worthing as leading man. The play tells of the novel manner in which a young wife wins back the waning love of her husband who has become somewhat infatuated with a young widow who is something of an adventuress. An accident to an automobile in which the husband and the wife's rival were riding was the means of bringing about some amusing incidents. The play is full of interest to every man of prominence who has ever been under the temporary searchlight of publicity and no one but a real newspaperman like Mr. Buchanan could ever have depicted such truthful scenes in which the reporters and photographers of big metropolitan dailies try to ascertain the truth and how they are frequently baffled. Miss George herself as the wife who won back her husband before it was too late, was all that could have been desired in the part, both in personal appearance and in the tact displayed in the portrayal of the role. The cast included Henry Miller, Jr., whose name is a valuable asset to the cast, although admirers of his father would not yet like to accept him as a substitute for the actor who has made that name famous in the dramatic world. Of the remainder of the excellent company, Robert Warwick, Edward Lynch and Dorothy Tennant (who will be remembered as the College Widow) are all deserving of especial mention. Mr. Brady is one of the very few managers who would have seen enough of merit in A Woman's Way to present it in New York, for the simple reason that it was written by a New York newspaperman, the rule here, as elsewhere, being to see little merit in material close at hand as long as it is possible to get foreign plays. There are several New York

managers who are now evidently regretting that they don't always read plays before sending them back to the struggling authors. \* \* \* Miner & Gerard broke into Broadway at Blaney's Lincoln Square Theatre last night with a burlesque entitled The Follies of the Day, which is a conglomeration of vaudeville acts, specialties and girls. The program described it as "a series of incidents strung together for laughing purposes. There is no plot; it is too warm to bother with that, but if you insist, furnish your own." Nobody tried, but nearly every one—and the house was packed—laughed more than once. The humor was strongly of the good old horse-play variety, and there was much acting in the audience, a man and a girl singing from the boxes and a young woman walking down the center aisle and up on the stage, all in one number. The audience demanded so many repetitions that the curtain did not go down until 11:30 o'clock, and at that two scenes were omitted. One scene showed Governor's Island and a good military drill and mock battle by seventeen 'soldiers.' Another specialty was furnished by Miss Hayes and four dancing girls, who really danced, and Sandy McGregor imitated Harry Lauder. \* \* \* Another large and appreciative audience greeted Mr. Mantell at the Academy last Monday in his forceful presentation of Shakespeare's Richard III. This role, as portrayed by this popular Shakesperian player, is graphically delineated. Marie Booth Russell came in for a large share of the honors. \* \* \* New York's mania for music, which even two grand opera houses are unable to satisfy, will have the effect of turning the Academy of Music back to its original uses at the beginning of the next theatrical season. If an elaborate program, which has been laid out for the old landmark in Fourteenth street succeeds, it may even crowd melodrama and musical comedy out of the house through the entire year. G. Pinsuti, a nephew of Pinsuti, composer, who was identified with grand opera at the Metropolitan in the regime of Maurice Grau, has made an arrangement with the Academy management by which he will open a grand opera season of indefinite length and at reasonable box office prices in that house, beginning on September 4th. While the enterprise will be experimental, it has the sound

### ..... Season 1909-1910 .....

Company will be  
headed by

Estha  
Williams

As The Sun  
Went Down

By George D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

## Byde-a-Wyle Theatre

Long Beach, Cala.

FRANK M. CLARK, LESSEE and  
MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



## Correspondence

financial backing of rich Italian residents of New York, which has justified the Academy's management in arranging for no further attractions, at least in the early months of next season. This departure from the Academy's more recent policy was arranged fully before the death of E. G. Gilmore, upon representations to him that the plan carried every prospect of financial success. The plan is to present Italian and German grand operas, the list embracing almost eighty standard works. Performances will be given nightly and it is promised that there will be four or five changes in the bill every week. The company is being recruited by Mr. Pinsuti. In principals, ballet, chorus and musicians it will comprise more than 175 people. Efforts are under way to obtain prominent singers for all the leading roles. **ROB ROY.**

**CARSON CITY, Nevada, May 22.**—Edgar Ryder, well known in vaudeville, has opened the Lake Amusement Place and is receiving extensive patronage. Master Charlie Steed, the little boy with the big voice, sings the illustrated songs and he has captured the town. At the Park Theatre, Manager Brulin continues to display a fine line of films and his house is crowded nightly. **M. E. S.**

**PORTERVILLE, May 22.**—Of all the musical shows that have been here this season, The Burgomaster, which held the boards Saturday night, was the largest, if not the best. It was somewhat of a society event as Porterville's 'higher-ups' were nearly all in attendance. The show was a clever mixture of mirth, music and pretty girls from start to finish. Harry Hermen appears in the title role of the Burgomaster and his makeup and acting were above the average. A feature connected with the show Saturday night and worthy of special mention was the shower of flowers given the actor folks by the people of Porterville. After the curtain went down on the first act, a huge basket, filled to overflowing with over fifty exquisite bouquets of sweet peas and roses, and special bouquets for those in the leading roles, was carried to the front of the stage. The curtain was again raised, the members of the company came forward and while the audience burst forth in a storm of applause, took the flowers from the basket and distributed them. The final chorus was again repeated and the festive scene closed. The company's appreciation was expressed during a scene in the second act which is a society garden scene. The members of the company were seated about the little tables all of which were bedecked with flowers and every member wore a cluster of roses or sweet peas as a sign of individual appreciation. All together it was one of the most pleasing things that has happened at the local theatre in some time.

**LONG BEACH, May 15.**—An important change will be made in Byde-a-Wyle beginning Sunday. On that day a new bill will be put on at the matinee, when Maud Beatty will make her premiere appearance. Miss Beatty is a beautiful woman, a delightful actress with a well cultivated soprano voice and will add great strength to Mr. Clark's aggregation. Hereafter the initial performance will be given

Sunday afternoons at Byde-a-Wyle.

**RENO, Nev., May 17.**—Virginia Harned Sothorn, wife of E. H. Sothorn, has taken up her residence in this city for the purpose of gaining the coveted divorce decree refused her three weeks ago by Judge Pike. According to the report, Mrs. Sothorn has rented a house in this city, and after living here for three days again resumed her theatrical obligations. It is given as her intention that she will return here a few days before the expiration of the six months' required residence period, and in her suit for divorce filed at the end of that time declare herself to have been a bona fide resident of the state for the prescribed period. Attorneys for Mrs. Sothorn in her recent divorce action refuse to either affirm or deny the report and will not make public anything regarding the plan of action by their client.

**MARYSVILLE, Cal., May 19.**—At the Marysville Theatre, May 14, Otis Skinner in The Honor of the Family, was greeted by an immense audience. Miss Haswell also made a hit and the character acting of the two old men was great, and the snow scene in the last act was fine. We consider Mr. Atkins the 'head-liner' in securing excellent productions for his Marysville patrons. **MARCUSE.**

**VICTORIA, B. C., May 22.**—The Gardiner Stock Company 'made good' on the occasion of their first appearance at the Victoria Theatre last Monday night. The house was packed and enjoyed The Case of Rebellious Susan. The boxes were occupied by leaders of society, and officers of the Navy and Militia. As to the personnel of the company, Darrell Standing is the star member. In stage presence, style, finish, elocution and temperament he is every inch an actor, and an actor of the old school who speaks, not rants. Every syllable was distinctly heard throughout the house, and his lines were delivered with a beautiful modulation of tone which is seldom heard in the West. It is probable that the next best work was done by Katherine Brooke, the 'Advanced Woman,' whose makeup and style were perfect, and whose acting was exactly adapted to the part. Mabel Van Buren, as Lady Susan Harribin, pleased the audience. She has a nice manner and speaks naturally, but not very distinctly. Hilda Gilbert was vivacious as Mrs. Quesnell, dressed nicely and carried herself through the part acceptably. Orrin Knox was amusing in the eccentric part of Ferguson Fybus. This is the 'soulful' poet who wished to make his mark on the age.

**SEATTLE, Wash., May 17.**—Moore Theatre—The Ben Greet players closed a very successful engagement. Otis Skinner opens tonight for a week's run with The Honor of the Family. Percy Haswell is his leading woman, and from advance sales the engagement will undoubtedly be satisfactory. Seattle Theatre—Selma Herman and her supporting stock company presents Human Hearts this week. Lois Theatre—The Pantages Stock Company will run the week of May 16 with The Man on the Box. Norris & Rowe's Circus is billed for 20, 21, and 22. The Orpheum, Pantages and Star vaudeville houses are playing to capacity. At the Orpheum are: A Night at the Circus; Cheridah Simpson; A Spotless Reputation;

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the **RICHARD J. JOSE** New and  
Enormous And His Own Company, Presenting Novel  
Business The Successful Comedy Made Famous by Features  
of Last JOHNSTONE BENNETT  
Season's  
Tour

...Jane...

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor

FRED S. CUTLER  
Manager

A Harp  
Soloist

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

S. TERRY McKEAN PRESENTS

## The Players

Supporting the Popular Artist

Walter H. Newman

In Standard Plays

Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

Novelty Dancing Four; Frank Whitman; De Hollis & Valora; Mlle. Latina; Orpheum Motion Pictures. Pantages—Bonner, educated horse; Borden, Zeno & Hayden Bros., comedians, singers, dancers, musicians, and five other vaudeville acts constitute the bill. Manager John Cort has reached home from New York. In speaking of the attractions that he will present over the Northwestern Theatrical Association circuit during the coming year, he gave this information: "The principal stars which I will have to offer at the Moore next season are Maude Adams in What Every Woman Knows; William H. Crane in Father and the Boys; Blanche Bates in The Fighting Hope; Max Figman, Frances Starr in The Easiest Way; Billie Burke in Love Watches; Charles B. Hanford in Shakespearean repertoire; David Warfield in both The Auctioneer in which he scored a great success at the Moore several years ago, and The Music Master; Marie Cahill in The Boys and Betty; Victor Moore in The Talk of New York. Dustin Farnum in Cameo Kirby, a Liebler attraction, disposing of the statement that the Lieblers intended to withdraw their bookings from syndicate houses. We will also have The Traveling Salesman, The Third De-

gree, King Dodo, Commencement Days, in which Frederick V. Bowers will be featured, and The Round Up. At the Grand will be seen The Time, the Place and the Girl; The Girl Question; The Top of the World; A Parisian Model; The Lion and the Mouse; The man of the Hour; The Land of Nod, and Just Out of College. My three road productions will open in the East about the same time. Commencement Days will open in Milwaukee on September 5, King Dodo with Eleanor Kent featured, in Montreal on September 2, and Max Figman at Savannah, Georgia, on September 2, going into the Tulane Theatre in New Orleans the following week."

E. MORGENSTERN.

Mrs. JOHN DREW is accompanying her husband on his present tour of the Pacific Coast. It is her first trip west. Their daughter has just made her appearance in London as a member of Billie Burke's Company in the production of Love Watches.

A cablegram from Henry W. Savage to his New York office, from which he has been absent on a vacation to Egypt and the Holy Land since last Christmas, contains a call for chorus rehearsals for The Love Cure, to begin July 6th.



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Harry Hermesen

The Burgomaster, which is playing the longest season of any musical comedy on the road, having played the Coast twice this season, has retained most of its success and popularity through the efforts of its chief comedian, Harry Hermesen, who is this year playing the title part. Mr. Hermesen is a comedian of talent and is very happy in his portrayal of Old New York.

### John Drew in Jack Straw at the Van Ness

John Drew comes to the Van Ness Theatre next Monday night. Mr. Drew's play this season is Jack Straw, a comedy by W. Somerset Maugham, a British dramatist, whose work is said by discriminating British critics to be well worth watching. From all accounts Mr. Drew hasn't had a more entertaining play for a long time, and the character he himself assumes, that of an eccentric Pomeranian prince, is said to be as well suited to him as if it had been written expressly for him. The critics tell us that the dialogue is witty and clever without ever getting tiresomely brilliant, that the character drawing is masterly, and that there is a vein of gentle satire in the play that is reminiscent of Goldsmith. Mr. Drew is well supported this season. Miss Rose Coghlan, who was a star herself in the long ago when stars were not made in a night, is with the company. She has the role of a vulgar parvenue of extreme snobbish tendencies. Helen Freeman plays the part of the pretty girl who captures the prince, and there are excellent parts, too, for Adelaide Prince, Grace Henderson, Edgar L. Davenport, Frank Goldsmith, Lario Majeroni, E. Soldene Powell and Edwin Nicander. The costumes of the ladies, all from the latest Parisian models, are of special interest to feminine theatre-goers. During Mr. Drew's engagement, which is for two weeks, matinee will be given Wednesdays and Saturdays.

### Frohman's Repertoire Theatre

Concerning the Repertoire Theatre that Charles Frohman proposes to establish in London and later if it succeeds there, to duplicate in America, *The London Telegraph* says editorially: "It may not be uninteresting to point out in this connection that although Mr. Frohman's control is in some way associated with other West End theatres, The Duke of York's is to be regarded as his headquarters in London. Few London playhouses can,

within recent years, at any rate, boast of having enjoyed such consistent success. In choosing it for his new venture, Mr. Frohman consequently parts with a very substantial aspect in exchange for what must, for the moment, be considered a problematic victory. 'The Repertoire Theatre,' he remarked, 'will be the direct outcome of the labor—fairly successful, I am happy to say—of the authors, actors and managers whose names are, or have been, bracketed with The Duke of York's. It does not come to us as a bequest from a millionaire patron, or as a custody from the State. It is to be devoted to the exploitation of the new drama. This, nevertheless, will not altogether prevent us from presenting occasionally, at a matinee, one of the old classics of the stage. And if the project succeeds, I shall go a step further, and turn the Empire Theatre in New York to like account.'

### Personals

EARL GARDNER and Jack Belgrave have left for Minneapolis to join the Dick Ferris stock.

EDWIN ARDEN and MARIE WAINWRIGHT are in the company appearing in support of Marie Doro.

ARTHUR MACKLEY, the new stage director of the stock at the Grand Theatre, Sacramento, is showing people of that city some new wrinkles in production.

Manager WALTER HOFF SEELY is back after a week's vacation spent in the southern part of the state. He is brown as a berry and greatly refreshed in mind and body.

J. W. MCBRIDE, who has been connected with the Shubert management at the New York Hippodrome, was in San Francisco this week, en route to Australia for the Shuberts.

MR. AND MRS. FRANK BLAIR, daughter and grandchildren, passed through here Thursday on their way to Seattle, where Mr. Blair will direct the productions at the New American Music Hall.

ISABELLE FLETCHER, formerly leading woman of Ye Liberty Theatre stock company in Oakland, was recently married in Portland, Ore., to Louis Boardman, a San Francisco attorney. Mrs. Boardman has retired from the stage and intends to devote her future to her home life. The news of her wedding came as a surprise to her friends in this city.

THE public has seen the last of Ada Rehan, the once famous leading woman of Augustin Daly's great stock company. Miss Rehan has gone to Europe to spend the summer at her home in England. She was gray-haired and feeble as she went aboard the ship in New York. Since the death of Augustin Daly, Miss Rehan has been practically in retirement. Once, several years after his death, she organized a company, but she did not have strength for the work, and she retired after a short season.

The Eckhardt company is playing a three weeks' engagement in Boise.

In her new play of Lady Frederick, Ethel Barrymore is seen as an Irish widow with a scarcity of funds but plenty of suitors. The scenes of the three acts of the comedy are laid in Monte Carlo. Lady Frederick is from the pen of W. Somerset Maugham, who wrote John Drew's success, Jack Straw.

### Correspondence

SACRAMENTO, May 20.—The Clunie is dark this week. The Grand Theatre Co. is playing *The Lost Trail*. Next week, Richard Carvel. At Pantage's, week May 16th: Caesar Rivoli, character impersonations; Four Derdeens, casting novelty; Dawson and Whitfield, talk-about comedians; Quigg and Nickerson, musical celebrities; Signor St. Clair, harp soloist; Alton and Oliver, dramatic playlet.

MINNEAPOLIS, May 7.—As a San Franciscan, passing through Milwaukee during the production of *Peter Pan* at the Davidson Theatre, of which I was a witness the other night, I think a few lines will be interesting to your readers, especially concerning the brilliant performance of Beatrice Nichols, who was such a favorite in San Francisco. The piece is packing the theatre and is scheduled for two weeks. Miss Nichols' *Peter Pan* is a thing of joy, the personification of youth, of brightness. Her feet twinkle, her laugh ripples (you know her laugh), and when she appeals for Tinker Bell's life there is real applause and real waving of handkerchiefs. I didn't see Miss Adams in the part, but if she made it please audiences more than Miss Nichols succeeds in doing, it must have been something of an ovation.

HOWARD FOSTER has joined the Willard Mack company in Salt Lake City.

### Roll Tickets

#### YOUR SPECIAL TICKET

Printed Both Sides and  
Numbering Guaranteed

50,000 .....	\$ 6.50
100,000 .....	10.00
500,000 .....	35.00

Direct Freight Lines  
Cash with Order—No C. O. D.

**The CARTER PRESS**  
PEABODY, MASS.

**WILLIAM MAXWELL**

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

**Fischers**  
THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music

Last Nights of  
**OTHELLO FOR A DAY**

Next Week—the Brilliant Operetta

**The Pagoda**

With the Popular Comedian  
**BEN T. DILLON**  
and Fischer's Competent Company

Prices, 15c and 25c.

Two performances nightly, 7:45 and 9:15.  
Matinees Wednesday, Saturday and Sunday  
at 2:30.

Phone West 6732

**THE  
FRANCIS-  
VALENTINE  
CO.**

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills at Lodging to us. We will take care of your paper

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers

Absolutely "Class A" Building

Monday Evening, May 24th, and All Week  
Hall Caine's Masterpiece

### The Christian

Elaborately Staged Splendidly Acted

LAST WEEK OF BEETHE LYTELL

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

### New Orpheum

O'Farrell Street, bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

#### ARTISTIC VAUDEVILLE

SUNNY SOUTH, with Johnson and Wells  
and Ten Colored People; PETER DONALD  
and META CARSON; LEW SULLY;  
BAADER-LA VELLE TRIO; MYLES Mc-  
CARTHY & CO.; COUNTESS ROSSI and  
PAULO; FLO ADLER; NEW ORPHEUM  
MOVIE PICTURES.

Last Week LULU BEESON TRIO

EVENING PRICES—10c, 25c, 50c, 75c.

Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c

Phone Douglas 70

### Princess Theatre

Phone West 6110  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

STARTING NEXT MONDAY NIGHT  
The Famous Musical Comedy Hit

### Peggy from Paris

Fred Mace, May Boley, and All the Princess  
Favorites in the Cast  
CHORUS OF FORTY

#### PRICES

Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

### GO—OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th

Telephone Market 17

The Only Steam-Heated Theatre in the City

This Sunday Afternoon and Evening

Last Times of

**YORK STATE FOLKS**

Starting Monday Night, May 24th

### THE Man From Mexico

The Farce That Has Made Millions Laugh.  
All of the Valencia Favorites in the Cast.

Matinees Wednesday, Saturday and Sun-  
day, 10c to 25c; Evenings, 10c to 50c; Box  
Seats, 75c and \$1. Seats on sale at the  
Emporium.

Next—ARTHUR CUNNINGHAM in a  
Favorite Irish Play

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET 1865



## Van Ness Theatre

Nat Goodwin offered *The Genius* for his second and last week and the pretty little play has been received with much evidence of satisfaction, for it brings the comedian back to that style of comedy which allows him a little touch of burlesque, of which he has no equal on our stage. As nearly every theatregoer knows, *The Genius*, one Jack Spencer, who is impersonated by Mr. Goodwin, determines to become noted for his abilities in three arts—painting, music and modeling, of which he has no knowledge whatever. To reach this end he engages a painter, a musician and a sculptor and makes a compact to put them on Easy street and make them famous, while he poses as a genius—a master of three arts. Size up the possibilities of all this and see where Goodwin can use his little burlesque shots. In this character the comedian is back in his own province and is most amusing and entertaining. He endeavors to win the love of an art dilettante who will have none of him because of his lack of artistic temperament. While cultivating this temperament he falls in love with the studio model, who is played by Edna Goodrich. This is one of Miss Goodrich's pet parts and she plays the young girl with pretty and simple effect. The three real fellows of the studio are impersonated by Neil O'Brien, who is a mighty good actor but a bad German dialectician; Arthur Behrens, who is not certainly an Irish comedian, and Edw. W. Morrison, who is all to the good with a fine French dialect and a real French artistic manner and accompanying characteristics. Zeffie Tilbury is good as the young woman who imagined she is gifted with the artistic temperament. The girl who does the animated laughing scene is a clever young woman. Carl Anthony, who plays the art critic and great authority is extremely good in his assumption of the part and Lovell J. Sherman, as the bashful aspirant for art honors does the small part well.

## Valencia Theatre

George Osbourne and Charles Dow Clarke are the twin stars of *York State Folks*, and each contributes an individual character well worthy of stardom, yet each so diametrically opposed to each other that the gentleness, submissiveness and loveliness of one is but enhanced by the cranky, crabbed, stubbornness of the other. For the nonce, Paul McAllister and Florence Oakley are relegated to comparatively small parts, which, although they are of vital importance to the development of the play's plot, are yet small in that they afford those talented players but minor opportunities for acting—none in fact. But Clarke and Osbourne or Osbourne and Clarke, whichever way suits you best, for there is no difference in the merit of their acting—these two make a play all themselves. One is the inventive musician, who has puttered away all his life on an organ which shall be a wonderful affair, the other his life-long friend, a practical and well-to-do country wagon-maker, autocrat of his community and a man unwilling to ever admit himself in the wrong. When the wayward son of the autocrat loses his father's money gambling, it is to the old

musician he goes for help, because he knows and loves the old man, and is engaged to marry the oldster's niece. *Genius* seldom breeds affluence, hence it is from a trust fund that the old man lends him the money. A delayed remittance to the wayward boy from which he intends repaying his benefactor, is the cause of an opportunity for the stern father, already incensed because his old friend didn't oppose the encroachments of the new railroad, to make things unpleasant and accuse his boy's savior of theft. Of course, the check arrives in time to prevent complications; the boy marries his sweetheart despite the old father's opposition, and at the last the two old friends are re-united—one affluent through the purchase of a right of way over his property by the railroad and the other through the sale of his wonderful organ. Simple and almost obvious from the rise of the first curtain is the plot of this play, yet it affords the Valencia players rare character parts, most of which are excellently done. Robert Homans as an uncouth horse-trader, the ardent suitor of a young woman, (played by Edith Lyle) does himself proud. Gerald Harcourt as a young music teacher, Lillian Andrews as the old-maidish widow with a termagant tongue, and Zena Kiefe and Jesse Mendelson as the two children, all help to fill the picture, acting well the bits allotted them. The production is quite worth while.

## Alcazar Theatre

Dorothy Vernon of Haddon Hall is one of those romantic costume plays that has secured a firm hold on theatregoers all over the country, and San Francisco is no exception to the rule. The Alcazarans give the play a very beautiful production and an entertaining performance, although Monday night's show was not up to the high Alcazar standard, as quite a number of the company seemed to falter in their lines. Evelyn Vaughan was the madcap Dorothy, and a bewitching maiden she looked. Bertram Lytell, as the intrepid and valiant Sir John Manners, was extremely likeable. Will R. Walling seemed to lack fire and authority in the character of Sir Malcolm Vernon. It might have been a happy thought to have given this part to Howard Hickman and to have cast Walling for the Earl of Rutland. John Maher played Perkins, the man of motley, with a fine disregard of melodramatic temptations, and Walter Whipple was surprisingly good as Lord Burleigh. Burt Wesner was Sir George Vernon, and most effective and decidedly satisfying in both his comedy and brusque, excitable moments. Adele Belgarde achieved one of the big hits, if not the biggest, by her magnificent performance of Elizabeth. It was a fine conception and splendidly acted. Her makeup, too, was an achievement. Bessie Barriscale was most attractive as Jennie Faxton, and Effie Bond a vigorous and effective little cook.

## Princess Theatre

This is the last week of Piff Paff Pouff, that conglomeration of funny and entertaining nonsense. Fred Mace in the Eddy Foy part of *Peter Pouffle* has made a big, distinct hit

and has further added to his laurels. James F. Stevens does the singing of the production and gets plenty of applause. Budd Ross presents a fine bit of artistic worth as *Macaroni Piffle*, and Edwin Emery shows up surprisingly well in musical comedy as the multi-millionaire. May Boley, Zoe Barnett, Helen Darling, and the beautiful and energetic chorus show to sparkling advantage. Next week Peggy From Paris.

## Correspondence

OAKLAND, May 20.—The Orpheum with De Lussan and Mrs. Horton Forrest Phipps as the strong features, is easily our best attraction this week. These two ladies are artists in their respective lines. The balance of the bill, while not quite up to their standard, was entertaining. Four Sisters Amatis, Lillian Mortimer and company, Elise Schuyler; Angela Dolores; The Melnotte Twins and Grigolati's Famous Aerial Ballet, fill out the balance of the bill. The Macdonough has been dark this week, but will reopen Monday with Nat Goodwin and Edna Goodrich. Tennessee's Pardner is again with us at the Liberty, and although it has been played here several times, it seems to retain most of its drawing power. The play marks the final appearance of E. L. Bennison, one of Bishop's most popular as well as most capable actors, who leaves for the Alcazar after an engagement with Bishop's players covering a period of over two years. A Texas Sheriff, looking suspiciously like A Texas Ranger, with its surfeit of cowboys, Indians and soldiers, is the medium of packed houses at the Broadway and those who find enjoyment in the wild and woolly melodrama are certainly getting their fill. Next Monday Manager Smith will show a complete picture of the Burns-Johnson fight, in connection with a farce comedy. The Road to Yesterday will be the next attraction at the Liberty. Manager Bishop has concluded arrangements to have Mrs. Fiske appear at the Liberty in June. She will present her latest success, *Salvation Nell*. LOUIS SCHEELINE.

SPOKANE, WASH., May 16.—Lillian Russell, in *Wildfire*, 9-10, at the Spokane, with an excellent supporting company, to good houses. Mischa Elman canceled, 12. The *Gingerbread Man*, 13-15, good chorus, nice costumes, excellent electrical effects, fair houses. Black Patti Troubadours, 16-17, opened to fair house. The Jessie Shirley Stock Company ended a continuous engagement in the Auditorium Theatre of over four years. A *Fly in the Honey*, a curtain-raiser, by George D. MacQuarrie and Jessie Shirley, and *The Baby Chase*, with a cast of fourteen, eight of whom, including the principals, played in the opening performance, April 2, 1905. Their farewell week was packed nightly, and many wept at the closing performance. Following is a list of the cast which closed in *The Baby Chase*: George D. MacQuarrie, J. R. Amory, C. F. Ralston, Less C. Greer, Frank MacQuarrie, Byron Loucks, Laura Adams, Hazel Hamilton, Anna Quinn, Mabel Daulton and Jessie Shirley. The company has disbanded. Miss Shirley will take a long-needed rest and has made no plans for the future. Mr. Amory left, 16, for St. Paul, where he will

open with the James Neill Co. 16-22, the Orpheum bill is exceptionally good. Camille D'Arville offers several operatic vocal selections, and there are numerous others as thoroughly enjoyable. Adelaide and Elizabeth M. Murray, The Sisters Gasch, Warren-Lyon-Meyers, Mazuz-Mazette, Ernest Yexas, moving pictures—big houses. The Washington has a strong bill: The Makereiko-Sanders Troupe, Leo Cooper Co., Billy Windom, Kelley-Reno, Virginia Grant and motion pictures—good houses. At Pantage's: The Four Bards, Prof. Roberts' trained rats, The Terry Twins, Marie Hendlicka, Ella Garrison Company, Adams-Mack. At the Auditorium Theatre (Harry C. Hayward, mgr.): Friday, May 28, afternoon and evening: Ben Greet Players, personal direction of Ben Greet, 100 in company, presenting a musical dramatic performance of Shakespeare's *A Midsummer Night's Dream*, Russian Symphony Orchestra. SMYTH.

SAN JOSE, May 16.—The chief event of the week is the benefit for Clyde Granger, which will come off Thursday night at the Victory. Harry Bercovich, who has charge of the program, has arranged an immense performance, including all the best talent obtainable. Among the leading features of the show will be seen three of San Jose's favorites, Mae Keene, Hope Mosher and Charles Yule, in an original sketch written especially for the occasion by Ray W. Harden, entitled *Herbert's Affinity*. At the Jose the bill offered is Mrs. Maud Evans, original songs and dances; Lafayette's dogs, acrobatic canines; Chartris Sisters, singers and whistlers; Pete Gerald, the man in Cork; and Scott and Wilson, Different Acrobats. Raymond Teall, who tried to find out just how bad a show town San Jose is at present, gave up at the Empire Thursday night after three weeks of poor business. He is now playing about Santa Cruz, Salinas, etc., on his way south to San Diego, where he succeeds Jim Post at the Garrick.

FRESNO, May 18.—People who are crying hard times should have been at the Empire last night and seen the illusion dispelling crowd. Capital and Labor, last week's bill, has been one of the hits of the Redmond company engagement. Charles Gunn and Alta Phipps, who have the leading roles, have added to their long list of friends by their clever work, while Ed Redmond has kept the spectators laughing with his effervescent comedy. Beginning Monday night *A Banker's Holiday* is the week's offering and one week of laughter is in store for the patrons of the cozy Empire. This will also be the last of the Redmond plays in Fresno for a time because the company will leave for San Jose on the 24th to open a summer engagement at the Victory. The Menzel stock company opened Monday night at the Empire, with Kerman Cripps in the lead. At the Novelty, The Players, under the management of Terry McKean, opened Monday in *The American*. Walter Newman and Bertha Foltz in the leads scored heavily. Dick Jose comes to the Barton Wednesday, May 19. He will have a great big audience.

Fred Giese, who has the Stockton and San Jose theatres, has just secured the Lodi Opera House.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

This week's bill opens auspiciously with a magnificent dancing turn, executed by the Knight Brothers and Marion Sawtelle. They are exceedingly clever eccentric dancers and they do just enough singing to call attention to the superior quality of their foot work. Flo Adler, who is heard in popular ballads, is a buxom lassie, resplendently gowned, who gains the applause through the singing of a boy she places in one of the boxes. Really the boy, who is the feature, should be given a name on the program. Countess Rossi and Mons. Paulo have a very diverting singing turn. While the attractive countess is trying to reach high notes on the stage, Mons. Paulo is in a stage box doing some of the best pantomime seen locally for many moons. So wrapped up is he in the fair singer's efforts that he finally leaps up and clambers on to the stage, reaching the climax of audacity and humor by calling the Countess "You Shicken." The act winds up by the two singing a couple of solos. The Lulu Beeson Trio have a headliner act with their gorgeous setting depicting a scene on the Rio Grande, and with their dainty and graceful soft shoe dancing. The act is a hit of large proportions. The hold overs consist of The Frederick Allen Company in His Phantom Sweetheart; The Russell Brothers in Our Servant Girls; The Five Juggling Mortons; and the usual and entertaining moving pictures. Large audiences have prevailed all week.

### Pantages-Empire

A decided novelty is to be found in the head-line act at the Empire this week, namely, the Gainsboro Girl. Special mention should be made of the electrical and scenic effects, which are worth a visit alone, aside from the vocal selections, which are admirably rendered. It is an artistic creation and well worthy as a feature act in any house. I should dread seeing the world's worst gymnasts if the Bruno, Kramer Trio are the greatest, as they style themselves. Their work is quite ordinary and contains nothing new. A slight departure from the usual vaudeville sketch is presented by Buchanan and Russell. A display of a pair of hand-cuffs and masculine underpinning, together with a couple of revolver shots make the act a trifle startling. The singing is good. The Boldens, a colored team, indulge in some clever acrobatic dancing. Hoyt and Marion contribute a farce that is ridiculous enough to be amusing. Fred Rivenhall, an Australian singing comedian, has a line of comedy selections that bring forth some laughs. Pantage's tuneful orchestra, together with unusually good motion pictures, complete the bill.

### The Wigwam

As a rule Manager Harris has a strong card to offer his patrons, but this week's program commemorating the seventh anniversary of the popular Mission house, is easily the best offered within my recollection. It is

customary to mention the head-line act, but there are several that come under that category in their own particular line. V. L. Granville in his Protean act, Twixt Daylight and Dawn, proves himself to be an actor of exceptional cleverness and versatility. Mr. Granville portrays no less than six different and distinct characters during the rendition of his act. The rapidity with which the changes of costume are effected is remarkable. Silver Threads Among the Gold, as rendered by Mons. J. Lavigne, holds the audience spellbound. Mr. Lavigne has a baritone voice of exceptional power and feeling, which just touches the right spot. The Meeh International Trio make you sit up and take notice with their weight-lifting and acrobatic Roman ring offering. Morton and Russell contribute some exceptionally clever and versatile lightning change character work. If you don't want to go into convulsions from laughter, don't stay to see West and Mack. But if you want to drive away the blues and dull care, stay by all means. May Ward's Dresden Dolls contribute some most ordinary singing and dancing, the latter a trifle better than the average. Abbreviated skirts don't make the hit they formerly did. The scenic equipment of the act is good, and a display of the Stars and Stripes brings forth the desired applause. Moving pictures complete the most versatile and all-around good card that shouldn't be missed.

### The Thalia

Continues to present the usual good program. La Nole Bros. have a novel and clever act on a revolving ladder, which wins well-merited applause. Some neat and clever aerial gymnastics are contributed by Walton Bros. Rose Stevens comes in for a warm welcome with her popular vocal selections. Cricket Thorne, Margaret Ruse, Eva Rowland, Mlle. Lucille and other favorites are all accorded their goodly share of the applause. Moving pictures complete the bill.

### The National

Manager Sid Grauman has a vocal feast offering for this week. As a rule, too, much of any one class of talent becomes monotonous in a vaudeville program, but when it is of the right sort it is decidedly the opposite, which it is in this case. Matt Keefe, the holdover, is repeating his popular success of last week and can't seem to give enough of his yodeling. Will Oakland's high tenor is a feature of the program which calls for repeated encores. The Monetta Five in their dainty musical turn have a number of well-chosen vocal selections, which are splendidly rendered. Some clever banjo playing is a feature of the act. King and Bailey, assisted by the Four Williams and Walker's Chocolate Drops, are a decided hit with their conglomeration of singing and dancing. The act is decidedly the liveliest of its kind presented in some time. El Barto proves a most clever and entertaining magician, and John King, the old-time minstrel, comes in for a good share of laughs. Cowboy Williams contributes some clever and difficult juggling. Some novel acro-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkoline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

### SYMMETRICALS

BEST LINE MADE IN THE U. S.  
Calf, \$5.00; Calf and Thigh, \$10.00;  
Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts. SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR  
Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

## *Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603      Corner Post and Grant Ave.

## NATIONAL THEATRE

POST AND STEINER STS., SAN FRANCISCO

Mr. Sid Grauman,  
General Manager

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE  
California Representative  
AMERICAN THEATRE BUILDING, 1117 MARKET ST.  
Phone Park 1177      SAN FRANCISCO, CAL.

New York Office, Shubert Bldg.      Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.  
50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## ... BERT LEVEY ...

Phone West 9098      2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers  
ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

batic dancing is capably handled by Hasse and Marietta. The moving pictures are exceptionally entertaining and complete a splendid entertainment.

### Fischer's

A highly amusing comedy is on tap this week, and more pleased audiences have seldom left a theatre. The big hit of the piece is secured by Will King, in one of his brilliant Hebrew characterizations. King is certainly a comer, and is going to be every bit as good as Barney Bernard. Ben Dillon, Tracy McDermott, Frank Vack, Dorothy Raymond and Nellie Montgomery are all exceptionally good, and the clever chorus is still a joy. The title of the play, Othello for a Day, is but an incident—it really hasn't anything to do with it, except to be attached to a mighty good and very funny vehicle. Next week, The Pagoda.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Archie Levy, their sole booking agent, for week of May 21, 1909:

NATIONAL, San Francisco—Grover and Richards; Cal Stewart; Mr. and Mrs. Forbes; Fox and Chrystal; Miller and Tempest; Will Oakland. BELL, Oakland—Monetta Five; El Barto; Hasse & Marietta; Cowboy Williams; Williams and Walker's Chocolate Drops; James Keane. WIGWAM, San Francisco—Quaker City Four; Bonnie Gaylord; Nita Allen and company; Frank Bush. NOVELTY, Vallejo—Norton and

### PANTAGES Western State Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States. Representative. Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice. See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter & Steiner Sts., San Francisco, Cal.

### SKETCHES

Classy vaudeville and dramatic sketches written to order at moderate prices. Have a few on hand; no junk, but guaranteed, snappy ideas snapped from the point of the quill. MART H. GRANHOLT, Permanent Address, "TRIBUNE," Clovis, Cal.

M. M. RILEY      G. A. KELLEY

## THALIA

### Concert Hall

514½ PACIFIC STREET  
Up-to-Date Vaudeville  
NO ACT TOO BIG FOR THIS HOUSE

RAY YOUNGMAN  
Appearing in  
THE SEXTON'S DREAM  
S. & C. Circuit

Russell; Anne Crewe and company; Lewis and Young. LOS ANGELES, L. A.—May Ward's Dresden Dolls; Duff and Walsh; V. L. Granville and company; George Wilson; Mme. Doherty's Poodles; The Robyns. QUEEN, San Diego—Little Hip; Tom Dugan; Eva Westcott; Iva Donette.



## Vaudeville Notes

The Star Theatre has an exceptional strong card on tap this week. Kelly and Violette, the well-known favorites are repeating their former successes to popular approval at every performance. The Stadium Trio are worthy of higher-priced houses in their clever offering. Clever character dancing is indulged by Howard, with a number of costume changes. A clever and dainty little piece of femininity is to be found in Little Zena Keith, who contributes some exceptionally clever singing and dancing. Chas. Oro & Co. present a conglomeration, which nevertheless calls for a good share of laughs. Moving pictures complete a big show for the money. Next week a strong card is promised. Ollie Reid has been specially engaged to sing the illustrated songs.

John King, the well-known minstrel, will join Cohan and Harris' big production, which opens in Atlantic City the latter part of July. There will be eighty-five in the cast. Among the members will be such well-known names as Geo. Evans, Will Oakland, Julian Elting and the Exposition Comedy Four. James Gorman, of international repute, will have personal charge of the staging of the production, which will be the largest of its kind ever produced.

From the looks of things the main reason that prompted the erstwhile society favorite, Mrs. Horton Forest Phipps to take up professional dancing, was a lack of coin. Another attachment was filed against her salary at the Orpheum in Oakland this week for \$85.50. The newest claim against Mrs. Phipps is made by the Cosgrave cloak and suit company and is for a suit and fur coat purchased two years ago. The articles cost \$102.50 and plaintiffs assert that but \$17 has been paid. Suit for the balance was begun in the justice court Friday of last week. Saturday afternoon, after the matinee, a deputy sheriff served a garnishment on the treasurer of the Orpheum Theatre requiring him to retain \$85.50 of the money coming to Mrs. Phipps until further order of the court or until the debt shall have been paid. Mr. Phipps, the husband, it is stated by a representative of Rauer's collection agency, by whom the suit was commenced, promised Saturday that he would pay the bill, bringing the money to the office of the collection agency, but he failed to do so. To add to the dancer's troubles Nat Goodwin has sued them for \$45 back rent as landlord of the house at 424 B street, Richmond.

Emile Subers, the minstrel man, married Miss Margaret Young, a Berkeley society belle Monday afternoon.

Mack, of the team of West and Mack at the Wigwam this week, gives this definition of perspiration: Never tell a man you sweat. Inform him that you are being deprived of the saline and cleaginous fluids of your

Louis B. Jacobs, traveling representative for Bert Levey, the independent agent, has just returned from a most gratifying trip through the Southwest, and Levey is now able to book for forty-five consecutive weeks, Western time, probably the longest circuit of houses west of Chicago. Mr. Jacobs reports that

the Roosevelt dam through Arizona has opened up a lot of new territory and that conditions in all the territory visited looks prosperous and promising for the coming season. While on the trip Mr. Jacobs closed negotiations whereby all acts playing Levey's time after closing in Albuquerque will be booked out of Chicago on the Mozart Circuit, which secures time from coast to coast, around one hundred and fifty weeks. On account of the long jumps and the time lost, numerous houses were passed up. The following are some of the new time secured in which Levey will book in the future: California—Fresno, Los Angeles, San Diego. Arizona—Phoenix, Tucson, Douglas, Bisbee, Globe. Texas—El Paso, Albuquerque, Santa Fe, Las Vegas. Colorado—Trinidad, Colorado Springs, Pueblo, Leadville, Grand Junction. Utah—Provo, Brigham, Logan, Salt Lake City, Ogden. Nevada—Reno.

material substance through the excutories of the polucid cuticle with a sensible condensation of moisture upon the superficial exterior.

Elsie Schuyler is playing some time over the S. & C. circuit. She is at the Bell in Oakland this week.

Al Luttringer and Lillian Lucas will play Pantages Theatre this city May 23. They have one of the big successes of the circuit.

Mona E. Anson is singing illustrated songs at the Lyric Theatre, Salt Lake City.

The Three Biehls are playing this week at the Opera House, Watsonville. Leona Clifford is singing the illustrated songs.

Jacques, the Man of Mystery, Fred Lancaster, singer, and Pearl Mather, in illustrated songs, are playing La Petite Theatre, Watsonville, this week.

Hart's Theatre, San Mateo, week May 17.—Vera Burgess, singing and dancing soubrette; Miss C. E. Hart, illustrated song singer; Royal and Elliott, comedy act; and Asro L. Goodhue, banjo and singing act.

May 16 and week finds J. Bernard Dyllyn in Stockton at the Forest Theatre.

Archie Levy has contracted to book all attractions for the New Chutes when they open, and has also secured new time in Los Angeles, San Diego and Stockton. He has refused numerous offers from both Eastern and Western managers to accept a managerial position, and also proffers of generous assistance. He is going to remain a free lance from now on. He will affiliate with no circuit. Mr. Levy has new and commodious quarters at 1645 Fillmore Street. He will spring a big proposition in Oakland, which will materialize within the next eight or ten days.

An attempt was made to seize the premises of the National Theatre last Friday evening. The Graumans, who have a sub-lease on the property, including Dreamland Rink, were informed that the party from whom they were leasing would take possession upon the expiration of their lease midnight, Friday. D. J. Grauman and Manager Sid Grauman made preparations for his reception and mounted guard with Winchester and put in a strenuous night. The Graumans have since secured a permanent injunction to prevent any interference with the business of the house and have also se-

cured a lease from the owner of the property, Emma Gates Butler, and will continue to do business at the old stand and stack away the pay dirt from their gold mine.

Stanley Edmonston, who has been conducting the Gem Theatre in Chico, has sold the place to V. R. Wilson.

THE announcement that Arthur Cunningham, the favorite barytone and Irish actor, is to appear again at the Valencia Theatre in a series of Celtic plays, has been greeted with great enthusiasm by his thousands of admirers in this city. He will begin a limited engagement Monday evening, May 31st, in Dion Boucicault's famous play, The Colleen Bawn, in which he will introduce a number of songs, including The Cruiskeen Lawn, The West's Awake, and The Old Plaid Shawl. Mr. Cunningham will be supported by all the members of the Valencia Stock Company and it is safe to say that The Colleen Bawn will receive the best production ever accorded in San Francisco.

## Dates Ahead

A Husband on Salary.—Salt Lake City, June 3, week.

Alcazar Stock.—San Francisco.

Annie Russell in Stronger Sex.—St. Louis, indefinite.

Belasco Stock Co.—Los Angeles.

Bishop's Players.—In stock, Ye Liberty Playhouse, Oakland.

Black Patti Show (R. Voelckel, mgr.)—Anaconda, May 22; Butte, 23; Helena, 24; Bozeman, 25; Livingston, 26; Big Timber, 27; Billings, 28; Miles City, 29; Glendive, 30; Dickinson, 31; Mandan, June 1; Bismarck, 2; Jamestown, 3; Fargo, 4.

Ed Redmond Stock.—Fresno, Cal.

Edmund Gardiner Stock Co.—Victoria.

Edward Armstrong Musical Stock.—San Diego.

Elleford Company.—Honolulu, indefinite.

Fischer's Musical Stock.—San Francisco.

Geo. B. Howard Stock.—Vancouver, B. C.

Geo. L. Baker Stock Co.—Portland, Ore.

Graustark (Western)—Chicago, indefinite.

Guy Smith Stock.—Oakland, Cal.

Henry McRea Stock Co.—Spokane, Wash.

James Post & Co.—San Diego for summer.

Jessie Shirley Stock Co.—Spokane, Wash.

Kolb and Dill.—Los Angeles for summer.

Lyric Stock Co.—Portland, Ore.

Mills of the Gods (Ernest Shuter Amusement Co.)—Helena, May 22; Butte, 24; Anaconda, 25; Pocatello, 26; Boise, 27-28; Ogden, 29; Salt Lake, 30-June 3.

Morosco's Burbank Stock.—Los Angeles.

Raymond Teal Musical Comedy Co.—San Jose, May 2, indefinite.

Pantages Stock.—Seattle.

R. J. Joso (Fred Cutler, mgr.; Col. Steiner, ahead.)—Modesto, May 22; Stockton, 23-24; Suisun, 25; Vacaville, 26; Winters, 27; Dixon, 28; Woodland, 29.

The Alaskan (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

The B. E. French Stock Company—Third Avenue Theatre, Seattle, Wash., permanent.

Valencia Stock.—San Francisco.

Walter Sanford Stock Co.—Vancouver.

Willard Mack Stock Co.—Salt Lake City.

Ye Liberty Stock.—Oakland, Cal.

ALLEN CURTIS MUSICAL COMEDY CO.—Phoenix, Arizona, June 5 to Aug. 2.

N. C. GOODWIN—Oakland, May 24 and week; Portland, June 1-3; Tacoma, 4-5; Victoria, 7; Vancouver, 8-9; Westminster, 10; Bellingham, 11; Everett, 12; Seattle, 14 and week; Spokane, 20-21; Butte, 23; Fargo, 25; Duluth, 26 and close.

SELLS-FLOTO CIRCUS.—McMinnville, May 22; Portland, 24-25.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

THE BURGOMASTER (Wm. P. Cullen, mgr.)—San Jose, May 23;

Salinas, 24; Santa Cruz, 25; Palo Alto, 26; San Rafael, 27; Oakland, 30-June 1; Woodland, 2; Chico, 3;

Eugene, 4; Albany, 5; Portland, 6-9;

Everett, 10; Ellenburg, 11; North Yakima, 12; Spokane, 13-15; Lewis-

ton, 16; Colfax, 17.

PRINCESS THEATRE COMPANY in Piff Paff Pouff.—Oakland, May 14; Sacramento, 15; Stockton, 16; Fresno, 17; Hanford, 18.

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for MADISON'S BIG BUDGET No. 11, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, and gags, sensational recitations, etc. Price \$1. A GRAND OFFER. For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in A GIRL OF THE WEST, by H. D. Cottrell



# Santa Fe



## BACK EAST EXCURSIONS

### SALE DATES

May 15, 16, 20, 21, 22, 31.

June 1 to 4, 14 to 19, 25 to 27, inclusive.

July 1 to 7, inclusive.

Aug. 9 to 13, inclusive.

Sept. 7 to 10, 13 to 15, inclusive.

### SAMPLE OF RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Inez Reagan



Inez Reagan, a beautiful and talented California girl, who has just finished her season with Joseph De Grasse in Shakespearean repertoire. She will next season be seen with one of the important musical productions controlled by Wm. P. Cullen.

## Correspondence

TACOMA, May 15.—An absorbing topic among the theatrical profession here this week was the burning of the Star Theatre last Sunday morning, in which the McRae Players lost all their belongings, and which was followed by an early morning fire in the new Hotel Stothart, which drove many of the players appearing at the Grand and Pantages theatres from their beds in scant attire. A big benefit was given the McRae Players at the Tacoma Theatre. 13—The company appeared in The Bishop's Carriage, which they successfully produced some months ago. Thos. Sullivan appeared as Tom Dorgan, and Margaret Oswald as Nance Olden. The ladies of the company, Miss Oswald, Miss Van Tassell, Miss Robeson and Miss Cordray, were literally deluged with flowers. In a speech during the evening, Mr. McRae announced that his company would remain in Tacoma, and that for the present they would fill in open time at the Tacoma Theatre, opening on Sunday, May 23, in either The Charity Ball or Why Smith Left Home. A stock company has been formed to build a new theatre for the company, many shares of which have been already subscribed, and it is probable the site chosen will be that of the old Star. It is hoped to have the building ready for occupancy some time in September. Mr. McRae has engaged Philip Sheffield to take the place made vacant by Denton Vane and has engaged Bernice Parker to play heavies. Miss Van Tassell having accepted an engagement at the Lois, Seattle. Miss Van Tassell is a young woman of exceptional charm and ability and her departure from Tacoma is deeply regretted. Another player who will be sadly missed is Allen J. Holluber who also goes to

the Lois Theatre. He opens in The Man on the Box, one of his best roles. Manager Herald of the Tacoma Theatre has partially completed his bookings for next season. The season opens September 6th with Mabel Taliaferro in Polly of the Circus, followed in quick succession by The Gentleman from Mississippi, Queen of the Moulin Rouge, The Third Degree, The Traveling Salesman, Billie Burke, William H. Crane, David Warfield, The Roundup, Joseph Weber, Maude Adams. Sandwiched in between these are other well known stars and productions, with a judicious sprinkling of attractions that have visited us already. The present season will close in July, and among others yet to be seen are Otis Skinner, May 16; Nazimova, May 21-22; Ben Greet Company, 24-25; followed by John Drew, Ethel Barrymore, Marie Doro, The Merry Widow, The Servant in the House, and Mrs. Fiske in Salvation Nell. Black Patti came back May 9th and charmed us again with her singing. She carried a capable company. Mischa Elman appeared in concert May 11th, and no violinist appearing here has been more enthusiastically received or appreciated. At the Pantages Theatre the Apache dance had little to recommend it aside from its boldness. Anita Primrose, a character change artist, was much appreciated. Paganini's Ghost proved to be a fairly capable violin player. Duryea & Company caused amusement with a comical sketch, and the Marvelous Franz was clever in trick bicycle acts. Next week: La Loie, dancer; Peterson Bros., acrobats; Five Musical Lovelands; The Two Dandies, dancers; Walter Montague & Company in a sketch. At the Grand, Harry Le Claire in his travesties of famous actresses was an immense hit. The elite Musical Four had an entertaining musical act; Sidney Grant in his monologues was a successful laugh getter; Siebert and Lindley had a ludicrous sketch, Her Own Mother, and Zay Holland in violin selections made a hit. Next week: Al. Cameron & Company in The Last of The Regiment; Ernest Anderson and Madge Burt in a farce; Soana, impersonator; Don and Thompson, song and dance; Harry Burgoyne in character songs.

A. H.

SALT LAKE CITY, May 9.—Salt Lake Theatre: John Drew is the attraction at the Salt Lake Theatre. The play, Jack Straw, is a very good vehicle for Mr. Drew's genius, and the plot, although light, is of great interest. Jack Straw plays Thursday, Friday and Saturday. Colonial Theatre: The Mill of the Gods will be presented at the Colonial Theatre the present week. The play is doing good business. Monroe Salisbury, who plays the leading role, is a Salt Lake boy, better known to his friends here as Orr Salisbury Cash. Mr. Cash is welcomed by a host of old friends. Bungalow Theatre: Ralph Stuart, who supplanted Willard Mack after the latter's severe illness, will present The Transgressors for the current week. Mr. Stuart is a very worthy substitute to Mr. Mack and has won a host of friends here. Mr. Mack, after lingering at the point of death for a number of weeks, is now on the road to recovery. The Orpheum presents a good bill headed by Tom Nawn & Co. Mr. Nawn

presents a very good act. The Hearts of the Blue Ridge is the drama presented at the Grand. It is rendered by a good company and is drawing well.

GLEN SMYTH.

SAN DIEGO, CAL., May 19.—Garrick (J. M. Dodge, mgr.): Week May 17th: James Post and Buty Korus are putting on a rural comedy this week with several catchy songs interpolated that is providing plenty of fun to the large crowds that greet them nightly. Post dons his Irish makeup in this piece and appears as a mischievous schoolboy. He has little trouble in keeping the house in a continual roar of laughter at his funny pranks. Millar Bacon as Pete Dempsey, a dunce, gets all there is out of his part. Joe Hayden as the farmer also does good work. Myrtle Alzora and Guy Usher were both satisfactory in their respective parts. The chorus as usual worked hard. A pretty feature of the performance was the Witch Dance led by Lotus Moore. Other features were Jack and Jill, by Myrtle Alzora and chorus, Mary Brown by Juliet Mahr. What the Milkman Sees by Lotus Moore. Pickwick (Scott A. Palmer, mgr.): The Armstrong Musical Comedy are putting on a comic opera this week entitled Paquita, and every member of the company is handling his or her part in a very commendable manner. The comedy is handled by Barney Williams, as a Dutch innkeeper, and George Rhen, as O'Gorman. Their New Turkey in the Straw was one of the screaming hits of the piece. Ethel Davis as Paquita enacts her part in a clever manner. She sings several songs in such a way as to bring down the house. Elma Elwood, the new sourette, also scored with her singing. Rosa Rhen as Fuey, the village coquette, and Walter Spencer as Pables, lover of Paquita, both do good work. The scenery, costumes, etc., are the most elaborate seen at the Pickwick this season. Good business. Queen (Swarts & Urban, mgrs.): Carlisle's pantomime show, including Tom, the talking pony, is the top-notch at the Queen this week. This is an exceptionally good act of its kind. Dividing honors with the above is the act of J. Aldrich, Libbey and Katherine Thayer. These two artists have a singing act entitled The Debutante, which is distinctly above the average and would be a feature on any bill. Delmore and Oeida have an artistic posing act which pleases. Joe Flynn has a very funny monologue act that kept the audience in good humor. Moving pictures of Wright's aeroplane conclude an exceptionally good show. Gaiety (Aubrey Carr, mgr.): Gaiety Stock Company in Where's Brown. This piece abounds with farcical situations, and the company is doing good work. This company is composed of the following people: Aubrey Carr, Lew Fields, Libbey Blondell, Miss Delacour and Art Whiting. They are doing fair business. Grand offers Pantage's vaudeville to good business. Empire, Bijou and Union offer moving pictures and illustrated songs to good business.

## Princess Theatre

The Princess management announces that next Monday night will be produced that famous musical comedy hit, Peggy from Paris, which will be sumptuously staged. Fred Mace and May Boley will be provided with congenial roles and Marie Nelson, an Eastern prima donna of whom report speaks highly, will make her first appearance. Zoe Barnett, James Stevens, Budd Ross, Reginald Travers, Bert Phoenix and the remainder of the Princess company, including the Beauty Chorus, will be afforded full opportunity to distinguish themselves. Piff Paff Pouf will be given for the last times this Sunday afternoon and night.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

WILL OPEN APRIL 15th

## Hart's New Theatre, San Mateo

A NEW, MODERN HOUSE  
The Only Good One-Night Stand between San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time  
CHAS. E. HART, Manager



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

MISS E. MATTINGLY  
Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
The  
Whitaker & Ray Co.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Izetta Jewell Is a Charming Lady Babbie in Portland

PORTLAND, May 17.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Pangle, res. mgr.)—The local lodge of the T. P. A.'s took a benefit at this theatre last Friday and Saturday nights when they presented to large houses the musical comedy, Toodles in Holland. The piece was produced under the direction of Thomas Getz, and was a success in every manner. The proceeds are to be used by the local lodge for the purpose of securing for this city the next annual convention of drummers. Commencing this evening, Nazimova opens her engagement. The sale is big. Following comes Been Greet's players. Otis Skinner is also an early booking.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—It can aptly be said "that all roads lead to the Bungalow." The attendance at this theatre the past weeks has been capacity, and yesterday when the company offered The Little Minister, the same state of affairs was again in evidence. The play was very carefully staged, and all of the company had the Scotch dialect well in hand. Lady Babbie was essayed by Miss Jewell, and it was another success for this young lady. Week before last she did wonders with the role of Mary Tudor, last week she was more than satisfactory as Mary Ann, and yesterday she again displayed her versatility in the role of Lady Babbie. Sydney Ayers was cast in the name part, and gave a high class presentation of the part. The role of Rob Dow was assigned to Earl Dwire. As the drunken religious fanatic, Mr. Dwire is entitled to words of praise. Next week—The Education of Mr. Pipp.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—After three weeks of darkness this theatre reopened yesterday, with Ferris Hartman and his musical comedy company, in It Happened In Nordland. At the matinee the house was almost sold out, and last night they stood 'em up. Hartman is a great favorite in this city, and upon his entrance he was given a cordial welcome. No comedian coming this way is better known, and one is always sure that when he goes to see him he will get his money's worth. Of course, every one expected him to sing topical songs dealing with localisms, and we were not disappointed. Two of them were offered in yesterday's bill, and the only reason the audience quit encoring Hartman was that he was tired out. His company is good, and in yesterday's bill they gave universal satisfaction. Not one kick was heard on the play and players. Oscar Walch is the best of the singers, and his warbling went big with the audiences. Walter De Leon and Muggins Davies are the juvenile and soubrette, and both are very competent people. The company remains for three weeks. Next week they offer the Sultan of Zulu.

ORPHEUM THEATRE (James H. Errickson, mgr.)—Last week's bill was supposed to offer Thomas Ince as the feature act, but it must be admitted that Casselli's Chihuahua dogs stole the honors from the headline act. This is without doubt the finest act of its kind that has ever been presented in vaudeville to Portland theatregoers.

Frank Coombs and Muriel Stone offer a bright sketch entitled The Last of the Troupe, and it was a very cheery little comedy. Commencing tonight the bill is as follows: Mabel Hite and Mike Donlin in the playlet Stealing Home; Claude Gillingwater and company; Billy Van; The Three Misses Weston; The Piano Trinity; The Hamlins; and Rockaway and Conway.

LYRIC THEATRE (Keating & Flood, mgrs.)—Yesterday's bill was Thelma. The stock company was well cast and gave a good presentation of Marie Correlli's story. The leading role was played by Virginia Duncan, and her emotional work is worthy of commendation. Ralph Belmont did well as Sir Philip, and Rupert Drum was also well cast. The management are giving the play adequate stage settings.

GRAND THEATRE (James H. Errickson, mgr.)—The Elite Four are the headliners, and the balance of the bill includes Harry LeClaire; Sydney Grant; Zay Holland; DeButz and Toselli; and Fred Bauer.

PANTAGES has for their feature act this week a company of seventeen people billed as Les Apaches de Paris. Sells-Floto circus is here next week. A. W. W.

## Lee Shubert Gives Interview in New York

NEW YORK, May 14.—An important announcement was made today by J. J. Shubert. The news is that as a result of the trip from the Atlantic to the Pacific, the Shuberts have made independent bookings for forty weeks and have taken sixty distinct attractions. This means that the "open door" policy of the Shuberts has been established, that independent managers may have their offerings presented from ocean to ocean. Furthermore, Mr. Shubert declared Harrison Grey Fiske, despite rumors, has not abandoned his allegiance to the independent interest. A report was current today that owing to the attacks made by Mr. Erlanger on the new theatre here and its wealthy backers, among whom are the names of Vanderbilt, Morgan, Mackay, Kahn, Gould and Astor, an intimation has been conveyed to the Shuberts that they could go ahead with their program, whatever it might be and they would not lack financial backing. "The day of liberty is here, and any man who wants to make a production is in a position to get what time he desires,"

said Mr. Shubert. "This means a benefit to the author, actor and manager, as it creates a market for more plays and means more employment for actors. I have made arrangements in the larger cities throughout the country to control and operate new theatres on the same policy as we operate our theatres in the East. Where I have not obtained any theatres under our personal management I have made booking arrangements. Our association with Liebler & Company, already announced, and by the terms of which we get twenty-six attractions for our theatres, more than offsets any possible loss. This is the first time that George Tyler, executive head of Liebler & Company, has had a free hand. He has the courage of his convictions. Harrison Grey Fiske has been popularly misunderstood. He will always play the independent theatres. We have arranged with the Association of Western Theatre Managers, which controls two hundred theatres, to establish the 'open door.' This is important, as the influence of the association extends from Denver and the Southwest to the Pacific Coast. (Right here there seems to be some obscurity. The DRAMATIC REVIEW does not know of any Western Association that controls 200 theatres or any that controls half that number.) "We also have seven new theatres—houses now being built or to be built immediately. We will have new playhouses in Portland and Los Angeles. I arranged for two new theatres in San Francisco, but pending construction our attractions will be at the American Theatre. Attractions booked through us can also play at the Star Theatre in Tacoma and the New Alhambra in Seattle. East from Seattle all attractions booked by us will be offered at the Grand Opera House in Salt Lake City and at the Auditorium in Denver. This brings us back to our old Western base, Kansas City. From Denver we go to Omaha, where a new theatre is to be built at once. Then we go to St. Paul and Minneapolis where new theatres will be erected."

## T. M. A. Benefit

The Theatrical Mechanical Association, San Francisco Lodge No. 21, will give a benefit performance next Wednesday afternoon at the Princess Theatre for the benefit of its sick and charity fund. The Association comprises as members all branches of the theatrical profession. Any one whose livelihood is derived from the theatre is eligible for membership.

The forthcoming benefit will be the sixteenth annual affair of its kind, and from indications the program which is to be supplied will excel any heretofore given. Members of the profes-

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

sion from all of the local theatres will participate in making the entertainment a great success and an orchestra of 20 pieces will supply excellent music under the direction of Genaro Saldierna of the Van Ness orchestra.

## Terry McKean Denies Playing Paid in Full

FRESNO, Cal., May 17.—Friend Farrell: On my arrival here this morning my attention was called to a note that appeared in the last issue of THE DRAMATIC REVIEW to the effect that my company—Terry McKean's Players—had presented Paid in Full at Turlock recently. I cannot imagine how any one could make such a mistake. I am not presenting it—it is not in my repertoire—in fact, I have never even seen the play. I would consider it a favor if you would make this correction. I open a limited stock season here at the Novelty tonight and we all look forward to an enjoyable and profitable engagement.

Best wishes,  
TERRY MCKEAN.

## Edward Cort Will Manage Colonial Theatre

The Colonial Theatre, now being enlarged and remodeled, opens September 5th, with Tom Ryley's Queen of the Moulin Rouge. Edward Cort will manage the house for his father.

SINCE Ralph Stuart joined the Willard Mack Stock Company in Salt Lake City, as a stock star, the business has increased to capacity houses, and his By Right of Sword proved so popular last week that it will be repeated. Mr. Stuart has won the press and public completely, and he is easily one of the best and most popular stock stars that has ever been seen in Salt Lake. So many automobiles have lined up in front of the Bungalow last week that passage in the street has been obstructed.

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
Formerly of 526 Market St., San Francisco  
**Opera Chairs**  
School, Church, Bank and Lodge Furniture, Post Office Cabinets, School Supplies.  
1151 POLK ST., cor. Sutter  
SAN FRANCISCO  
210-212 No. Main Street  
LOS ANGELES

# California State Fair

Sacramento, Aug. 28 to Sept. 4, 1909

## WANTED

Inside and Outside Attractions  
Address, FRED L. MARTIN  
Chairman Amusement Committee, State Agricultural Society  
Capitol Building, Sacramento, Cal.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting a repertoire of Playlets written by Chas. E. Royal: "STRAIGHTENING A CROOK," "MELTING AN ICE-BERG," "THE VACANT CHAIR," "THE LEAKING AIR SOCIETY," "IN JONES' BOOTS." NOTE.—All these playlets are "original" in every sense of the word and are duly protected by copyright.

## Personals

ERNEST WILKES was last week the recipient of sad news while on the road. His father died in Los Angeles last Monday night.

MARGARETA SYLVA will be a member of the Manhattan Grand Opera House in New York this season. Her husband, W. D. Mann, a well known New York manager, was at one time the telegraph operator at Auburn in this State.

Mrs. David Belasco has admitted her daughter's engagement. "Yes, it is true that my daughter is engaged to Mr. Gest," said Mrs. Belasco. "He and my daughter have been friends for some time and are very fond of each other, and I believe they will be very happy."

JESSIE MILLWARD, the English actress, who has been one of Charles Frohman's most prominent actresses for the past several seasons, will come to this city for the first time as a member of the company appearing in support of Ethel Barrymore in the production of Lady Frederick.

THE case of Baron Currier and his wife, charged by the proprietor of the Hotel Brule, 670 Eddy street, with defrauding him out of \$282.65, was dismissed last Monday on the ground that action should be taken in the civil courts. Four trunks of the actor and his wife are being held at the hotel as security.

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### AUSTA PIERCE

Characters

At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10

Care Dramatic Review

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.

Dillingham

With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenuess At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.

### GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Millar Bacon

Singing Light Comedian

James Post Co.

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

### ROBERT LAWLER

Leading Man

Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian

Richard Jose Co. Care of DRAMATIC REVIEW

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
At Liberty after June 1st

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### Howard Foster

In Vaudeville

### CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

### MARY HARVEY-BARBOR

Leads (Versatile)

3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

### FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### DAN KELLY

Comedian

Care Dramatic Review

### GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose



**Darrell Standing**

Stage Director

Edmund Gardiner Stock, Victoria

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**T. N. Heffron**

Gen. Director and Leading Heavy

Willard Mack—Bungalow Theatre, Salt Lake City.

**Donald Bowles**Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.**Robert Leonard**

Arthur Cunningham Company

On tour, Care Review

**Reginald Holmes**

Characters

Edmund Gardiner Stock, Victoria

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman

Management Geo. L. Baker

Portland, Ore.

**Thurlow White**Engaged for production "When Love is Young," by Mr. Charles Swickard.  
Address REVIEW**E. P. Foot**

MUSICAL DIRECTOR

Opera or Musical Comedy    Address Care Dramatic Review

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director

317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Bertha Foltz**

Leads

The Players

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**Priscilla Knowles    Bennett Jack**

Leads

Characters

Broadway Theatre, Oakland

**Milton Stallard**

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

**Whit Brandon    Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads

Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10

Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters

Mrs. Wiggs of the Cabbage Patch

Management Liebler &amp; Co.

**George B. Baldwin, Jr.**

Willard Mack Stock Co., Salt Lake City

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue

Davidson's Theatre, Milwaukee



CHARLES FROHMAN

PRESENTS

# JOHN DREW



*A Scene from Jack Straw*

IN HIS LATEST AND  
GAYEST COMEDY  
SUCCESS

## JACK STRAW

By W. SOMERSET MAUGHAM  
Author of Lady Frederick

May 24th to June 5th at the VAN NESS THEATRE, San Francisco, Calif.

June 7 to 12.....MASON OPERA HOUSE, Los Angeles, Cal.  
June 14 .....BARTON OPERA HOUSE, Fresno, Cal.  
June 15 and 16 .....MACDONOUGH THEATRE, Oakland, Cal.  
June 17 .....VICTORY THEATRE, San Jose, Cal.  
June 18 .....YOSEMITE THEATRE, Stockton, Cal.  
June 19 .....CLUNIE THEATRE, Sacramento, Cal.

June 21 and 22.....TACOMA THEATRE, Tacoma, Wash.  
June 23 to 26 .....MOORE THEATRE, Seattle, Wash.  
June 28 .....VICTORIA THEATRE, Victoria, B. C.  
June 29 .....VANCOUVER OPERA HOUSE, Vancouver, B. C.  
June 30 .....BECK'S THEATRE, Bellingham, Wash.  
July 1 to 3.....HEILIG THEATRE, Portland, Ore.  
July 5 and 6.....SPOKANE THEATRE, Spokane, Wash.



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Five Cents a Copy—\$4.00 a Year

San Francisco, Saturday, May 29, 1909

No. 14—Vol. XX—New Series



Budd  
Ross



## Correspondence

NEW YORK, May 23.—Another legitimate star took what is termed the "plunge" into vaudeville last week, when James K. Hackett appeared at the Plaza Music Hall in a playlet called *The Bishop's Candlesticks*. This tabloid drama, by Norman McKennell, is founded on the convict and bishop episode in Victor Hugo's *Les Miserables*, and it gave Mr. Hackett fine opportunities for the display of his abilities as an actor. He played the part of the convict and impressed upon the audience the rugged side of the character in the beginning, while at the close the conversion scene was convincingly acted. Associated with him was E. M. Holland, as the Bishop, and this well-known actor brought into play his fine schooling and polished stage manner. Jane Burby was the Bishop's sister and was very acceptable, and the few minor roles were well taken. At the end of the little play Mr. Hackett and Mr. Holland were both called before the curtain several times and heartily applauded. \* \* \* Robert Mantell and his company gave a revival of Charles Selby's old-fashioned romantic drama, *The Marble Heart*, or, *the Sculptor's Dream*, last Monday at the Academy of Music. It was the first time during his present engagement that Mr. Mantell has appeared in other than classical roles. The play, set in the mid-Victorian era, calls for costumes of fashionable Paris about 1850. It presents little scope for dramatic action, although Booth and other actors used it in their repertoire, as did Mr. Mantell about ten years ago. Mr. Mantell's performance was fine. Fritz Leiber as Diogenes in the first act and Ferdinand Volage, the editor, in the other four, shared honors with Mr. Mantell. Marie Booth Russell as Marco was coquettish and captivating. Lorraine Frost won applause by her delineation of Marie, the poor orphan. \* \* \* An Italian grand opera season under the direction of Gustav Hindrichs had a most auspicious opening at the Metropolitan Theatre last week, the offering being *Il Trovatore*. Many of the singers in the cast have been identified in the regular season with the ensembles of the Manhattan and Metropolitan grand opera. \* \* \* Blanche Ring has been added to the cast of Lew Fields' production of *The Midnight Sons*, which comes to the Broadway Theatre this week. This will not interfere with her starring tour under Mr. Fields' management in *The Yankee Girls* in September. Melville Ellis in a pianologue scene is another to be added to the company. \* \* \* Klaw & Erlanger entered into a contract yesterday to book attractions for the Grand Opera House, New Haven, next season. All the plays controlled by the syndicate will be presented hereafter in that house. The theatre will be thoroughly renovated, the auditorium lowered to the ground floor and the house brought up to date in every way. \* \* \* Leo Slezak, the noted tenor of the Vienna Opera, has signed a contract for his appearance at the Metropolitan Opera House, New York, next season. G. Gatti-Casazza, general manager of the Metropolitan Opera House, and Director Andreas Dippel are very enthusiastic over the acquisition of the great tenor. They call him a second

Tamagno and say that he has acquired a very high reputation at Vienna and Budapest, where he has been singing for the last nine years. Slezak will make his first appearance in Western Europe at Covent Garden, London, next month, singing in the role of *Otello*. It is expected that the Metropolitan officials will arrange a number of other contracts, but these are all subordinate to the singing of Slezak. Slezak has been the pride of the Vienna Opera for several years, and has sung all the leading Wagnerian roles there. During the past winter he has been in Paris, studying the Italian repertoire with Jean de Reszke, and it is in one of the parts which he has studied, Verdi's *Otello*, that he will make his London debut. It is expected that he will only sing the German tenor parts in New York.

ROB ROY.

## Frohman Explains Repertory Plans

LONDON, May 17.—Charles Frohman appeared recently in the character of a letter writer to *The London Times*. This letter was called forth by the one from George Bernard Shaw, who said of Mr. Frohman that he was "the most wildly romantic and adventurous person of my acquaintance. As Charles XII became a famous soldier through his passion for putting himself in the way of being killed, so Mr. Frohman has become a famous manager through his passion for putting himself in the way of being ruined." Mr. Frohman replies by labeling Mr. Shaw: "Though you might not think it, really the most amusing person of my acquaintance." The topic of discussion in both letters is Mr. Frohman's repertory theatre and its probable bearing upon the projected National Shakespeare Theatre. Mr. Shaw considers that Mr. Frohman's enterprise will fill the gap before the National Theatre can be ready, and begs the public not to omit to subscribe to the latter on the ground that Mr. Frohman's Repertory Theatre will render it unnecessary. Mr. Frohman's letter is designed to remove from the minds of the supporters of the National Theatre scheme any uneasy feeling that his plan anticipates or may damage theirs. He adds: "I believe the theatregoer is at present in the condition of a child at school who, having mastered the first reader, becomes bored if he is not now introduced to the second reader. He is weary, so to speak, of plays in one syllable, and I hope to give him plays in two syllables, which lead toward the advanced reader that is to be known as the National Theatre."

PAUL HARVEY has succeeded Robert Lawlor as comedian with the Richard Jose company.

## The Orpheum

The mere mention of the names of the attractions for next week will readily convince that a vaudeville entertainment of such extraordinary excellence as only to be possible at rare intervals is assured. First and foremost there will be the dashing comedienne, Mabel Hite, and her husband, Mike Donlin, whose achievements on the diamond have contributed so greatly to the success of the New York "Giants." The two

## It takes a live fish to swim up-stream

When times are a little quiet I MAKE business. My 20% discount Sale of Suits and Overcoats at this season of the year has proven a success. You are welcome to this saving and it is up to you to take advantage of it.

Yours for active business,

**Chas. S. Rosener**

57 POWELL STREET

Formerly Cor. Van Ness and Eddy

will appear in a sketch entitled *Stealing Home*. A special feature of the coming program will be Claude Gillingwater, whom it will be remembered recently shared the honors with Fritz Scheff in *Mlle. Modiste*. Mr. Gillingwater will present a sketch of his own composition called *A Strenuous Rehearsal*, in which he impersonates an actor-manager. The other new acts will be the splendid Avedano Italian Grand Opera Quartet; Billy Van, the minstrel comedian, and the European vaudeville musical novelties, The Vindobonas, whose fine music and ludicrous and fantastic humor have earned for them abroad the title of "The Mad Musicians." Next week will be the last of Peter Donald and Meta Carson; the Baader-La Velle Trio, and the production, *Sunny South*, with Johnson and Wells and ten colored players. A series of recently imported Orpheum motion pictures will complete the program.

## Valencia Theatre

The last performances of that hilariously funny farce, *The Man from Mexico*, will take place at the Valencia Theatre this Sunday afternoon and evening, and at the special matinee Monday that sterling young Irish actor and splendid baritone, Arthur Cunningham, whose engagement here last November was such an unequivocal success, and who has just completed a highly successful starring tour, will inaugurate a two weeks' engagement, his first play being *The Donagh*, or *The Rose of Killarney*, made famous by Joseph Murphy, and with a plot clear, interesting and ingenious from beginning to end. The scenic effects of *The Donagh* will be particularly fine, a panoramic view, two hundred and fifty feet long, showing the lakes of Killarney, being described as realistically beautiful. All of the favorites of the Valencia stock company, including Paul McAllister, George Osbourne, Robert Homans, Charles Dow Clark, William Wolbert, Florence Oakley, Edith Lyle, Grace Travers and Peggy Monroe, will be in the cast and the costumes will be correct to the place and period. The

Colleen Bawn, with Mr. Cunningham as Myles na Coppalleen, will follow after which Mrs. Fiske and her New York company in *Salvation Nell* will begin a two weeks' engagement.

## Alcazar Theatre

Arizona will be given a presentation next Monday evening at the Alcazar. It will be the medium of Stage Director Fred J. Butler's first appearance as an actor this season, and will also serve to introduce to the Alcazar's patrons Louis Bennison, who is a clever player with extensive experience. Augustus Thomas wrote *Arizona* and placed its action in the Territory of that name. Its plot centers in the groundless jealousy of age Colonel Bonham, commanding the Eleventh United States Cavalry, of his young wife, whom he suspects of being infatuated with Lieutenant Denton, who really is in love with her unmarried sister. The soldiers are ordered to march and stop at the ranch of Henry Canby, father of the two ladies, where Captain Hodgman, an unscrupulous libertine, who has ruined Lena, the daughter of Sergeant Keller, induces the colonel's wife to elope with him. The elopement, however, is frustrated by Denton, who is caught alone with the woman by her husband and resigns from the army rather than disclose the truth to the stern old soldier. Denton turns cowboy and is elected captain of a troop of volunteer cavalry that is organized to serve in the Spanish war. One of Canby's vaqueros, a Spaniard named Tony Mostano, has fallen in love with Lena, and when he discovers that the girl was betrayed by Hodgman he shoots him, and Denton is arrested for the crime. At a military court martial it is ascertained that the bullet found in Hodgman's body was fired by Tony, who then confesses and rides away. Explanations follow and Denton comes to his own. Will R. Walling will be seen as Denton, Louis Bennison as Colonel Bonham, Fred J. Butler as Canby, Howard Hickman as Hodgman, Ernest Glendinning as Tony Evelyn Vaughan as the colonel's wife and Bessie Barriscale as Lena.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



## Faversham, Oh, My! Ah! Ha!

"Why, Laura, of all beings!" came in ecstatic tones from the girl with the monkey-skin coat. "The idea of our meeting! Isn't it the *weirdest* luck!" "Perfectly *marvelous*!" assented the girl with the fur turban. "Wherever have you been?"

"Matinee. Saw Faversham in The World and His Wife. You've been so *fortunate*, of course. Isn't he the *randest* thing?"

"The *grandest* ever. I'm *crazy* about him, aren't you?"

"*Absolutely*. I thought I should *ever* get over that third act. Wasn't it *just perfect*?"

"*Grandly perfect*, my dear. Think of her *really* and *truly* falling in love with him *after all*. It was *sweetly* *en-* *ancing*. Were you *agitated*?"

"*Agitated* to a *degree*, my love. I thought I should *fall out* of my *seat*."

"And *oh*, that gown of Julie Opp's is the first act! Wasn't it above all *ords*?"

"Oh, didn't you *l-o-v-e* it?"

"Perfectly *wild* about it!"

"And then that *brother* of Julian's! Wasn't he *low* and *detestable*?"

"*Thoroughly abhorrent*! *Thor-* *ughly*!"

"Well, good-by, dear. I'm so glad you liked the play."

"Liked it? Why, I was *mad* about

Elgin Burroughs.

## The Real Charles Froh-

man  
Since Charles Frohman announced recently his scheme for the founding of a repertory theatre in London, and invited young authors to submit their plays to him for consideration, he has received one hundred and ninety-eight plays, of which one hundred and sixty-one are one-act pieces. "I notice," said Mr. Frohman, "that whenever I am referred to I am always spoken of as an exemplary business man. Now I think that is about the last thing in the world that I really am. If I were a good business man I should be a rich man by now; but I am not rich, and the last place I want to visit is the office where the business side of my affairs is transacted. I do not like figures, and when I see a column of them I only look at the bottom line. I like plays, players, theatres and stages. I enjoy reading plays and trying plays, and I enjoy producing them, but I have bought more plays than I can ever produce, and so proved myself more of a sentimentalist than a business man."

## Rail and Stage Line to Eureka Cuts Time

The running time between this city and Eureka, via the Northwestern Pacific and an automobile line, has been shortened from sixty to thirty-three hours. This is made possible by resumption of the automobile service which was discontinued last October. Through train will leave this city at 7:45 a. m. and arrive at Sherwood

at 3:25 p. m. A horse stage line will connect with the train, leaving Sherwood at 4 o'clock and arriving at Cummings at 10 o'clock at night. Automobiles will leave Cummings at 4:30 the next morning, arriving at Eureka at 4 o'clock in the afternoon. By special arrangement the through trip from Sherwood to Eureka can be made by automobile. Heretofore the time required to make the journey, including a twelve-hour stopover, was seventy-two hours. Under the new arrangement the trip can be made in thirty-nine and a half hours, including a six-and-a-half-hour stopover.

## Favorite San Francisco Actress to Head As the Sun Went Down

Estha Williams, who has been taking life easy for the past three years, will return next season to the stage, playing the leading role in Arthur C. Aiston's new production, As the Sun Went Down. In addition to playing the chief role, Miss Williams will stage the play, the rehearsals starting August 1st, and the season opening August 24th. When Miss Williams gave up the part of Parepa in At the Old Cross Roads, three years ago, after playing it for five consecutive seasons, she intended to remain off the stage for good, but Manager Aiston, realizing that her acting in, and stage management of, At the Old Cross Roads had much to do in making that play an eight years' winner, has induced her to do the same for the new play. The company will be a first-class one in every detail and the play will be mounted appropriately. The tour will be a long one, opening in the east and including a far western trip which will take in twelve weeks on John Cort's Circuit.

## Nordica Wants Women to Vote

PARIS, May 11.—Mme. Nordica has joined the suffragettes. It has been many a day since woman's cause has gained so important a recruit, and the news will spread rejoicing among the battling suffragettes the world over. The credit of her conversion to the woman's suffrage cause is due to Mrs. Clarence Mackay. They were fellow passengers aboard the Kaiser Wilhelm II, which arrived at Cherbourg yesterday. Gatti-Casazza, Dippel and many members of the Metropolitan Opera Company were aboard the Kaiser and Mme. Nordica's one companion on shipboard was Mrs. Mackay, with whom she spent hours walking the deck, deep in conversation or pouring over suffragist literature in the saloon. The day before landing Mme. Nordica told a few members of the company that she had been wholly convinced of the justice of the cause.

## Pirating Plays

What a pity it is that more stringent laws are not in effect to stop play piracy. How careless (seemingly) are Eastern managers (and Western managers also) in the general protec-

## The Elleford Company


For 1908-09 — All Royalty Plays

<b>FALS</b> , by Edmund Day <b>ALL DUE TO DIANA</b> , <b>DORIS</b> <b>FROM FARM TO FACTORY</b> <b>A WOMAN'S SECRET</b>	<b>UNDER THE GASLIGHT</b> , <b>DR. BILL</b> <b>THE OTHER FELLOW</b> <b>THE NEW CINDERELLA</b> And Several Others.
--	---

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

The Judge and the Jury      The Halfbreed  
 The Empress and the Soldier  
 In South Car'liney

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
*"The Best in the West"*  
 The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Co. 300,000.00  
 Oliver Morosco, Lessee & Mgr.  
 For time address JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.  
**MOROSCO & WYATT**,  
 Lessees and Mgrs.

tion of their rights and property. Many, many of the numerous repertoire and so-called stock companies are openly pirating and even going so far as to announce the pieces by the names by which they were identified with upon their first presentation, and week after week these people get by unmolested—not even being questioned as to the rights of production by the local manager. Recently in Utah an organization styling themselves the Scott stock company boldly announced "a scenic production of the New York success, The Man of the Hour." Henry Savage's The College Widow was recently presented in Grand Junction, Colo., by a local organization. The writer doubts if any arrangements were made with the rightful owner. Up in Canada at Vancouver, week after week, a stock organization presents the latest New York successes at 10-20-30. The Wolf, Paid in Full and The Thief have been recently put on by these people.

## David Belasco Tells Of Souvenir Hunter Who Changed Her Mind

"David Belasco, the playwright, was being congratulated on the success of his latest play," said Simon B. Bernheimer of New York the other night. "Writing plays is perilous business," said Mr. Belasco, thoughtfully. "With every fresh play an author risks his all. Past triumphs don't count. He who has written twenty superb pieces is just as likely to be damned on his twenty-first as any tyro. The public is critical and just before it is kind. I remember once—" Mr. Belasco laughed. "There was once," he remarked, "a playwright who sat in the front row of stalls at the first night of a new play of his. The piece failed. It failed dreadfully. In fact, in the middle of the third act the entire company was hissed off the stage. As the playwright sat, pale and sad, amid the uproar, a lady behind him leaned over and said: 'Excuse me, sir; but knowing you to be the author of this play, I took the liberty at the beginning of the performance of snipping off a lock of your hair. Allow me now to return it to you.'"

### New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country  
 Five Thousand Population  
 New House and Doing Big Business  
 Write for Open Dates

GEO. P. AUSTIN . . . . . Manager

### GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
 M. C. CLARK, Mgr.

### NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353.

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

### Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on percentage

H. Lewin      H. Oppenheim

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
**1539 Fillmore St.** Bet. O'Farrell and Geary  
 San Francisco, Cal.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

## WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S. F.



## My Typewriter

i I have a new typewriter,  
And it is my delight  
to patter on it gaily  
And write, and write! and write\$  
It aids me in my labors  
When I'm in Working vein\*  
It makes A Great improvement  
i write So very plain.

It operates so well!  
that when you find you're stuck;  
and cannot find the letter  
Just jab - trust to luck?  
It's Easy—Very easy\*  
To operate it then;  
Now where on earth's that colon?  
X X X X  
Give me my ink and pen.  
—Doubtful originality. Contributed  
by Esther Rujaero.

## Philosophic Reflections of The Traveling Sales- man

Actors wear out more shoe leather looking for engagements than they do in keeping them.

Every one who goes to the theatre is more or less of a playwright. Those who think they cannot write a play are quite sure they have an idea for a great play.

Eliminate the musical comedies and the industry of cultivating long-stemmed American Beauty roses would receive a serious set-back.

A hammer and a carpet tack causes more infractions of the ten commandments than any other known cause.

The best baseball player is the man who sits in the grand stand and pays his money to see the game. It's wonderful how much he knows about the game—to hear him tell it.

The two greatest liars on earth—the amateur fisherman and the "hubby" who says he was kept late at his club.

## Personals

LANDERS STEVENS and Georgie Cooper will join the Broadway stock of Oakland in two weeks, opening in Raffles. Mr. Stevens will have a percentage interest in the company.

LARRY UNDERWOOD, who has been character man and director of the Elleford company the past season, will retire from the stage and turn farmer when the company gets back from Honolulu next week.

WILLIAM STOERMER has organized a company to play Zora Bates in Ghosts. Her support consists of Frank Opperman, Bessie Fisher, Charles Franklin and Henry Auerbach. The company opens at Oxnard tonight.

MANY inquiries have been received as to the whereabouts of Nera Rosa. Miss Rosa, thanks to the generosity of the Alcazar players and the initiative of Adele Belgarde, is at home with kind friends in Memphis, where the future is one of rest and no worry.

MARGUERITA SYLVA and W. D. Mann have "agreed to disagree," and a divorce was granted to them last week. Miss Sylva will continue in her operatic career, which has become phenomenal, and Mr. Mann will devote his time and attention to automobiles.

THE body of Mme. Helena Modjeska was started on the long journey to Poland from Los Angeles for final

interment at Cracow last Monday morning. The body will be taken first to Chicago, where it probably will remain two or three weeks, until Ralph Modjeska, son of the great tragedienne, and his wife, can arrange their affairs so that they can accompany it to Cracow.

FLORENCE OAKLEY closes with the Valencia stock a week from tomorrow. We will be sorry to see her leave, for she has been a most attractive and valuable member of the company. Miss Oakley has two fine offers to accept. One is from Al Woods to play the lead in The Test, a part she created in Los Angeles last winter, and one from Henry B. Harris to play the lead in The Third Degree.

CHAUNCEY SOUTHERN retired from the Ed Redmond company to join the Walter Sanford company in Vancouver. But two days before he was to leave San Francisco for the north, he was notified that Mr. Sanford would close in two weeks, giving away his stock to the San Francisco Opera Company. As luck would have it, Mr. Southern signed the next day for the juvenile part in When Love Was Young.

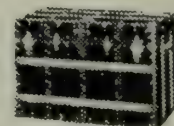
MRS. KATE GINN will leave Los Angeles in a day or two for New York. Mr. and Mrs. H. J. Ginn recently bought a summer place on Staten Island. The Ginns will have as their guests Mr. and Mrs. Robert Morris, the latter known as Elsie Esmond. Mrs. Morris is convalescing from a serious illness, but she expects to be sufficiently recovered by fall to again take up her stage work. Mr. Ginn and his wife will rejoin William Gillette next fall.

FLORENCE ROBERTS arrived in the city last Monday afternoon, and will put in the time intervening between her arrival and her opening at the Alcazar on June 14th in rest and recreation. She will produce Du Barry for her opening play and after that will play The Struggle Everlasting, the premier of which, in its revised form, the author, Milton Royle, will come to this city to witness.

ALLEGING malicious arrest and false prosecution, Walter Barron Currier and his wife, Pauline A. Currier, filed separate suits Monday against James A. Nelson, John A. Anderson and Mr. and Mrs. W. H. Brule, proprietors of the Hotel Brule in Eddy Street, for \$10,000 damages in each case. The Curriers were arrested April 10th last on a charge of defrauding an inn-keeper. Mrs. Currier was kept in confinement two days, while her husband was not liberated until April 18th, on which date Judge Conlan dismissed the charge against them. The defendants claim that their good name and reputation has been damaged in the sum of \$10,000. Apparently the arrest was a most unjust one.

JAMES K. HACKETT, who filed a petition in bankruptcy on May 8th, has obtained an order from Judge Hand of the United States District Court restraining Sheriff Foley from levying on his property or taking proceedings to sell the same or for the collection of judgments by executions issued by the New York City and municipal courts. Judgment creditors, including the New York Bill Posting Company, are stayed from further

## The Big Trunk Store (Inc.)



Just received a  
carload of latest  
style TAYLOR  
TRUNKS

687 Market St., S. F. Phone Douglas 3192

prosecuting their actions for twelve months. The Postal Telegraph Cable Company, a creditor for \$210; Wetzel & Hogan, tailors, creditors for \$610, and Mary Mannering Hackett, who has a claim in the Supreme Court for \$60,000 money loaned, are also restrained from further proceeding with their actions.

WALTER HOFF SEELEY, manager of the Valencia Theatre, is on his way East to get new plays for the theatre next season, and incidentally to act as a member of the committee recently appointed from New York to secure funds in this city to place a bust of Richard Mansfield in the New Theatre, New York. A hall of fame is to be established in the playhouse erected for the advancement of American dramatics and in this hall are to be placed memorials of the great actors and playwrights of this country. A bust of Mansfield is to occupy a place in the hall, and the sculptor, MacMonnies, is commissioned to make the likeness. San Francisco is expected to raise \$1,000 towards the fund, and Seeley, Dr. J. Wilson Shiels, Richard M. Tobin and Benjamin Ide Wheeler constitute the committee to plan ways and means of securing the needed sum.

# CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## LOW RATES

TO

# Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.

Many other routes at slightly higher rates for you to select from.

Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Los Angeles Has Musical Comedy at Every Theatre But One, and More Coming

LOS ANGELES, May 27.—Oliver Morosco's exceedingly versatile players are in their second week of The Circus Girl. This is a mighty fine all-around performance. Agnes Cain Brown played under difficulties last Sunday night, fainting during the performance.

At the other Morosco theatre, the MAJESTIC, Kolb & Dill are playing to capacity business, and Manager Joseph Montrose holds nightly telephone receptions explaining to anxious ones just when seats will be obtainable in the future.

At the BELASCO THEATRE, where John Blackwood, Captain Jones, Ben Johnson and Phil Wilson lend ability and dignity, there is much rejoicing over the success of Florence Reed, who is considered a "find." Her work this week in Beau Brummel bears out the good opinion gained last week in Miss Hobbs. Howard Scott is having his chance in the Mansfield great part and is acquitting himself handsomely. Louis Morrison, a new member of the company, who is thoroughly well grounded, is going to be a strong addition to this fine company.

At the GRAND OPERA HOUSE Murray and Mack are reviving Finnigan's Ball. The same old M. & M. business is in evidence. The hit of the performance is achieved by George Field in a "Dago" characterization.

At the ORPHEUM, the bill consists of first the regular sold-out sign, and then the Grigolati Flying Ballet; Po' White-Trash Jinny, from the pen of Lillian Mortimer; a musical offering is by the Four Sisters Amatis. Knight Brothers and Marion Sawtelle sing and dance and put various sorts of fun into their turn. The holdovers are Paul Sandor's Cirque, Fred Ray's Players in Roman burlesque, Hawthorne and Burt, and Arcadia.

The new director at the UNIQUE THEATRE is Charles Justi, and he presents his first production, The Man from the Moon. Annie Bauman plays Clytie, the subject whom the king willed to be queen; Stella Adams is Malindra, usurper to the throne; John Martin is a prophet and soothsayer; May Parker is Inkie, Melindra's Greek slave, while Will Armstrong is seen as Pat Hanigan, a gay Irish lad. Much new popular music is introduced, and Irene Earle opens the show with illustrated songs.

An entirely new bill is presented upon the EMPIRE stage this week. The program includes the Orpheus Four, a black-face quartette; the Bernsteins, man and woman, in a specialty act; West and Mack, of black-face fame, and Al Franks, who sings to the illustrated curtain.

The WALKER THEATRE entertainment this week is headed by Elmer Ballard and Mabel Albert, who have a skit called Dick's Return. The Grace Sisters have a real song and dance turn. Otto C. Rabe, musical Sambo, has a novelty act full of originality and musical specialty. Virginia Reeves, operatic mezzo-soprano, has a choice group of selections. Dick Parks, minstrel man, has a variety of new stuff. The two Heymans present songs and dances, and Joseph Manley has a new illustrated song.

The program for the LOS ANGELES THEATRE is one of the best given there in many months. May Ward's Dresden Dolls head the bill. George Wilson, the minstrel king, is also on the bill, and revives memories of his illustrious days in real minstrelsy. V. L. Granville, London character actor, has a sketch, Twixt Dawn and Daylight. Mr. and Mrs. William Robyns have the one-act emotional drama, Counsel for the Defense, while Duff and Walsh offer A Dancing Muscicle. Mme. Doherty's eighteen white poodles will continue, and Geo. Bowyer's face has still an appearance of "glad I'm here."

## Frank Perley is being Sued by Tom Williams

Recalling the days of the splendid Alice Nielsen Opera Company, the suit now being heard before United States Commissioner Heacock, on behalf of Tom Williams, the racing man, and at one time the king-pin of "Angeles," is extremely interesting, opening up as it does much of the inside history of that once-famous light opera organization. Williams sues for \$10,000 and an accounting.

Perley's defense, presented in the defendant's absence by his attorney, is that Williams was the "angel," promoter and supreme head of the concern and that Perley acted under him on a salary and percentage. Two contracts were admitted in evidence to support Perley's contention, and then came the letters and telegrams which passed between Williams and Perley. It was in the Williams' communications that all the cruel, cruel words were spoken about Alice Nielsen, the girl with the "beauty spot."

In addition to the Williams letters and telegrams, there was a letter from Mose Gunst admitted as evidence, in which he spoke of Alice's success as having, evidently, "completely turned her head." Gunst regretted that. So did Al Hayman, to whom Gunst had written.

Williams appeared in court and nonchalantly identified the various communications as they were offered up by Attorney Lee. Henry Ach represented Williams and offered no objections to the evidence as it was offered.

Other evidence has been presented and will be offered by Perley to show that in Williams' munificent days he offered Perley valuable stock, including 100 shares of the stock of the New California Jockey Club, \$5,000 worth of stock in the La Puerta Mining Company of Mexico, and \$10,000 worth of stock in an abattoir concession of Mexico on certain conditions. Perley will seek during the pending action to recover that reputed gift, which Williams is now said to hold.

The correspondence produced dated from December 31, 1900, when the Alice Nielsen Company, which was then producing The Singing Girl and The Fortune Teller, was in Los Angeles, having just completed an engagement in San Francisco. The manager, Perley, had already negotiated with the Shaftesbury Theatre in London and George Musgrove, the

London manager, to have Miss Nielsen appear there. But something had happened that made Williams crusty toward his prima donna.

On December 31, 1900, he sent the first telegram offered as evidence. It was addressed to Perley at Los Angeles and referring to the London managers, said:

"Would write them both at once, saying star (Miss Nielsen) positively refuses and is unmanageable. And besides is in such a state that you feel she will not make good. \* \* \* Say almost anything else that occurs to you."

Two weeks later Williams' wrath was still torrid. On January 12, 1901, he telegraphed to Perley:

"We surely want to prevent Jones having any chance to produce the operas in any country."

"Who is Jones?" asked Lee of Williams when the dispatch was read yesterday.

"That referred to Miss Nielsen," explained the ex-angel with a smile.

The next one was almost climactic. Perley was then in New York and on January 29th Williams sizzled the Western Union trunk line with this:

"Think you will find you can not manage star. The sooner you discharge her the better. Furthermore, I wish you would discharge him at earliest possible moment. Please keep me posted."

That is where Steindorff first appeared as about to disappear. Something had happened—it did not come out exactly what it was—but something had happened that made Williams glower at Steindorff over 3,000 miles of telegraph wires. There was more to come. The next letter presented by Perley's counsel, Lee, dated February 2, read, in part, as follows:

"My Dear Frank:  
"There is one thing, however, I am firm upon, and that is this, that neither Musgrove (Victor) Herbert" (composer of Miss Nielsen's operas) "nor any one else has the slightest right to say to us who shall be our musical director. I would never consent to any such dictation, and I furthermore wish you would discharge Steindorff just as soon as you can. I do not want him to finish the present season with us. And I do not care even if we have to take a second rate director and even if the performances go badly. \* \* \*

"Conditions have greatly changed, so I do not wish you to spend one dollar of our money in any way or to strengthen the cast at all. In fact, under the existing circumstances I only wish that the London engagement proves a failure.

"I want all the profits sent to me. I do not intend to put up another cent for the ultimate benefit of the star."

On the day that was written, February 2, 1901, Williams was so wrath that he sent this stern dispatch:

"Discharge star if necessary."  
Things were happening those days. On February 3d this was the Williams output:

"Just received the letter in which you say you wired Hale to refuse to make any advances to her. (Miss Nielsen.) Awfully glad you did—just to keep up that policy."

Then Steindorff's head fell into the basket, with this shout of glee from Williams:

"February 7, 1901. Mighty glad you discharged director Saturday. Do same with Jones if he does not comply with your rules."

Poor Jones! that is, Miss Nielsen.

But here is the unkindest cut on "Jones."

On March 1st Williams sent a telegram in which he spoke of a reorganization of the Alice Nielsen Opera Company. He said, in part:

"Better call it the Williams and Perley Opera Company. I like the idea of (Helen) Bertram for the star for next season. It will make Jones jump stiff-legged."

On May 1st Williams telegraphed Perley:

"Good scheme to engage Bertram. Jones certainly will have a dozen fits and that is the place we want to put him in now."

But there were financial difficulties as well as incompatibilities between Williams and his star. This came out in a letter produced, written on May 2, 1901. Miss Nielsen had imagined herself to have a vested right of some sort in the company, and Williams could not see it. Williams did not think Miss Nielsen was in any position to claim an interest in the company, "in view of the fact," as he writes, "that we are from \$30,000 to \$40,000 losers on this production, when I told her our relationship ceased, and since she wrote a letter on leaving San Francisco, in which she acknowledged that I was sole proprietor. \* \* \* We can easily establish our position."

"Be very firm, Frank, in this matter of our business and render no statement to her. She is certainly showing a very mean and ungrateful spirit in taking such a course when she knows perfectly well she has no more interest in these productions than the man in the moon."

Mose Gunst's letter to Al Hayman, the theatrical manager, read, in part, as follows: "I regret very much that the sudden success of Alice Nielsen has evidently turned her head and she has become unmanageable so that that Perley and Tom (Williams) have great trouble in holding the organization together."

In Hayman's reply, he, too, regretted "very much that Miss Nielsen's head had been completely turned."

In Perley's behalf, Lee offered as evidence two contracts. One was dated February, 1898, had a one-year tenure and provided that Perley should manage the Alice Nielsen Opera Company at a salary of \$100 a week, all allowances for expenses and 25 per cent of the profits. Perley's orders were subject to the right of Williams to overrule by letter or telegram. The second contract was dated May 24, 1899, and held for five years. This contract provided that Williams was to supply all money and make good all losses from week to week. In general its terms were those of the first contract. It contained as a sort of afterthought a provision that in the event of Williams' death during the tenure of the contract Miss Nielsen was to secure his interest in the company unless he had otherwise ordained in his will. Perley's attorney contends that the letters and contracts prove Perley was simply Williams' agent.

Perley and Williams were also associated in the management of other companies. The case is still being heard.

JOHN BLACKWOOD, of Main Street, Los Angeles, favored us with his presence last Saturday.



## Correspondence

PHILADELPHIA, May 23.—There is enjoyment to be found in Beverly of Graustark, a dramatization by Robert M. Baker of George Barr McCutcheon's sequel to the novel Graustark, but one must not take the romantic or sentimental incidents seriously or the enjoyment will be spoiled. At the Adelphia, Monday evening, Baker's play had its first local presentation and the naivete of the situations and of the dialogue brought many a smile to the auditors. The opening performance of the English Opera Company in a thoroughly artistic and finished presentation of Madame Butterfly at the Lyric Theatre, attracted an audience large in numbers and most enthusiastic in appreciation. The musical show, The Boy and the Girl, has scored heavily at the Garrick and Marie Dressler, the star, won great applause because of her songs and of her ability as an entertainer. Glorious Betsy, a charming four-act drama by Rida Johnson Young, was presented by the Orpheum Players at the Chestnut Street Theatre. Keith's furnish a good bill to their patrons this week. The Dixie Quartette are back in Philadelphia for an indefinite period. They will start a summer tour through the Quaker City beginning Thursday night. They have an excellent score of choice songs for the summer and are sure to make good. The Quartette is greatly improved since last year it was heard here, having added Mr. Castor, who does the baritone end of it. Messrs. Zisgen, first tenor, Bristow, second tenor, and Franklin, who does the heavy work, are the old favorites. Good luck, boys.

Calvin M. Franklin.

CARSON CITY, May 26.—Edgar Ryder, manager of the Lake moving picture house, was married in Reno last week to Miss Edna Wyatt. The popular show house is crowded nightly. This week Miss Ina Sawyer of Reno is assisting in the songs and has won great praise. Master Steed also contributes to the enjoyment by his singing. A. H. M.

SACRAMENTO, May 26.—Grand Theatre (C. W. Godard, mgr.)—A Contented Woman is the bill played by the stock company this week. Next week—The Great Divide. The season of the D. S. Lawrence stock company at the Grand Theatre is rapidly drawing to a close. Arrangements have been completed whereby the company will go to Vancouver for a summer season in about three weeks. The company's next local season will probably begin at the Grand Theatre in September. During its absence Manager Godard will keep his playhouse open, presenting either musical comedy or vaudeville. At Pantages, week starting Sunday matinee, May 23—Gainsboro Girl, the Duchess of Devonshire, Marie Lecea Brackman; Mr. and Mrs. Lucas, Scenes from Dickens; International Comiques, Fumbling and Tumbling; Fred Rivenhall, Australian singing comedian; The Beldens, acrobatic dancers.

LONG BEACH, May 24.—The comedy bill for this week at the Byde-a-Wyle Theatre is Chums, with Morey Long, Louis Lytton, Maude Beatty and Lillian Gardner in the chief parts.

In the offering by the Folly Musical Comedy Company, headed by James T. Kelly, which is called A Pair of Jacks, Mr. Kelly, Lillian M. Massey, Maude Beatty, Lillian Gardner, Morey Long and Louis Lytton, aided by a fine chorus, give a clever performance. Commencing Sunday, May 30th, the Folly Musical Comedy Company opens for a season at the Auditorium in San Pedro, Cal., and Manager Clarke will install vaudeville here. At the Grand, the stock company is playing Mrs. Temple's Telegram. Chas. King, Marjorie Rambau and Chet Stevens do exceedingly good work.

SEATTLE, May 24.—Moore Theatre.—Otis Skinner closed a very satisfactory week's business with The Honor of the Family. The production was finished in every detail and was commented upon as being one of the best ever presented here. Beginning tonight and running the entire week Madame Nazimova will represent repertoire, consisting of A Dolls House, Hedda Gabler and Comtesse Coquette. May 30, for two weeks, The Merry Widow. Grand Opera House—26, 27 and 28, amateur boxing and wrestling championship contests, auspices of the Seattle Athletic Club. Seattle Theatre—Selma Herman and company started on the 23d for a week's run of It Is Never Too Late to Mend. The play abounds in startling situations and climaxes, all of which pleased the crowded house which greeted them very much. Lois Theatre—The Pantages stock company in The Sign of the Cross will run this entire week. They had a packed house at the opening last night. At the Orpheum this week are Camille D'Arville, prima donna; Adelaide, dancer; and Elizabeth Murray. Adelaide, popularly known as Le Petite Adelaide, is one of the most accomplished toe dancers in this country. Elizabeth M. Murray, the singer, has an inimitable collection of Irish and negro character songs. Besides these artists are four other great acts. The Sisters Gasch, world's premiere lady gymnasts, Warren Lyon and Meyers in a musical skit, When Dreams Come True, Mazuz and Mazette, comedy gymnasts, and Ernest Yerxas, a phenomenal posturist. Pantages Theatre—The Four Bards, America's greatest gymnasts; Prof. Roberts' trained rats, cats and dogs, and six other acts. At the Star—Ten Great Russian Dancers; Leo Cooper, and five other specialties.

E. Morgenstern.

PORTLAND, May 24.—HEILIG THEATRE (Cal Heilig, mgr.; Wm. Pangle, res. mgr.)—The past week has been a very interesting one at this theatre. With Nazimova the fore part of the week and Ben Greet's players the latter part, it truly has been a busy week. Nazimova opened her first engagement in this city Monday night to a packed house, and the same state of affairs existed all through her engagement. This talented actress more than lived up to the high reputation that preceded her, and every one had words of praise for her admirable acting. It was almost possible for one to gather her intentions from her intonations and gestures, and her failure of true English made no difference to those witnessing her performances. Ben Greet and his company offered A Midsummer Night's Dream and The Tempest for their plays. Assisting

## Charles Swickard Offers When Love is Young

With Virginia Shelton

Other Successes { THE FIRES OF ST. JOHN, THE COURT MARTIAL,  
THE GREAT LIGHT, TAPS

## Van Ness Theatre

Beginning Monday, May 31st—Second and Last Week  
MATINEES WEDNESDAY AND SATURDAY  
Charles Frohman Presents

## ...John Drew...

In His Gayest Comedy Success

## JACK STRAW

By W. Somerest Maugham

the latter attraction was the Russian Symphony Orchestra. Otis Skinner opens this evening, and Goodwin and Goodrich follow.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The season is drawing to a close at this theatre, three weeks remaining. This week the attraction is The Education of Mr. Pipp. Next week Manager Baker announces a revival of The Girl of the Golden West, in which Izetta Jewel made one of her biggest hits this season, and the final week the bill will be Under Two Flags. In this weeks bill William Gleason is playing the rôle made famous by Digby Bell. Mr. Gleason gave a good presentation of the lead, and Mrs. Mina Gleason, as Mrs. Pipp, was a good foil to him. The two daughters were portrayed by Izetta Jewel and Maribel Seymour. Sydney Ayers and Donald Bowles were cast as the ardent suitors for the hands of the two daughters, and nothing could be asked of them in the interpretation of the rôles.

BAKER THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Ferris Hartman and his company are producing The Mayor of Tokio for their second week at this house. It opened yesterday to good houses. Hartman was cast as the manager of the busted opera company and he gave a high class performance of the part. Joseph Fogarty played the name part, and the leading rôle for the feminine contingent was played by Anna Little, who seems a trifle amateurish. Oscar Walsh's rich tenor voice was well in evidence. Next week—The Toy-maker.

ORPHEUM THEATRE (James H. Erickson, mgr.)—The past week at this house was a good one. Mabel Hite and Mike Donlin were the headliners. Miss Hite is just as clever a soubrette as one can find anywhere, but it must be admitted that Mike is a better ball player than an actor. Billy Van was another star act on the bill. Claude Gillingwater and company in the playlet A Strenuous Rehearsal, was another act on the bill that was entertaining. Commencing today the bill is as follows: Ellis-Nowlan company are headliners. Others are

Cheridah Simpson; Pellaton and Foran; Rossiters Dancing Four; Frank Whitman; DeHollis and Valora; and Mlle. Latina.

LYRIC THEATRE (Keating & Flood, mgrs.)—The Heart of the Blue Ridge is being produced at this theatre for the week's entertainment. At the first performance yesterday it was well received and well acted. Herbert Ashton and Virginia Duncan did well in the leading rôles, and Ralph Belmont was very satisfactory in the juvenile part. The comedy was assigned to Lillian Griffiths and Charles Griffiths and both kept the audience well keyed up along those lines.

GRAND THEATRE (James H. Erickson, mgr.)—This week's bill is as follows: Bert Sheppard; six people in the playlet The Last of the Regiment; Leibert Lindley and company; Herr Saona; Harry Bergoyne; and Fred Bauer.

PANTAGES has La Loie, a French dramatic dancer, for their feature act this week.

Sells-Floto circus is here today and tomorrow. A. W. W.

OAKLAND, May 28.—The Macdonough broke the gloom of the week by giving a benefit Thursday afternoon to Fred Cooper. At Ye Liberty, a very pretty and good performance is being given of The Road to Yesterday. Next week, The Great Divide. At the Orpheum, Manager Geo. Ebey offers a fine bill, in which the usual Orpheum standard is maintained. At the Broadway, Guy Smith is presenting Confusion in conjunction with the Burns-Johnson fight pictures. Business is great. Priscilla Knowles, Al Hallett, Georgie Woodthorpe, Fred Munier, Jack Bannett and Roy Clement make a fine show out of this boiled-down, hour version. Next week, East Lynne.

The Selma Herman company, playing at the Seattle Theatre, in Seattle, will give way next week to Emma Bunting and company in the hope of business picking up.

Nick Cogley has joined the Seilig motion picture company at Los Angeles and will appear in rolling barrel and dish-breaking stunts for the edification of generations yet unborn. He is a clever comedian and character actor.



## Correspondence

SAN DIEGO, May 26.—Garrick (J. M. Dodge, mgr.): Week May 24th: Two Old Cronies, a rollicking farce-comedy, with several catchy songs interpolated, is the bill presented by the James Post Musical Comedy Company this week. A feature of the performance being a good old-fashioned cake-walk, in which the members of the Buty Korus compete. To the couple receiving the most applause goes the cake. The audience fairly went wild over this feature. Mr. Post as Dennis McManus, a hen-pecked husband, continues to keep his auditors laughing. Joe Hayden also is responsible for a share of the fun-making. Miller Bacon, as George Marshall, makes the most of his part, his song, Adios, being one of the distinct hits of the piece. Guy Usher as Jim Bell, May Ashley as Mrs. Grimes, and Mrs. Cummings as Mrs. McManus, all do good work and are responsible in no little way for the success of the piece. The chorus is well dressed and show the effect of good stage management. Very good business. Next week will be Post's last week here, and he will put on The Motorman. Raymond Teal and Company will follow him. Pickwick (Scott A. Palmer, mgr.): The Merry Liars as presented by the Armstrong Musical Comedy Company this week is providing plenty of fun. The play is of the wild and woolly West type and is different from anything yet produced by this company. Ethel Davis and George Rhen scored a big hit with their song, Bye and Bye. The audience couldn't seem to get enough of it. Barney Williams also scores with his rendition of Chief Battleaxe. The chorus as usual sing and dance well. Manager Armstrong has gone to Los Angeles to try and get a lease on some theatre in that city for the summer. He contemplates organizing another comedy company similar to the one now playing at the Pickwick, in order that the two may appear in this city and Los Angeles alternately, making a two-week stand in each place, then switching. QUEEN (Swarts & Urban, mgrs.): Little Hip, the baby elephant, heads the bill at the Queen this week, and is providing fun for both young and old. The balance of the bill is composed of the following good acts: Iva Donette and her pickaninny log. This is a very good act of its kind. Tom Dugan, the eccentric messenger, pleases. Eva Westcott, in playlet, A Butterfly Wife. Miss Westcott is a dainty little woman, and she puts the sketch on in a clever manner. Grand (Walter Fulkerson, mgr.): The Grand has a good bill this week, and is composed of the following: Genaro and Theol open the show and some of the stunts they do are little less than wonderful. The Southern Quartette please with several late songs. Christine Hill and company put on an act entitled Fate that is somewhat different and was very acceptable. Moving pictures conclude. gaiety (R. O. Gordon, mgr.): The Typewriter Girl is the offering this week by the stock company. Lew Fields, Aubrey Carr, Genevieve DeLaour and Libbey Blondell all do first-class work. Fair business. Empire, Union and Bijou offer moving pictures and illustrated songs to good business. CARL E. LUNDQUIST.

## Benefit Performance for Fred Cooper

The many friends of Fred A. Cooper, the veteran theatrical man, gave him a benefit at the Macdonough Theatre, Oakland, last Thursday afternoon, May 27th. The program consisted of acts from all the leading theatres of San Francisco and Oakland, besides local talent. The arrangements were in charge of Oscar C. Gehring, George Webster, George Friend and Louis Bennisson.

## It's To Be Opera Lyrique

The lyric performances at New York's New Theatre are to begin next year with a revival of Massenet's Werther, which has not been heard here in fifteen years. Jean de Reszke and Emma Eames sang the work at the Metropolitan Opera House in the supplementary season of 1895. Now the leading roles are to fall to Edmond Clement, the new French tenor, and to Geraldine Farrar. The term "opera comique" was not found suited to all the musical productions to be given next season at the New Theatre. The old distinction between grand opera and opera comique used to lie in the fact that opera comique has spoken dialogue while the essential feature of grand opera was recitative. That distinction has ceased to be observed and it was decided that something different was necessary for the New Theatre. "The matter was left to Mr. Gatti-Casazza," one of the directors told *The Sun* reporter, "and after consideration he decided that the best term was opera lyrique. So that will be used in describing the operatic performances at the New Theatre." Mme. Alda is one of the most recently engaged artists who will again be heard at the Metropolitan. Mme. Homer's contract is to be renewed, although there are some details to settle before it is signed finally. The same is true of the contract of Signor Amato. Adamo Didur has been re-engaged, while Albert Reiss, who made such a success in *The Bartered Bride*, has been put under five years contract at materially increased pay, with the understanding that he is also to sing many new roles in French at the New Theatre. One of the principal dramatic productions of the season at the New Theatre will also be musical in character. This is the play *Beethoven*, by Rene Fauchois, which was one of the most successful efforts of the last season at the Odeon at Paris. The nomenclature of the new barytone first announced as "Dink" Gilly has been explained by the return of Gino Centanini, private secretary of Mr. Gatti-Casazza, who went to Paris to get options on the services of French artists for the opera lyrique at the New Theatre. "The name of the new barytone is not Dink," Mr. Centanini said, "but Dinh. He is a native of Tunis and that is a common name there. He is moreover a very good barytone who had no opportunity at the Opera in Paris and recently at Monte Carlo made a triumph in *Tosca*. He is a wonderful Scarpia and was also very much liked in *Boheme*."

GENEVIEVE BLINN is spending the summer in this city with her sister, May Nannery. Miss Blinn has been playing leads with the Winnipeg stock this season.

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the **RICHARD J. JOSE** New and  
Enormous And His Own Company, Presenting Novel  
Business The Successful Comedy Made Famous by Features  
of Last JOHNSTONE BENNETT  
Season's  
Tour ...Jane... A Harp Soloist

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE FRED S. CUTLER  
Sole Proprietor Manager

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

S. TERRY McKEAN PRESENTS

....THE PLAYERS....

Supporting the Popular Artist

WALTER H. NEWMAN

In Standard Plays  
Time Booked Solid.

Permanent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

Cor. Golden Gate Ave. &amp; Fillmore St.

Take McAllister Street Car at the Ferry

## Spotlights

The Elleford company have concluded their annual Honolulu engagement and will return next Tuesday.

Frank Bonner, says a Long Beach paper, is entitled to mention. His work with the Bentley Grand stock shows a finish that savors neither of the dramatic correspondence school or the barn.

The spirit in which Mrs. Fiske chose for production *Salvation Nell*, which will be seen at the Valencia Theatre for the two weeks beginning June 14th, was strongly brought out in a letter written by her to a friend. "I am told," Mrs. Fiske said, "that the truth in *Salvation Nell* is disturbing to some persons. Perhaps some of those persons would digest, without difficulty, the suave vulgarity of the sexual social play. My heart has always been in the slums and with dumb animals. The poor and the dumb know the truth about life. The others barely skirt it. In the luxurious quarters of the cities there are tragedies enough, but for the most part they are of our own making. They are born of the demons within—of our vanities and passions. There is in them more phantasy than truth, but down there in the underworld, they know. Down there we find the "bitterness and cruelty" of life, but we find there other things besides—cheerfulness and happiness and many

beautiful things, among them generosity—almost an unknown quantity save among the very poor."

There is much in *The Mills of the Gods* that will find favor with the public, and with Monroe Salisbury in the leading role it is as catchy and strong a piece as has been put on at the Colonial in many a day. Mr. Salisbury has chosen a fitting vehicle with which to show his talent, for it is talent and no mistake. Mr. Salisbury has surrounded himself with as good a company as has been seen at the Colonial in some time.—*Salt Lake News*.

At the preliminary meeting of the Actors' Society of America, held Tuesday, May 18th, in the rooms of the Society, the following members were nominated for election to the Board of Directors: Ralph Delmore, Sam Colt, Fanny Cannon, John D. O'Hara, W. D. Stone, Fred R. Seaton, Edwards Davis, Lionel Adams, Oscar Eagle, George Meech, Wm. Courtleigh, Geo. Seybolt, Geo. Christie, Henry Pemberton, John R. Grismer, Mrs. Felix Morris, Mrs. H. C. DeMille, Lillian Kingsbury, Edwin Brandt, Richard Carroll, Nellie Callahan, Edward Locke. The following members were appointed by Pres. Thos. A. Wise to serve on the Election Committee: Fred Hardy, Miss Maggie Breyer, Mark Harrison, Jas. J. Ryan, Harold Woolf, Mrs. Ralph Delmore, Mrs. Geo. Seybolt, Henry Botter.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Budd Ross

Mr. Ross, who is a valued member of the Princess Theatre Stock, is the whole show this week. In every opportunity that has come to him to "make good," he has done so, with an intelligence and an ability that is far ahead of those qualities possessed by the average comedian. Mr. Ross is an earnest, hard-working and versatile actor, at home in many styles of stage work.

### Actor Is "Rogue and Vagabond"

An actor who was summoned last week to serve on a jury in London made the successful plea that under the law he was a "rogue and a vagabond," and therefore ineligible. In support of his contention, he produced an old act of Parliament which never has been repealed. The surprised judge hastily perused this act and had to admit that the actor was not qualified to sit on a jury. The law referred to provides that "all common players of interludes and all persons who shall for Hire, Gain or Reward, act, represent or perform any interlude, Tragedy, Comedy, Opera Play, Farce or other Entertainment of the Stage, not being authorized by law, shall be deemed Rogues and Vagabonds within the true meaning of the act." The punishment was to be publicly whipped or to be sent to the House of Correction. A curious note to the law sets forth that after which whipping "the same person shall have a testimonial testifying that he has been punished according to the law." Here, it would seem, was the first "Testimonial" granted an actor. This old and long-forgotten law is especially absurd when we consider the fine social position accorded the best English actors today. Several of them are esteemed members of the nobility and their worth and talents abundantly recognized.

### Comparison of the Capacity of London, Paris and Berlin Play Houses with that of New York's Leading Theatres

The theatre with the largest capacity in London is the Lyceum, which seats 2,800, while Drury Lane, the famous melodrama playhouse, seats 2,516. The Vaudeville Theatre, where Rose Stahl is playing in Jas. Forbes' comedy, The Chorus Lady, seats 702. Lena Ashwell's Theatre, the Kingsway, seats 584. The Cri-

terion Theatre seats 575; the Royalty Theatre, 657. The average seating capacity of the London theatres is about 1,000. In New York the theatre having the largest seating capacity that plays regular attractions is the New York Theatre, which holds 3,815. The Academy of Music seats 2,700; the Hippodrome 4,768; the Grand Opera House, 2,910; the Metropolitan Opera House holds 4,000; the Manhattan Opera House, 3,100. Weber's Theatre has the smallest capacity, 786. The Hackett Theatre, seats 1,200. The Hudson Theatre seats 1,077. The entire seating capacity of all of London's theatres is 125,309. The seating capacity of New York theatres is 129,402. In Paris the Comedie Francaise, which is the endowed theatre of the Government, seats 1,400; the Odeon (Theatre National) seats 1,460; and the Opera, which corresponds to the Metropolitan Opera House of New York, seats only 2,200. The Sarah Bernhardt, which is owned and managed by this famous actress, seats 1,699. The Theatre Rejane, which Madame Rejane manages, seats 806. In Berlin the Royal Opera House seats 1,716. The smallest house in Berlin is the Kleines, which seats 420. The Lessing Theatre, which is the most famous of Berlin's playhouses, seats 1,146.

### Forbids Shaw's Play

LONDON, May 22.—The censor has prohibited the production of George Bernard Shaw's new play, The Showing Up of Blanco Posnol. The play, which was on a theological subject, was in advanced rehearsal for an early production. Mr. Shaw in a characteristic interview in the Daily Chronicle, says: "The censor objects to the play not because it is irreligious, but because it suggests belief in God by picturing a set of ungodly people who wake up to the perception that God is a real, vital and active existence. The remarkable thing is that while it is permissible to represent God as a quaint costumed figure as in Everyman, any verbal allusion to Him is immediately tabooed." Mr. Shaw concluded by saying he was willing to cut out or reasonably change any offending passage, "but the censor demands practically that I should cut out the whole play; therefore, there was no alternative but to abandon the whole production."

### Biography of William Somerset Maugham

William Somerest Maugham, M. R. C. S., L. R. C. P., author dramatist, was born in 1874, in London, Eng. He was educated at King's School, Canterbury, Heidelberg University, and studied surgery at St. Thomas' Hospital. His first play was Schiffbruchig, which was produced at Berlin in Germany in 1901. He is the author also of the following plays: A Man of Honour, produced at the Avenue, 1904; Mlle. Zampa, Avenue, 1904; Lady Frederick, Court, 1907; Jack Straw, Vaudeville, March, 1908; Mrs. Dot, Comedy, 1908; created a theatrical "record" by having four original plays performed in London concurrently. His published works include Liza of Lambeth, 1897; The Making

of a Saint, 1898; Orientations, 1899; The Hero, 1901; Mrs. Craddock, 1902; The Merry Go Round, 1904; The Land of the Blessed Virgin, 1905; The Explorer, and The Noble Spaniard which has been running all year in London with Charles Hawtrey, and is one of the notable successes of the English season. Henry B. Harris while abroad procured the American rights for this latest play and Robert Edeson will use it as his stellar vehicle for the coming season, opening early in September.

### Grand Opera Season at the Princess

The W. A. Edwards International Grand Opera Company, with headquarters in Montreal, will open at the Princess on June 14, for a limited season, at prices ranging from 50 cents to \$2.00. Frank M. Norcross will be the manager in charge. The company will consist of Mlle. Bertozzi, Almen, sopranos; Mlle. Due-Merola, Novetli, Zerod, Strauss, Bossi, Manzorle, Williams, contraltos; Mons. Torre, Russo, Bari, Oddo, Guillianio, Columbini, tenors; Mons. Zara, Trosiona, Secci, baritones; Mons. Gravini, Otero, bassos. Peluso will be the technical director and Meroli will be the orchestra leader. The opening bill will be Aida.

### Roll Tickets

#### YOUR SPECIAL TICKET

Printed Both Sides and  
Numbering Guaranteed

50,000 .....	\$ 6.50
100,000 .....	10.00
500,000 .....	35.00

Direct Freight Lines  
Cash with Order—No C. O. D.

**The CARTER PRESS**  
PEABODY, MASS.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

**Fischers**  
THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music

Last Nights  
**THE PAGODA**

Next Week—A Succession of Hearty Laughs

### The King of Patagonia

Special Scenery Handsome Wardrobe

Two Performances Nightly—8 and 9:15.  
Matinees—Monday, Wednesday, Saturday  
and Sunday, 2:30

Popular Prices—15 and 25 Cents  
Phone West 6732

**THE FRANCIS-  
VALENTINE  
CO.**

Thirteenth St., near Mission, S. F. Cal.

Specious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Commencing Monday Afternoon (Extra Matinee), May 31st, and All the Week  
Augustus Thomas' Great Play of the West

### ARIZONA

Its First Presentation by a Stock  
Company

EXTRA MATINEE DECORATION DAY

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

June 11—**FLORENCE ROBERTS** in David  
Belasco's **DU BARRY**

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

#### A WONDERFUL NEW SHOW

MABEL HITE AND MIKE DONLIN in  
Stealing Home; CLAUDE GILLINGWATER  
(specially engaged), in A Strenuous Re-  
hearsal; AVEANO GRAND OPERA  
QUARTETTE; BILLY VAN; THE VIN-  
DOBONAS; DONALD AND CARSON;  
BAADER-LA VELLE TRIO; NEW OR-  
PHEUM MOTION PICTURES. Last Week  
SUNNY SOUTH with Johnson and Wells'  
Ten Colored People.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Matinee Decoration Day, Monday, May 31st.  
THIS AND NEXT WEEK ONLY  
George Ade's Greatest Musical Comedy Hit

### Peggy from Paris

Fred Mace, May Boley, and All the Princess  
Favorites in the Cast  
CHORUS OF FORTY

PRICES  
Evenings, 25c, 50c, 75c, \$1; Matinees (ex-  
cept Sundays and Holidays), 25c, 50c, 75c.

GO—OF COURSE YOU'LL GO TO THE

### Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

Last Nights of  
**THE MAN FROM MEXICO**

Starting Next Monday Afternoon  
**ARTHUR CUNNINGHAM**

In

### THE DONAUGH

Matinees Wednesday, Saturday and Sun-  
day, 10c to 25c; Evenings, 10c to 50c; Box  
Seats, 75c and \$1. Seats on sale at the  
Emporium.

**GILLE PRINTING CO.**  
SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET 1865

**Show  
Printers**

Thirteenth St., near Mission, S. F. Cal.

Specious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

John Drew formally opened the big summer season at the Syndicate house on Monday last, and gave us our first view of the Maugham style of polite comedy that seems at present to reign with much splendor in both London and New York. Jack Straw, who, while masquerading as a foreign prince, to vent a grudge on a vulgar newly rich family, and is in reality the self-same person, affords Mr. Drew many opportunities for his comedy ability. It has been years since John Drew has had a part that has given him so many comedy opportunities. The play itself is a highly seasoned product of our times. It is frothy and fantastic and is not designed for the development of the brain cells, yet the touch of its author is so sure and the presentation by the actors so skillful, that a thoroughly enjoyable evening results. Quite sharing the plaudits of the audience with the star, Rose Coghlan shows herself once more to be a fine artist by the way she presents the aspiring parvenue, Mrs. Parker Jennings. Her portrayal was a magnificent achievement. In the support were such clever people as Edgar L. Davenport, Frank Goldsmith, Mario Majeroni, E. Soldene Powell, Edwin Nicander, Adelaide Prince, Carlotta Doty, Grace Henderson, and Helen Freeman, who is playing the part taken originally by Mary Boland. She plays it with girlish grace and without any frills or affectations that might mar the character of the girl the author has drawn. Miss Boland was taken with appendicitis in Omaha on the way to the coast and at the present writing is making rapid progress toward recovery. Next week will see the final appearances of Mr. Drew and company.

## Valencia Theatre

The Man from Mexico is always a favorite bill for a stock company frolic and, incidentally it is usually most successful as a means for amusing the jaded theatrical goer. The performance this week is in nearly every way a most entertaining one. Hall McAllister, he of the serious mien and leading man standing, who would rather play comedies than make love, has a splendid chance in the character of Benjamin Fitzhugh. He gets a great deal of fun out of the part and his steadily serious and utterly absorbed appearance renders the part most atrociously amusing. Charles Dow Clarke is immensely funny, too, as the German. William Wolbert is to be credited with one of his best assumptions in this city in the role of Cook, the deputy sheriff. Robert Homans, as the warden, Gerald Harcourt as Danton, Robert McKim as Farrar, and George Osbourne as Majors, played well up to the requirements of their parts. Florence Oakley was the decidedly pretty wife of Fitzhugh and executed her Spanish dance in the last act with grace and abandon. Edith Lyle and Grace Travers completed the trio of young and charmingly gowned females.

## Alcazar Theatre

The management have very gracefully selected the best possible bill

for Bertram Lytell to say farewell to San Francisco. The Christian has always been a very absorbing play to our theatregoers and the character of John Storm, played here by a number of the best actors we have, has always appealed to our people because of its wonderful repressed dramatic possibilities. Bert Lytell is fitted by nature to play John Storm with much impressiveness and he does. Nothing more convincing in his numerous efforts here is to be recalled. The Glory of Evelyn Vaughan, too, is a distinctly powerful and gripping effort, and the wonderful personality of this young actress endows the part with exceptional interest. Will Walling was Lord Robert, and Ernest Glendinning Horatio Drake. James Corrigan played Archdeacon Wealthy, and Bert Wesner Father Lamplugh. John Maher was cast as the theatre manager, and Howard Hickman as Brother Paul. Bessie Barriscale was Polly Love, and Louise Brownell, Effie Bond and Dorothy Merritt the three maids. These minor parts, serving only to bring out into vivid relief the two central figures, were carefully and satisfactorily played. Adele Belgarde contributed a charming bit as Mrs. Callender. Edward Lada's orchestra, as usual, was most effective and the scenery was a feature.

## Princess Theatre

Peggy from Paris has for a considerable time held a record as being a musical comedy way above the average, and it must be said that the present performance by the Princess company does not do anything to injure or diminish this reputation. In fact, the efforts of the players are distinctly creditable and certainly vastly entertaining. The best thing of all was to see Budd Ross in a part with something to it, and he certainly handled it better than any he has had. As the village joker in the prologue and as the boy joker in the two acts that followed he gave us a first-class presentation of the boy wag at his best. He sustained the part throughout easily and was in evidence at the right time, always with the same insipid smile, under which one could easily recognize the intelligent and ready wit of the 20th century American youth. Character comedians are interesting in so far as they portray beyond doubt a well known type usual to the public, and Budd Ross has done this successfully in the case in question. There was no hesitation in the mind of the audience—they all recognized the humor of his appropriate exaggerations—true to life, to the life of the baseball "fan," let us say; and if at the close of the show Ross had signified his intention of attending the coming Nelson-Hyland bout we should say it would have been perfectly in keeping and we should not have been at all surprised. Good support was rendered by Oliver Le Noir, Walter Catlett, Marie Nelson, Fred Mace, Edwin T. Emery, James Stevens, Zoe Barnett, May Boley, Merle Stanton and Jennie Metzler.

SARAH EDWARDS, Davis Morris, Blossom Seeley and Frances Tait will be new members of the Murray & Mack company in Los Angeles next week.

## Ethel Barrymore in a New Pinero Play

The most interesting announcement that Charles Frohman has thus far cabled his New York office is the fact that he has completed an arrangement whereby, at the end of her present tour in Lady Frederick, Ethel Barrymore will be seen in a new play by Arthur Wing Pinero. This will be the first drama that has come from Mr. Pinero's pen since His House in Order, which he wrote two years ago and which was acted in this country by John Drew and in England by Arthur Bourchier. The new play is, as yet, unnamed, but it is known that the drift of the plot reveals a complete return to Pinero's earlier, less bitter, less cynical style of dramatic thought and writing. The chief part, that of a woman, will be played in London by Irene Vanbrugh and in America by Ethel Barrymore. The possession of such a vehicle should mark an important turning-point in Ethel Barrymore's career as an actress. For years she has struggled successfully with plays that, with few exceptions, have almost always proved to be beneath her calibre as an actress. Any body who has seen Miss Barrymore, even in one of her more recent plays, must have recognized the skill and the depth of feeling that have enabled her to fire with life and reality stage parts that, in other hands, would have seemed only mildly entertaining or even futile. It is a sterling proof of Miss Barrymore's power as an actress that she has thus obtained substantial conviction for so many stage characters that, in manuscript, must have seemed anything but convincing. The step from light, if genteel, comedy to the sound dramatic vehicle, Mr. Pinero's play is said to be, will, therefore, not call upon Miss Barrymore for any particular extra effort. Her part in the new Pinero play should bring her the greater scope she has always wished for—rather than put her to any new test. Miss Barrymore's first appearance in the Pinero play will be at the Empire Theatre, New York, next season.

## 1,000 Mile Ride Taxicab Record

A taxicab ride of more than one thousand miles, the longest one on record, has been made by Charles Klein, author of The Third Degree and The Lion and the Mouse. Calling a taxicab off the cab stand in the Strand, London, Mr. Klein ordered the much astonished chauffeur to head for Edinburgh. At first the driver took the instructions as a joke but soon realizing that Mr. Klein was serious, he protested that he could not undertake so long a journey at such a short notice, as he had a wife and family at home. How-

ever, the driver's scruples were overcome, and Mr. Klein set off for Scotland. From Edinburgh he proceeded to Glasgow, from which port a steamer was taken for Londonderry. After an extensive tour through Ireland, Mr. Klein dismissed the taxicab man at the Queen's Hotel, Queenstown. The trip took five days. Mr. Klein is now on the way to New York on the Cedric, while the taxicab driver is hurrying back to London with the biggest fare ever taken.

MME. MARCELLA SEMBRICH, the prima donna, has been forced by ill health to cancel all engagements. She was to have sung in Berlin in opera in the second week in June.

## Dates Ahead

**A Husband on Salary.**—Salt Lake City, June 3, week.  
**Alcazar Stock.**—San Francisco.  
**Annie Russell in Stronger Sex.**—St. Louis, indefinite.  
**Belasco Stock Co.**—Los Angeles.  
**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.  
**Black Patti Show** (R. Voelckel, mgr.)—Miles City, May 29; Glendive, 30; Dickinson, 31; Mandan, June 1; Bismarck, 2; Jamestown, 3; Fargo, 4.  
**Ed Redmond Stock.**—Fresno, Cal.  
**Edmund Gardiner Stock Co.**—Victoria.  
**Edward Armstrong Musical Stock.**—San Diego.  
**Elleford Company.**—Honolulu, indefinite.  
**Fischer's Musical Stock.**—San Francisco.  
**Geo. B. Howard Stock.**—Vancouver, B. C.  
**Geo. L. Baker Stock Co.**—Portland, Ore.  
**Graustark** (Western)—Chicago, indefinite.  
**Guy Smith Stock.**—Oakland, Cal.  
**Henry McRea Stock Co.**—Spokane, Wash.  
**James Post & Co.**—San Diego for summer.  
**Jessie Shirley Stock Co.**—Spokane, Wash.  
**Kolb and Dill.**—Los Angeles for summer.  
**Lyric Stock Co.**—Portland, Ore.  
**Mills of the Gods** (Ernest Shuter Amusement Co.)—Ogden, May 29; Salt Lake, 30-June 3.  
**Morocco's Burbank Stock.**—Los Angeles.  
**Raymond Teal Musical Comedy Co.**—San Jose, May 2, indefinite.  
**Fantages Stock.**—Seattle.  
**The Alaskan** (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.  
**The B. E. French Stock Company—Third Avenue Theatre.**—Seattle, Wash., permanent.  
**Valencia Stock.**—San Francisco.  
**Walter Sanford Stock Co.**—Vancouver.  
**Willard Mack Stock Co.**—Salt Lake City.  
**Ye Liberty Stock.**—Oakland, Cal.  
**ALLEN CURTIS MUSICAL COMEDY CO.**—Long Beach, June 6-Sept. 27.  
**JOHN DREW** (Chas. Frohman), (Francis Reid, agt.)—Los Angeles, June 7-12; Fresno, 14; Oakland, 15-16; San Jose, 17; Stockton, 18; Sacramento, 19; Tacoma, 21-22; Seattle, 23-26; Victoria, 28; Vancouver, 29; Bellingham, 30; Portland, July 1-3; Spokane, 5-6.  
**N. C. GOODWIN**—Portland, June 1-3; Tacoma, 4-5; Victoria, 7; Vancouver, 8-9; Westminster, 10; Bellingham, 11; Everett, 12; Seattle, 14, and week; Spokane, 20-21; Butte, 23; Fargo, 25; Duluth, 26, and close.  
**THE ALASKAN** (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.  
**THE BURGOMASTER** (Wm. P. Cullen, mgr.)—Oakland, May 30-June 1; Woodland, 2; Chico, 3; Eugene, 4; Albany, 5; Portland, 6-9; Everett, 10; Ellenburg, 11; North Yakima, 12; Spokane, 13-15; Lewiston, 16; Colfax, 17.

## Menzel's Dramatic Agency

1115 VAN NESS AVE., ROOMS 114-116  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

Of the new arrivals in the Orpheum this week, Peter Donald and Meta Carson in their very funny skit, Alex MacLean's dream, are easily the top-liners. Mr. Donald gets the house going on his entrance accompanied by a lamp-post as a companion. He is on his way home from the Scotch ball a little the worse for wear, and attributes the cause of his condition to the fact that he has had "about a tea-spoonful too much." He is ably assisted by Meta Carson, the two finishing their act with a clever Highland fling. The ten colored singers and dancers, headed by Johnson and Wells, created a sensation with the best ensemble dancing ever seen here. Lou Sully was there with a budget of new songs and sayings, and was greeted as an old favorite. A sketch, Imagination, by Myles McCarthy and Pauline A. Palmer, required a stretch of the imagination to class it on a par with the McCarthy standard. Myles is a clever actor and will have to change his sketch considerably. The holdovers are Flo Adler, assisted by the nameless young man in the box; the Lulu Beeson Trio; Countess Rossi and Paulo, and the Baader-La Velle Trio, the program closing with the usual Orpheum motion picture.

### Fischer's

The extremely versatile playwright, composer and producer, Charles Alphin, who is responsible for Herr Fischer's very musical and extremely enjoyable comedy offerings, has this week advanced far into ambitious fields, and in The Pagoda is offering a pretty little opera of positive merit. The company is exceptionally happy in presenting the good points of the piece and an excellent entertainment results. Ben Dillon is quite in his element as a detective and his comedy sallies are greatly enjoyed. His dancing and singing are additional features. Tracy McDermott, a Japanese lover; Frank Vack, as a Chinese of property and position; Will King, as a German; Dorothy Raymond, as Miss Gold, the heiress, and Nellie Montgomery, as a Chinese maiden, are each and all well cast. The ensemble music and dancing are features of the performance. The scenery is unusually ambitious and the costuming something elegant.

### The National

A program of unusual excellence is holding forth at this popular house. Carroll Johnson, known from one end of the country to the other as the Beau Brummel of black-face artists, comes in for his usual hearty welcome. Carroll presents his usual tasty and immaculate appearance and sings as sweetly, dances as gracefully as of yore. He is a minstrel show all by himself and his pounding on the tambourine takes you back to the days when the minstrel man held first place in the ranks of popular entertainments. A Wild Rose, an act well worth a visit alone, is in the capable hands of Mr. and Mrs. Forbes, assisted by George Alexander. This clever little comedy is from the pen of Mrs. Forbes and is brimful of good

clean wholesome humor, telling the story of a well-deserved lesson taught a dissatisfied hubby. The stage setting of the act is worthy of special mention. The acting of the respective characters is finished and cleverly done. Some clever dancing is contributed by Martin Howard, his sailors' hornpipe and Irish breakdown being exceptionally clever and win well-merited applause. The Stadium Trio, in their Roman ring act, have the usual offering of that nature with a few clever stunts of their own. Fox and Crystal, a couple of Hebrew comedians, have nothing new to offer in their crude act. Dick Richards and Mildred Glover are well received in their singing and piano-playing turn. Miller and Tempest, in their singing and acrobatic act, contribute some exceptionally clever tumbling on the part of Miller. Cal Stewart, as a rube monologist, has a fund of humorous stories to tell, which keep the audience continually laughing. Will Oakland, as the holdover from last week, is reaping fresh laurels with his sweet singing. The moving pictures are exceptionally entertaining and complete one of the best bills of the season.

### The Wigwam

The programme this week has class written all over it. Chiquita, whose name is a household word, is the banner attraction for the week. The little lady is proving a great drawing card, and although so diminutive (being only 28 inches tall and weighing 30 pounds), is very much in evidence with her singing and dancing. Frank Bush is a big hit with his numerous stories. Frank is a great dialectician and has a new one to spring every time you see him. Roland Bros. do some very clever work in their comedy revolving ladder act. Bonnie Gaylord as a female monologist keeps the audience in a continual titter. Some tuneful harmony is contributed by the Quaker City Four. The comedy is supplied by a black-face artiste that is the largest portion of the act. Lewis and Young are a couple of comedians that keep the audience convulsed, and moreover they can sing. Nita Allen & Co., in the comedy sketch, Car No. 2, Stateroom 1, supply an entertaining portion of the bill. The scenery is very realistic, but a little too much and unnecessary slang is interpolated. The moving pictures this week are exceptionally good. One reel, depicting Roosevelt in the jungles, is exceptionally so. The character in the picture looks a great deal like him, too. The pictures complete a big program.

### Pantages-Empire

Wallace, a beautiful specimen of the lion family, with three killings to his credit, is the feature attraction for the week. Frank Hall does not put Wallace through any stunts, his performance consisting simply of entering the cage and getting out again as quickly as possible. The Al Luttringer and Lillian Lucas Co. present A Girl of the West, from the pen of H. D. Cottrell, which comes to us fresh from Eastern successes. The act contains the true Western atmosphere, plenty of good comedy, and a startling climax to satisfy the most exacting. Miss Lucas, as the girl, has a congenial role, which she handles in a most capable and natural manner. Al Luttringer, as the reticent young

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 15c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkoline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, AEROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST. Phone Park 1177 SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

.... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts

THEATRES—PICTURE HOUSES—PARKS AND FAIRS

Film Service—Machines—Operators—Singers

Phone Main 1706

ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

miner, gives a pleasing and convincing performance, his dialect being especially good. Incidentally Al is a handsome chap with a most pleasing personality. Paul Atherton as the bad man gives good support. The stage setting of the act is especially commendable, in fact so natural that Wallace the lion is evidently affected by the atmosphere and gives a touch of real nature by his roars off the stage. The Del Costa Duo contribute some pleasing operatic and up-to-date vocal selections. La Salle and Lind as club manipulators are given hearty applause for the neatness and cleverness of their work. The Bowen Bros. have a great time laughing at their own antics; no one else does. Quigg and Nickerson, in their comedy musical act come in for a good share of approval. The moving pictures are exceptionally good and complete the program.

One of the most frequent topics of jest on the stage is forever tabooed on the Keith Circuit. Mr. Keith last Thursday issued orders that no more mother-in-law jokes will be tolerated

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

RAY YOUNGMAN

Appearing in  
THE SEXTON'S DREAM  
S. & C. Circuit

in his houses. The action was suggested by Herbert D. Ward, a Boston author, who, with his wife, Elizabeth Stuart Phelps, has written much for the dignity of the family. Commenting on his order, Mr. Keith said: "In these days, when so much objection is raised against caricaturing persons of different nationalities, such as the Irishman and the Jew, and even politicians object to what they consider unfair reference on the stage, simple justice alone demands that the artist should observe the golden rule when referring to one's dearest friend, the mother."



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of May 28, 1909:

**NATIONAL**, San Francisco—Harry Le Claire, Elite Four, Sydney Grant, Zay Holland, DeButz and Tossell. **BELL**, Oakland—Grover and Richards, Cal Sewzrt, Mr. and Mrs. Forbes, Fox and Crystal, Miller and Tempest. **WIGWAM**, San Francisco—Monetta Five, El Barto, Hasse and Marietta, Cowboy Williams, Williams and Walkers' Chocolate Drops, Lewis and Young. **NOVELTY**, Vallejo—Bonie Gaylord, Mowry and Grayson, Lewis and Young. **LOS ANGELES**, Los Angeles—Frank Bush, Nita Allen & Co., Anne Crewe & Co., Norton and Russel, Quaker City Four, Meeh International Trio. **QUEEN**, San Diego—George Wilson, Mme. Doherty's Poodles, Mr. and Mrs. Robyns, Duff and Walsh.

## Vaudeville Notes

Through an error last week, Elsie Schuyler was credited with playing at the Oakland Bell instead of The Orpheum. Miss Schuyler is a comparatively recent addition to vaudeville ranks. She has been here before, however, notably with James T. Powers, when she took the part of Poppy, the English girl, in San Toy. Miss Schuyler's speaking tones denote two things—training and good breeding—qualities which are evident throughout her act, characterized by an ability to know where to draw the line.

Frank Bacon and his daughter and wife are playing dates on their way to their home at Mountain View, below this city.

Dan Kelly has added his comical person to the fun show at the Central.

Mr. and Mrs. Harry Bernard are enjoying a three weeks' vacation in Sonoma County.

Following the engagement of Conway and his band and soloists, which will terminate Wednesday night, June 9th, at Idora Park, in Oakland, the Navassar band, composed of 55 female musicians will be brought out from the East for a limited engagement. They will be the feature attraction at Idora up to and including June 29th, when they will be succeeded by Erlinger and his band, which will be brought direct from St. Louis. As an added attraction to Erlinger's band, Bert Morphy, "the man who sings to beat the band," will be introduced to the West for the first time. Morphy has been described as "the human caliope." The Kennedy X. I. T. Ranch Wild West Show and Congress of Nations will also begin a limited engagement on June 27th. At the close of Erlanger's engagement, July 16th, Innes and his famous orchestral band will be the leading attraction at Idora for one month, and then Liberati will be heard in concerts.

Harts, San Mateo, week May 23d: Mildren Fitzgerald, singing and dancing soubrette; illustrated song, Miss C. E. Hart; Joe Goodman, comedian; Melbourne Bros., musical act; Stanley and Uline, comedians and singers.

Ernest Hogan, one of the best-known negro comedians and song writers, is dead at his home, of tuberculosis. He wrote the book and music of Rufus Rastus, in which he starred for two seasons; then of the Oyster

Man, which he was producing at the time of his illness. Hogan wrote several hundred songs, of which All Coons Look Alike to Me was the most successful. It is said he cleared \$40,000 from this song alone. He was one of the originators of the "rag time" popular songs.

At the Star this week: Kelly and Violette are the holdover attraction for this week and continue to sing their way into popular approval. Mr. and Mrs. Ellis present an amusing little playlet dealing with domestic disagreements, which brings a smile of recognition to many faces. John Welch is well received and ends his turn with some neat and clever dancing. Comar introduces his clever and novel wire act, which comes in for a good share of the applause. The Buford Sisters, in a good song and dance turn, and Olive Reed and the illustrated songs and three sets of entertaining moving pictures, complete a most gratifying program.

A feature attraction at the Empire next week will be supplied by Mr. and Mrs. Edward Lucas in scenes from Dickens' works. Special scenery is carried for the production, and the act comes highly recommended.

De Mon, the spectacular bicycle rider, whose act consists of riding down an incline with his clothing afire and plunging into a tank of water, is being booked by Benny Michaels through the Northwest territory.

Carroll Johnson is making the big hit at the National this week and will be retained for another week. Carroll will have a bunch of new stuff for next week and by popular request will give his great prize fight specialty.

At the Main Street Regal Theatre, Los Angeles, this week, Black and Grant, in a singing, talking and knock-about act, are heading the bill. Others on the bill are Eddie Zaro, contortionist, said to be out of the ordinary; Dorothy Walker, in whistling and illustrated songs; Ransom's orchestra, in popular music, and new "first-run" motion pictures.

## To Open Coney Island Sunday, Defying Mayor

NEW YORK, May 21.—The ukase of Mayor McClellan, which prohibits any kind of amusement on Sunday, will be defied by the principal owners of amusement places at Coney Island, according to statements issued by them. It is understood that the courts will be asked for injunctions restraining the Mayor and the police from interfering with the Sunday shows at Coney Island.

## Trousers

I have always been more or less curious to know the opinion of an actress required to don trousers and play a man's part. My opportunity came when Ann Crewe recently presented her dramatic comedy, My Lady Raffles, in this city. Knowing Miss Crewe to be an actress with a wide range of experience under such well-known producers as Charles Frohman, William Brady and the Shuberts and also experience in Shakespeare with such stars as E. H. Sothern and Julia Marlowe, besides having been her own stage director, manager and author of her latest vehicle, I decided it was a golden opportunity to

gratify my curiosity. "Miss Crewe, will you tell me why, in writing an act, you created a masculine role for yourself?" Shoving her hands deep into her pockets and balancing herself on her heels and toes and favoring me with a gracious smile, she said: "Well, I'm afraid I shall have to go back to when I was a very little girl. I wanted to be a boy, oh, so badly. I used to dress up in the neighbor boy's trousers and parade around to the great horror of my more modest playmates. I am quite sure the desire to be a boy made me doubt the efficacy of prayers. Mother told me that if I prayed for anything I wanted, God would answer my prayers. Well, I prayed morning, noon and night, but I failed to be a boy. One night I astounded the family prayer circle by going on a strike and declaring that God didn't listen and there was no use praying. I was rushed to bed in disgrace. After a time my old negro mammy (I am sure all Southern

children have known the love of a negro mammy) came to me. I made a full confession of the cause of my strike. She told me the only sure way for me to become a boy was for me to kiss my right elbow, and the miracle would come to pass. I have often wondered why I did not grow up like a spiral staircase, for I spent most of my time when no one was looking twisting myself into the most extraordinary positions trying to make my lips and elbow meet. It is needless to say I failed. But I always felt vindictive, so when it came to writing my present act I said, 'Here's where I play even with the Fates and wear the long-desired pants.' But, this is the funny part of it all. Now that I can, I don't want to. I like skirts best and am more satisfied every day that I am a woman. And I'll venture to say right here that if the fair sex were granted the liberty of wearing trousers, they would resign in favor of 'Hubby.'"

# ANN CREWE

Presenting Her Great Success

## My Lady Raffles

UNDER HER PERSONAL DIRECTION AND MANAGEMENT

"My Lady Raffles is a hit. Anne Crewe scores happily in title role of clever sketch."—San Francisco Call.

"A triumph is achieved by Ann Crewe in a departure from the usual run of vaudeville sketches. Miss Crewe's appeal to Warrington's honor reaches a high plane. It is a splendid piece of acting."—Oakland Tribune.

"Ann Crewe appeared in one of the best sketches ever seen at the National. In My Lady Raffles she proved herself a wonderfully clever emotional actress. Her efforts were greeted with storms of applause."—San Francisco Post.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell



# Santa Fe



## BACK EAST EXCURSIONS

### SALE DATES

May 15, 16, 20, 21, 22, 31.  
June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### SAMPLE OF RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.  
SANTA FE





The Western Play Pirate is just now entering upon a season of great prosperity. The above cut shows a scene in The Wolf which, owing to its small cast, is a favorite play with these theatrical socialists of the tall timber. What has become of the Theatrical Producing Managers' Association?

## Fischer's Theatre

"One laugh doth tread upon another's heels, so fast they follow" is the Bard's revised quotation as used by Director Alphin in describing next week's bill, which bears the title of King of Patagonia. It is a musical comedy, with scenes laid in California, and the theme is founded solely on mistaken identity. A noted King of the Patagonias is touring the world accompanied by a Hebrew valet. On reaching California, the latter is mistaken for the monarch and made the subject for great social favor. Simultaneous with this there is a party of plotters who are intent on doing away with the dusky King, and the Hebrew finds himself in a particularly uncomfortable position. There is a counter plot of intrigue that tends to heighten the humor of extremely ludicrous situations. Several of Mr. Alphin's most successful compositions will be introduced, including I Was Only Walking in My Sleep, My Filippino Maid, What Are the Simple Charms of Married Life, and a finale that has received special encomiums from music critics. All the principals will be pleasantly in the cast, and a number of specially attractive novelties are promised in the concerted offerings. The new bill starts with the matinee on Monday.

## Personals

Charles Frohman has cabled his New York office that he has decided that The Bachelor's Baby shall be Francis Wilson's play for next season. Mr. Wilson is himself the author, as well as the stage manager of The Bachelor's Baby.

NORVAL MACGREGOR will be in the Alcazar company during the special Florence Roberts season there.

OLIVER MOROSCO has got it again. He is writing a musical comedy in collaboration with Harry Girard, who wrote the music for the Alaskan.

Henry Cahen has sold his stock in the Valencia Theatre to D. J. Lisberger, who has succeeded to the position of secretary of the corporation.

BESSIE TANNEHILL, Sutherland and Curtis and Bobby Harrington close with the Murray & Mack company in Los Angeles next week.

SELBY OPPENHEIMER will do the advance work for The Princess Theatre Company on its way to and from Los Angeles. Manager Sam Loverich will go along with the show.

The Novelty Theatre in Stockton in the future will book all attractions through Bert Levey.

WM. DESMOND, the Beau Brummel of leading men, and the five-years' favorite of Los Angeles, will play next season in Portland at the Bungalow, instead of at the Valencia. He opens August 15th or thereabouts.

SAN FRANCISCO theatregoers apparently have not discovered that both Lillian Andrews and Rose Coghlan, who are now playing there, were in the same company in 1879. They were members of the Baldwin Stock Company, James O'Neill and Lewis Morrison being the leading male characters in the plays presented. It was rumored at the time that much jealousy existed between the two actresses, but doubtless that was merely rumor. Both were singularly alike in looks and speech, Miss Coghlan being an Englishwoman and Miss Andrews an Australian.

The Valencia stock received its notice last Sunday night, and after the Arthur Cunningham engagement, in all probability, a new company will be seen there. However, this is mere guess work, for Manager Walter Hoff Seeley is now speeding eastward and



**Andrews**  
**Opera Chairs**

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
1011D. New York, Tacoma

**Imperial Amusement Co.**  
Star Theatre, Portland, Oregon  
**S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

WILL OPEN APRIL 15th  
**Hart's**  
**New Theatre, San Mateo**  
A NEW, MODERN HOUSE  
The Only Good One-Night Stand between San Francisco and San Jose.  
Excellent Sunday Night Stand  
Capacity, 600. Write for Open Time  
**CHAS. E. HART, Manager**

Do you contemplate going to **HONOLULU?** If so, communicate with  
**J. C. COHEN**  
PROMOTER OF AMUSEMENT ENTERPRISES  
Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

**SCENERY**  
**The Chas. F. Rosa**  
**Scenic Studio**  
Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco  
**MISS E. MATTINGLY**  
Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

**J. B. REIGHLEY**  
**Theatrical Hauling**  
Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly  
**Chairs**  
Full Line  
See Samples at  
**770-776**  
**Mission St.**  
Bet. 3d and 4th Sts.  
**SAN FRANCISCO**  
The  
**Whitaker & Ray Co.**



## New Company for Ye Liberty, Oakland

Rumors of the closing of Ye Liberty Playhouse in Oakland are denied by Manager Jackson, who explains that the present company, which has been there, most of them, for nearly four years, will close in three weeks and a new company put in their place.

## Actors' Fund Registration Report

Thomas McGrath's report of Registration Bureau of Actors' Fund: Total registration from February 8 to May 1, 1,062; new members added, 726; life members added, 23; gross amount received for same, \$3,664; total expenses of Bureau for same period, \$654.25; number of companies written to, 475; number of companies responding, 378; largest number registering from one company, 39 (Hattie Williams Co., Fluffy Ruffles). Engagements made in April: Stock company, Flushing, L. I., John Burke, Mgr., 12 people; Warburton Stock Theatre, Yonkers, Mr. A. C. Dorner, mgr., 12 people. Other managers supplied through Bureau previous to May 1st—Daniel Frohman, Henry B. Harris, James Forbes, Henry W. Savage and Benj. Stern; Beverley of Graustark Co.; Percy Plunkett's Co. Vaudeville, Knickerbocker Amusement Co. (Frank P. Murtha, mgr.), and several others.

Excerpt from Treasurer Henry B. Harris' annual report: Cash statement, May 1, 1908, to May 1, 1909—Receipts for one year, \$34,728.43; disbursements, \$49,394.18; overdraft, \$14,665.75; bank balances, \$14,172.24; investments, \$155,966.25.

## T. M. A. Benefit Performance

Performers from the theatres in the city gave an entertainment Wednesday afternoon at the Princess Theatre in aid of San Francisco Lodge, No. 21, Theatrical Mechanical Association. It was a show of merit and from 1:30 o'clock until 5 there was a continuous performance. From the Alcazar came Howard Hickman, Bessie Barriscale and Ernest Glendinning to present a clever little sketch, Disqualified, written by Mr. Hickman himself. It was a story of a young husband who neglected his business and his charming little wife and son to play the races but, through the loss of his money and the intervention of a friend, was made to realize his mistake. After announcing that in future he would play the horses only for his baby's edification, Hickman rushed off and returned bearing on his back his own little yellow-haired son, who kissed his hand to the house. Two small people who were hailed with delight were little Alma Tuchler of the Princess company and Baby Mildred Koenig, who did songs and dances. May Boley gave a musical monologue in which she used with great and diverting freedom the names of some of the smart set of the city and wore a hat which she said came from the California market. Zoe Barnett sang a little song with her usual fascination. Arthur Cunningham gave some Irish ballads; Fred Mace of the Princess did a musical monologue explaining

his domestic difficulties; Carroll Johnson from the National did a bit of minstrel singing, dancing and story telling; Ben T. Dillon from Fischer's gave a Chinese song, and Frank Bush from the Wigwam told some stories. Thelma de Verne and company did some clever xylophone playing, the "Co." consisting of Story and Van. Thelma sang in a baritone voice. Fay Carranza from the Washington Square Theatre sang delightfully and Flo Adler and her small boy from the Orpheum were also heard. Kelly and Violette, billed as the "fashion plate duo," sang some amusing songs. Some excellent moving pictures completed the program. It is thought that nearly \$800 will be turned over to the Theatrical Mechanics' Lodge.

## Goodwin Plans Early Retirement

Nat Goodwin is going to retire from the stage, and Edna Goodrich Goodwin is, too. Mr. Goodwin said so Wednesday night in Oakland in his dressing-room. "We haven't decided upon the date yet," he remarked, "but it will be in a year or so. We want rest and privacy, and in order to get them we will have to give all these imaginative press agents a rest. It is abominable, unbearable, this everlasting publicity, and in order to escape it we are going to retire. When we do, we shall tell no one about it. We will quietly slide out of the public view, and there will be no fuss and turmoil about it." The beautiful Mrs. Goodwin, arrayed for the stage, stood at her husband's dressing-room door and nodded her indorsement of his words. "And when we do retire," added Nat, "you may be sure that we will make our home in California. I said not long ago at a dinner in Los Angeles that any one who lived outside of California voluntarily was an imbecile and I am always ready to reiterate that statement. There is only one place to live, and that is in this State. Much of my property is here, and I am going to make my home here. Mrs. Goodwin and I are both glad that we are nearing the end of our public careers."

The Goodwins will wind up their season at Delmar Garden, St. Louis, where the comedian will appear for three weeks in a revival of his best plays, receiving a guarantee of his personal share of at least \$14,000.

## Mrs. Felix Isman Says No Divorce

When informed that a New York dispatch attributed her presence in Los Angeles to a well-laid plan to seek legal separation from her husband, Felix Isman, a well-known theatrical manager and real estate operator of New York and Philadelphia, Mrs. Isman fainted in her luxurious apartment at the Alexandria, one evening last week. When she revived, Mrs. Isman dramatically exclaimed: "This is the work of my mysterious enemy who has been pursuing me for years. Once before the same rumor was circulated in theatrical circles and several New York papers got hold of the story. It was emphatically denied then, and both my husband and myself have been trying to find the source of the cruel attack upon me—I am sure that it is some woman who cherishes a secret grudge against me." Mrs. Isman, before her marriage, was Irene Frizelle. "Don't imagine that I am trying to make you think I am overcome with grief," she sobbed, "for anger is uppermost in my heart. I would have seen you sooner, but when you telephoned the terrible news to me, I just got limp, and everything became black around me. I was advised to refuse any information, but I believe in frankness to newspaper men. You will please remember that I was a professional woman before my marriage," she added with the ghost of a smile. "I came out her for my health, upon my doctor's advice. Though I would dearly love to live in Los Angeles, my plans do not permit a prolonged stay. Miss Josephine Drake and I leave here in a few days for the North. We expect to tour the Yellowstone and may visit other points of interest en route to Chicago, my former home. There I expect to meet my dear husband. I can tell you positively that nothing

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

would induce me to leave him for even a day, if it were not for my health. You can easily imagine that I am not strong, when a telephone message made me faint. We will get to the bottom of this some day," she said thoughtfully, "for this ridiculous rumor is identical with the one given out a year ago."

## Beatrice Nichols Has Happy Introduction to Milwaukee

Last night's performance made good every promise which has been made for the opening of the stock season at the Davidson and proved an auspicious event in every way. A telegram from Maude Adams to Beatrice Nichols, the ingenue of the stock company, who won her way straight into Milwaukee hearts in the role of Peter Pan, was one of the inspiring incidents of which the capacity audience knew nothing. Miss Nichols plays Peter with an overflow of youthful exuberance, with a spirit of mischief, and with the note of sincerity and dramatic feeling which are so essential. She could scarcely have had a happier introduction to Milwaukee, although she is not slight enough to be the ideal Peter physically. Her appeal to the audience to save the life of Tinker Bell is one of the most effective moments of the play, but scarcely more so than the triumphant lines which fairly sing themselves into the climax, "I'm Joy, Joy, Joy." Thomas Maclarnie, a new member of the company, makes an excellent impression with limited opportunity as the bombastic Mr. Darling.—*Milwaukee Sentinel*.

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037  
**New York Dramatic Agency**  
Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction, Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

**To Managers**  
**ENGAGEMENT EXTRAORDINARY!**  
"The Ibsen Vogue is Where We Catch the Conscience"  
WILLIAM STOERMER PRESENTS "The Nazimova of America"  
**ZORA BATES**  
In Ibsen's Powerful Drama  
**GHOSTS**  
The Dramatic Sensation of Two Continents, and "Stronger than The Devil"  
Aided by  
MR. FRANK OPPERMAN, MR. HENRY AUERBACH, MR. FRANKLIN, MISS FISHER. WM. STOERMER on the "Job."  
MR. EUGENE B. LEWIS, Acting Manager.

**California State Fair**  
Sacramento, Aug. 28 to Sept. 4, 1909  
**WANTED**  
Inside and Outside Attractions  
Address, FRED L. MARTIN  
Chairman Amusement Committee, State Agricultural Society  
Capitol Building, Sacramento, Cal.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting a repertoire of Playlets written by Chas. E. Royal: "STRAIGHTENING A CROOK," "MELTING AN ICE-BERG," "THE VACANT CHAIR," "THE DEMONS AID SOCIETY," "IN JONES' BOOTS." NOTE.—All these playlets are "original" in every sense of the word and are duly protected by copyright.

## Klamath Falls Line Completed

Theatrical people will be interested in the news of the completion of the branch railroad from Weed, Siskiyou County, to Klamath Falls, Ore., the first construction train running to Klamath Falls last Saturday. Southern Pacific officials announce that passenger trains are now running regularly between Weed and Klamath Falls. The stage company that for years has run coaches from Klamath Falls to the railroad has sold its stock and retired. The chamber of commerce of Klamath Falls announces that the advent of the railroad will be celebrated June 14th, which is to be called Railroad Day and the occasion for festivities and many visitors are expected. This country has been a fine field for small companies.

### ROBERT LAWLER

Leading Man  
Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian  
Richard Jose Co. Care of DRAMATIC REVIEW

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
At Liberty after June 1st

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care DRAMATIC REVIEW

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenuess At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### MINA CROLIUS GLEASON

Baker Stock, Portland.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of DRAMATIC REVIEW

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care DRAMATIC REVIEW Third Season

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Millar Bacon

Singing Light Comedian

James Post Co.

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

### GEORGE SAUNDERS

Dramatic Review

### MINOR REED

Scenic Artist  
At Liberty Address DRAMATIC REVIEW

### Howard Foster

In Vaudeville

### CARRIE CLARKE WARDE

The Cook Lady  
Orpheum Circuit Los Angeles

### GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco



## EDDIE Mitchell

Juveniles

### EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care DRAMATIC REVIEW

### MARY HARVEY-BARBOR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### MAXWELL ALEXANDER

Scenic Artist  
Care DRAMATIC REVIEW.

### FREDERICK GILBERT

Leads and Heavies  
Pickwick Stock, San Diego

### CHESTER STEVENS

Blunkall Co., Long Beach

### JULIETTE CHANDLER

Soubrette

### ARTHUR SHEPPARD

Scenic Artist Care DRAMATIC REVIEW

### DAN KELLY

Comedian  
Care DRAMATIC REVIEW

### GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose



**Darrell Standing**

Stage Director  
Edmund Gardiner Stock, Victoria

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**T. N. Heffron**

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company  
On tour, Care Review

**Reginald Holmes**

Characters  
Edmund Gardiner Stock, Victoria

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"  
"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**Thurlow White**

Engaged for production "When Love is Young," by Mr. Charles Swickard.  
Address REVIEW

**E. P. Foot**

MUSICAL DIRECTOR  
Murray & Mack Co., Grand Opera House, Los Angeles.

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Budd Ross**

Comedian  
Princess Theatre, San Francisco

**Bertha Foltz**

Leads  
The Players

**Al Hallett**

Stage Director  
Broadway Theatre, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Broadway Theatre, Oakland

**Milton Stallard**

Stage Director  
Ye Liberty Playhouse (Revolving Stage)      Oakland

**Whit Brandon    Ethel Tucker**

Leading Man and Director      Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads

Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10  
Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch      Management Liebler & Co.

**George B. Baldwin, Jr.**

Willard Mack Stock Co., Salt Lake City

**Monroe Salisbury**

Leads  
Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue  
Davidson's Theatre, Milwaukee





## John Drew a Shakespearean Actor

American theatregoers have grown so accustomed to seeing John Drew in the light, up-to-date comedies he has been playing so long and in which he has had so much success, that when the announcement is made that he is contemplating a revival of Shakespeare's *Much Ado About Nothing*, the knowing ones smile wisely and remark that the press agent is at work again, and no one thinks that it will ever come true. As a matter of fact, though, Mr. Drew is an admirable Shakespearean actor and has a longer repertoire of Shakespearean roles than very many of the actors who devote themselves exclusively to that branch of the drama. He got his schooling, too, under the very best of masters, no other than Edwin Booth. Soon after Mr. Drew joined the Augustin Daly stock company, Booth came under Daly's management as a stock star, and Mr. Drew was called upon to support him in a great many plays, including *Hamlet*, *Othello*, *Richard III*, *The Merchant of Venice*, *The Taming of the Shrew* and *King Lear*. In his contribution to the discussion as to the

manner in which Shakespeare intended Shylock to be played, published in the Variorum Edition of *The Merchant of Venice*, Booth refers to Mr. Drew in the most complimentary way. He says: "A clever actor once played the part of Tubal with me and wore red hair and a hook'd nose. He did not make the audience laugh, 'twas not his purpose, but he looked exactly the very creature that could sympathize with Shylock. His makeup was admirable. He's the son of the famous John Drew and is an excellent actor, now a leading member of Daly's company." Later on when Mr. Drew became a leading man at Daly's, he appeared as Francis Ford in *The Merry Wives of Windsor*; as Petruchio in *The Taming of the Shrew* (and there probably has never been a better performance of that role in America); as Demetrius in *A Midsummer Night's Dream*; as Orlando in *As You Like It*, and as the King of Navarre in *Love's Labor Lost*. Mr. Drew has been harboring the ambition to return to Shakespeare for some time, and he has practically persuaded Charles Frohman, his manager, to make a revival of *Much Ado About Nothing* for him next season. W. Somerset Maugham, author of *Jack Straw*, in which Mr. Drew is

appearing at the Van Ness Theatre, is at work on another comedy for him, and it may be that next season he will alternate between Shakespeare and Maugham. It will be easy then to decide how well the Bard does actually stand the test when pitted against a master of the most modern type of comedy.

## Opening of Shubert Shows Here

Abe S. Cohn, manager of the American Theatre, denies the statement that the Shubert interests are endeavoring to secure the Valencia Theatre for the production of their big musical attractions because the American Theatre stage is too small. "The American Theatre stage is 30 feet deep and not 20 feet 6 inches deep, as reported, insists Mr. Cohn. "We staged *The Alaskan*, probably the biggest production that ever was given in this city. I have a contract with the Shuberts for 35 weeks, and any Shubert production going to the Valencia during that time will have to be booked through me." The *Blue Mouse*, which will open at the American Sunday afternoon, June 13th, is the first Shubert attraction to be presented under the contract with Mr. Cohn. To confirm his statement as to the Shuberts booking their attractions exclusively in the American Theatre, Manager Cohn exhibited a telegram from J. H. Decker, Shubert's agent in New York, which said: "Am arranging to fill all your time following *The Blue Mouse* for at least four months. Will advise you fully by letter." "This telegram," said Mr. Cohn, "is sufficient evidence that the American Theatre will be the home of the Shubert attractions in this city until the 'trust breakers' complete their own playhouse." The telegram was dated May 25th.

## Lambs' Public Gambol a Huge Success

NEW YORK, May 24.—In consideration of \$40,000, tendered them in amounts varying from \$1,100 for a parterre box and \$55 for a single orchestra chair to \$2 for a seat in the last row of the top balcony, the actors, managers and playwrights constituting the membership of the Lambs' Club admitted the public tonight to one of their "gambols," the scene of which was transferred for the occasion to the Metropolitan Opera House. With De Wolf Hopper as interlocutor and such favorites as Raymond Hitchcock, Eddie Foy, Nat M. Wills, Maclyn Arbuckle, Charles Evans, Ignacio Martinetti, Andrew Mack as end men, with Victor Herbert conducting and his orchestra of fifty accompanying the singing, an old-time minstrel show proved one of the best of the evening's many

delightful features. The forum scene from *Julius Caesar* served to bring before the footlights James O'Neill as Brutus and De Wolf Hopper as Marc Antony. Supporting them were William Muldoon, William and Melville Stewart, George V. Hobart, Wilton Lackaye, Dustin Farnum and others. The mob in itself was a remarkable aggregation, among the supers being Digby Bell, David Belasco, George Broadhurst, Al Erlanger, Lew Fields, Clay M. Greene, Charles Klein, John Mason, Eugene W. Presbrey, Edwin M. Royle, A. Baldwin Sloane, Augustus Thomas and Joe Weber. Joe Weber and Lew Fields, assisted by a company of stars, gave their old specialty, entitled, *A Game of Pool*. In *After the Matinee*, a song and dance, nine well-known Lambs appeared as matinee girls.

## Spotlights

Charles Frohman and James K. Hackett have concluded negotiations by cable whereby Mr. Hackett will be under Mr. Frohman's management, beginning next season. Mr. Hackett will make his first appearance under this arrangement in Samson, Henry Bernstein's drama, and after a tour of the principal cities in this play will go into New York for a season at his own theatre in a play which is at present a sensational success in Paris. The arrangement will in no way interfere with Mr. Hackett's present position as a manager and producer. He will still continue to operate the Hackett Theatre and make the special productions already announced by him.

A tale of infatuation for "the other man" and its consequent train of sorrows and heart-breakings, with the inevitable, yet heartrending, ending, is told in the drama, *The Transgressors*, being played at the Bungalow this week by Ralph Stuart, Mary Hall and associate players. Ralph Stuart as Byron Mordaunt, the wronged husband, presents a good character; he is ably seconded by Mary Hall. The real heavy work of the play fell on Anna Cleveland, the recalcitrant wife and mother, who detested her husband through the glamour surrounding another man, and she acquitted herself with credit. Charles Young, the receiver, was well portrayed by T. N. Heffron, and although his part at no time called for sympathy from the audience, he was frequently applauded for his excellent rendition of a difficult role.—*Salt Lake News*.

The *Alaskan*, which is now owned and managed by Wm. P. Cullen, is an enormous success in Chicago where in its revised and rewritten form it will remain at the Great Northern Theatre for the balance of the summer. Mr. Cullen also owns and manages *The Burgomaster* and *The Tenderfoot*.

## Here are 6 Live Ones for Stock !!

### INHERITED

### CLOTHILDE

### TENNESSEE'S PARDNER

### AT THE OLD CROSS ROADS

### SHADOWS ON THE HEARTH

### PRETTY PEGGY

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

## Byde-a-Wyle Theatre

Long Beach, Cala.

### FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, June 5, 1909

No. 15—Vol. XX—New Series



Donald  
Bowles



## When Francis Wilson Met Charles Frohman

It was in London some years ago that William H. Crane brought about the first meeting between Charles Frohman and Francis Wilson, the latter having, in his typically timid way, hinted to Mr. Crane that he would like so much "to be with Mr. Frohman." "Well, I have an appointment with him at 10 tomorrow," answered Mr. Crane, "and I shall bring it up with him." Mr. Frohman of course told Mr. Crane that he would like very much at least to meet Mr. Wilson, and that he would leave it to the comedian what might come of the meeting. An hour was set for a meeting between Mr. Frohman and Mr. Wilson the next day. He was to have presented himself at the Savoy Hotel at 1 o'clock; but Mr. Wilson was there at 12, turning over in his mind all that he wanted to say, rehearsing in pantomime the handshake, the salutation, the main speech, and the parting remarks that he would make to Mr. Frohman. But in the midst of Mr. Wilson's meditations Mr. Frohman himself suddenly entered the reception room of his apartments, recognized the comedian, and, as soon as he saw him, asked him to come into the room, overlooking the Thames, that he makes his office six months out of every year. It still lacked many minutes of being 1 o'clock; the comedian knew that; but the part he was to play was not supposed to begin before 1 o'clock; it seemed very embarrassing and nerve-tearing to be called on for a performance half an hour earlier than the expected hour; so that the result was that Mr. Wilson "went up in the air." He spoke a great deal, but he said nothing. He smiled, grimaced, balanced himself on one foot, then on the other, bowed and re-bowed, and still he said nothing. Then he heard in quiet and crisply uttered tones the words—"You would like to come under my management?" "Very much," he heard another voice say, something like his own. "I shall be delighted to have you. I shall tell you the name of your play tomorrow morning. Your season will open in New York next October. All right. All right." And in about two minutes after seeing Mr. Frohman for the first time, Francis Wilson found himself once more on the Strand, with an ambition that he had fostered for many years suddenly brought to pass, as in a dream.

## She Wanted Her Money Back

George Cohan, the player, tells of a theatrical combination that encountered much bad business in its tour of one-night stands in Ohio and Kentucky. The "date" that proved fatal to the life of the organization took it to Marietta, in the Buckeye State. The first performance was a matinee, and the audience was in numbers not much larger than the proverbial "corporal's guard." The disconsolate business manager was hurrying out of the office on some errand to the "back" of the house, when he stumbled over a little girl dissolved into tears. "What's the matter, little one?" he asked, forget-

ting his own troubles at this sad sight. "I wants me money back!" yelled the youngster between wails. "Don't you like the play?" asked the manager. "Don't get discouraged. You've seen only the first act." "I don't care nuthin' 'bout the play," howled the little girl. "I'm afriad to set in that gallery all alone!"

## Actors' Fund

Thomas McGrath reports that registrations for the month of May will equal, if not exceed, that of the previous months. Three hundred and ten new annual members and eight life members have been added to the roll, and the managers have just begun sending in their lists for next season. Over one hundred engagements were secured through the bureau during the past month and the outlook from now on is very promising; both actors and managers are coming forward in support of the new bureau. About 1,500 registrations have been made and all the first-class managers have placed themselves on record to assist in placing those members of the Fund who are registered. It should be the pride of everybody connected with the profession to have their name enrolled in the Actors' Fund—two dollars for membership in the Fund and one dollar extra for registration in the bureau. More than two hundred addresses were phoned for to the bureau during May alone. Is it possible there are any actors who cannot realize the great benefit the bureau is to the profession at large?

## Edmund Breese to Star in The Earth

Notwithstanding several prominent American managers were endeavoring to acquire the American rights to James Bernard Fagan's London success, *The Earth*, now being presented at the Kingsway Theatre in that city, Henry B. Harris has consummated arrangements whereby he secured these rights. It is the intention of Mr. Harris to make use of this play as a vehicle with which to elevate Edmund Breese, now appearing in *The Third Degree* at the Hudson Theatre, to stardom. Mr. Breese, by reason of his signal success as John Burkett Ryder in the original production of *The Lion and the Mouse*, and lastly by his work as Richard Brewster in *The Third Degree*, earned for him a promise from Mr. Harris to star him as soon as a suitable play could be procured. *The Earth* will have its New York premier early in November.

## The Orpheum

The circus is coming to town. It will pitch its tent on the stage at the Orpheum this Sunday afternoon. The Ellis-Nowlan Troupe, headed by Nat Ellis and Ella Nowlan, will provide this affair, which includes twenty acrobats and comedians of both sexes. A unique feature of this act is the introductory scene, which shows a real old-fashioned circus parade in which the various members of the company, "a cage of wild animals," a steam calico and a silver cornet band take part. There are ground and lofty tumblers, bareback riders, Fluffy Ruffle equestrians, funny and frolicsome clowns and the ever present, bland, affable, verbose and blatant ballyhoo, the gen-

## Twenty per cent discount

It pays to advertise sensibly. In the face of quiet times generally, I increased my business considerably this May as against the same month last year; simply by maintaining the quality, but reducing the profit. The same discount, to-wit: twenty per cent runs for the month of June also, and it behooves you to see the high grade of merchandise I am offering at almost wholesale prices.

Yours very truly,

**Chas. S. Rosener**

**57 POWELL STREET**

Formerly Cor. Van Ness and Eddy

**Suits and Overcoats**

\$20.00 VALUES, NOW.....\$16.00	\$30.00 VALUES, NOW.....\$24.00
\$25.00 VALUES, NOW.....\$20.00	\$35.00 VALUES, NOW.....\$28.00

tlemanly barker, who stands outside the tented arena and announces in stentorian tones the myriad attractions of the "greatest show on earth." Cheridah Simpson is sure to be a popular and interesting feature of the program. In addition to her ability and charm as a singer, Miss Simpson is an accomplished pianist, and in several of her numbers she plays her own accompaniment. Rossiter's Novelty Dancing Four will contribute to the general enjoyment. A Spotless Reputation, a one-act dramatic episode, will be another new attraction. Albert L. Pellaton and William Foran, the former in the role of Governor and the latter in the part of *The Smiling Kid*, will give the play a forcible presentation. Next week will be the last of Claude Gillingwater, *The Vindobonas*, Billy Van, and Mabel Hite and Mike Donlin in their tremendous hit, *Stealing Home*. A new series of imported Orpheum motion pictures will conclude the performance.

## American Theatre

It is with no little pride that the management of the American Theatre is enabled to announce that they have secured from the Messrs. Shubert beginning Sunday, June 13, *The Blue Mouse*. *The Blue Mouse* is a farce comedy pure and simple. It is an adaptation by Clyde Fitch from the German and has proven the cleverest comedy this popular playwright has ever turned out. *The Blue Mouse* has created no end of sensation on its tour of the East brought about by ministerial criticism condemning it as risqué and racy. That they had been misinformed and their condemnation without foundation is evidenced by the fact that every critic wherever *The Blue Mouse* has been presented, pronounce it clean and wholesome. In further evidence of the cleanliness of *The Blue Mouse* the following is from the St. Louis Times of April 12: "It is probably true that offense has been taken at some quarters of the country at *The Blue Mouse*, but unjustly so. The risqué is lacking to a marked degree; offense must not be taken where offense is not on the surface; we must

not dig down into the unworthy depths to find something that is not apparent; there is so much real and genuine comedy in the play that it must be taken as a genuine effort to please and amuse, not railed against because of imaginary evils that exist as only the mind creates them."

## Alcazar Theatre

With the second and final week of Arizona, commencing next Monday night, three popular members of the stock company will sever their connection with the theatre. Will R. Walling and his wife (Effie Bond) retire to their Napa County farm to engage in horticulture, and John B. Maher returns to his home in New York, where he will rest until the call of the stage becomes irresistible. All who have witnessed Arizona at the Alcazar and are qualified to compare it with the original production are eulogizing the former. This happy condition is owing largely to the fact that each of the Alcazar players in the cast has a role adapted to his or her best acting qualities and that the stage settings are both elaborate and new. No other drama of its kind is so thoroughly equipped with the intrinsic elements of a strong structure—plot, characterization, situations, atmosphere and dialogue—so that only competent interpretation is needed to make it a play of compelling interest. And that is what it receives from Belasco & Mayer's people. With the exception of Mr. and Mrs. Walling and Mr. Maher, all the present Alcazarians will be retained throughout the Florence Roberts season, which opens Monday evening after next, with a sumptuous production of *Du Barry*. Thurlow Bergen will be Miss Roberts' leading man.

ARTHUR FOX WRITES: Seattle, May 29.—My Dear Charlie: I am off on Monday for Fairbanks, Alaska, on the show end of things. Any one inquiring regarding this town refer them to Mr. W. B. Kavanaugh, my partner, Johnson Bldg., Third avenue, Seattle.



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## How Actors Are Paid

### Salaries of Some of the Leading Players in New York

The pay of leading actors outside of New York ranges from \$50 to \$150 a week, and those of minor actors from \$15 to \$50. In New York small "utility" people get from \$15 to \$40, the women having their dresses supplied by the manager. A good negro minstrel is usually paid from \$20 to \$40. A good Dutch comedian, like Williams or George Knight, average \$100. Ballet girls are paid \$1 to \$2 a night, and, of course, have their dresses from their theatrical wardrobe. Scene painters are for a short time among the best paid theatrical people. Isherwood, at Wallack's, gets \$75 a week, while Roberts and Witham, of the Fifth Avenue, get \$100 a week. Matt Morgan, Voegtlin and Leary are paid by contract, so much a scene, averaging about \$200 a complete set. Stage managers average from \$40 to \$75 a week, and business managers outside of New York, are paid a little better. Prompters are rated at \$25. The business managers of New York theatres are well paid. Tooker, formerly of Booth's, got while there \$100 a week and a percentage on the sale of tickets; Stephen Fiske, of the Fifth Avenue Theatre, has considerable more, it is said; Theodore Moss, of Wallack's, is said to be a partner of Mr. Wallack, and A. M. Palmer, of the Union Square, is a partner of Mr. Shook. The wealthiest theatre proprietors in New York are Lester Wallack and Sheridan Shook. Augustin Daly is said to have made a large sum by writing plays, but his recent failure shows how easily money can be lost. The salaries paid to New York actors and actresses are given below: Miss Clara Morris, while at the Union Square last season, had \$600 a week, furnishing her own dresses; Fanny Davenport is said to have received \$750 a week last year at the Fifth Avenue, and \$1,000 a week when starring; Rose Eytinge got \$350 a week at the Union Square; Ada Dyas had \$250; Kate Claxton had \$175, etc. These salaries seem large, but when one considers how many beginners are broken down to make one good performer, and how brief the range of popularity may be, and also the expense of such a life, it is not so large after all. When George Clarke was in New York he had \$125 and \$150 a week; John Gilbert got \$150; William Davidge, \$100; James Lewis, \$150; Harry Beckett, \$150; C. R. Thorne, \$220; John Brougham, \$200; H. J. Montague, \$225; Charles Fisher, \$150; C. A. Stevenson, \$75; J. W. Carroll, \$75. Salaries are paid for seasons of eight months. Leading men like Thorne, Brougham and Davidge have annual benefits in addition to their salaries. John Brougham netted \$1,100 by one benefit at the Fifth Avenue; Thorne made \$1,000 by a benefit at the Union Square. George Rignold, during his engagement here last season, was paid \$250 in gold per week. Sothern plays on shares, one half the house after expenses, and Lawrence Barrett has the same terms. Edwin Booth was the only American

tragedian who had a clear half of the house, but Fannie Davenport was to have had the same enormous fee. Booth, while playing under engagements to Mr. Ford last season in the South, got \$600 a night. George P. Rowe has \$200 a week. The late E. L. Davenport had from \$500 to \$1,000. Fletcher once was equally well paid, but could not now obtain such terms. Joe Jefferson has been paid as high as \$3,500 a week, and his managers are said to have made money by his engagement. Charlotte Cushman was allowed half the whole house. Such is the power of the star performer to force both managers and performers to bow to their dictates. "Stars," however, are very rare, and even the so-called fortunate class is not to be envied. The glare and glitter of the performance is one thing, but the reality of stage life is very different. —*The Footlight*, October 15, 1877.

## Bettie Hart Loses Her Diamonds

FRESNO, May 27.—Mrs. Lee B. Warren, nee Nell Summers of Fresno, was arrested in this city today by Chief of Police Williams of Long Beach, on a charge of grand larceny and was taken back to Long Beach tonight. According to Chief Williams, the arrest in this city on a warrant from Los Angeles is the result of a well-laid plan by Warren and his wife to rob Bettie Hart, a Los Angeles actress, who brings the charge, of her jewels. Warren, who is in jail in Los Angeles, has already confessed that the robbery was committed by himself and his wife, and stated that his reason for robbing the actress was because his wife was jealous of her and wanted to get even. The robbery is alleged to have occurred last Tuesday afternoon, while Warren, the actress and a sister of the latter were bathing at Long Beach.

LOS ANGELES, May 27.—The diamonds belonging to Bettie Hart of this city, which were taken from the safe of a bath house at Long Beach, have been recovered, a portion of them having been found in this city by Detective Phillips, who refuses to say where they were located, and the remainder being recovered by Chief of Police Williams of Long Beach, according to a statement made by the Long Beach officers tonight.

## Chas. Frohman Gets the Adelphi Theatre in London

Word has been received that Mr. Frohman has concluded arrangements with George Edwardes by virtue of which Mr. Frohman assumes control of the Adelphi Theatre, beginning next September. This puts Charles Frohman in control, or as the chief factor interested in, seven London theatres, the others being The Duke of York's, The Aldwych, The Hicks, Haymarket, Comedy and St. James, in all of which are now being presented Frohman plays or Frohman players. Mr. Frohman's season at The Adelphi Theatre will commence the middle of next September with a production of

# The Elleford Company


For 1908-09 — All Royalty Plays

<b>PALS</b> , by Edmund Day	<b>UNDER THE GASLIGHT</b> , DR. BILL
<b>ALL DUE TO DIANA</b> , DORIS	<b>THE OTHER FELLOW</b>
<b>FROM FARM TO FACTORY</b> <b>A WOMAN'S SECRET</b>	<b>THE NEW CINDERELLA</b> And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

**WILLIS BASS**, Business Manager



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**  
The Empress and the Soldier  
In South Car'liney

**The Halfbreed**

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Co 300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The  
**Garrick Theatre**  
San Diego, Cal.  
MOROSCO & WYATT,  
Lessees and Mgrs.

The Great Divide, with practically the same cast as seen in America. Stephen Ghent will be played by Henry Miller and Ruth Jordan by Edith Wynne Matthison. Although she is in London at the present time, there is no likelihood that Margaret Anglin will appear in the principal woman's part of *The Great Divide* that she was the first to act in America. Beyond the presentation of *The Great Divide*, Charles Frohman proposes to create a stock company at the Adelphi Theatre, consisting principally of English actors and actresses. In this organization American actors will appear from time to time in character-parts of which they have already made successes in America. *The Great Divide* will immediately be followed by performances of C. Rann Kennedy's *The Servant in the House*. In this play Miss Matthison will appear in her original part, the wife of the curate. *The Great Divide* and *The Servant in the House* will be followed by additional productions at The Adelphi Theatre, where Mr. Frohman's policy will largely be one of staging plays of proved popularity.

## Seeks Rest and Finds None

When Mme. Jean Norelli, opera singer, said she wanted to get away from New York and have a rest a friend suggested Great Barrington as the very place. She was told she would have the town practically all to herself at this time of the year, and she came. Now she is sorry she did. She took rooms in a quiet street and was known as Mrs. Barton. She rehearsed occasionally and the natives were not slow to perceive that the notes were not just like those they heard at "shows" in the town hall. The word was passed around that an opera singer was there incognito, and the populace became greatly excited. Some said it was Mme. Patti, others were sure it was Mme. Nordica. Several were willing to wager it was none other than Mme. Melba. They camped on the lawn near by and sat on the fence across the street. When she took a walk, as she did daily, going eight or ten miles, she was not alone. Mme. Norelli was so annoyed she is leaving for San Francisco, where she is to sing soon.

## New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates

GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.  
full stock of new scenery.  
M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for travelling troupes. For information inquire of F. DE FREITAS, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

C. CIPOLLA, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage; big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. MRS. H. JACOBS, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS

**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Spotlights

Judge Adams in the United States District Court of New York last week signed an order discontinuing without costs to either party, the action brought by Receiver Charles E. Littlefield of the failed A. O. Brown & Co. brokerage firm against Edna Wallace Hopper to recover into the assets of the firm the \$7,500 40-horsepower automobile which A. O. Brown presented to the actress a short time before the suspension. The action was set aside on the joint application of Hays, Hirshfield & Wolf, counsel for Receiver Littlefield, and Denis J. O'Brien, counsel for Miss Hopper and Mr. Brown. Ralph Wolf, of counsel for the receiver said that Miss Hopper had paid up \$3,125 in consideration of the discontinuance of the suit. In the original complaint it was alleged that the automobile, as well as a \$25,000 life insurance policy, had been transferred to Miss Hopper by Brown with the intent to defraud the creditors of a part of the assets. Miss Hopper was summoned as a witness in the bankruptcy to tell just how Brown came to give her the machine. It developed first that they were engaged to be married and later they were married quietly, but she was just plain Miss Hopper, actress, when the machine was given her. She was allowed the use of it pending the decision of the courts in the action. Since the settlement of the suit the sale of the car has been effected by Denis F. O'Brien, attorney for Miss Hopper, to the well-known comedian, Mr. William Collier.

The Margaret Iles company were in Yreka last week. The company is composed of Eddie Mitchell, Edson Elliott, R. J. Haley, Joe Thompson, Hubert Addison, Eldrid Edison, M. H. Edwards, E. H. Meade, Jas. Arrington, Margaret Iles, Helen Harvey, Ionella Robbins and Josephine Thorn. The company is featuring The Squaw Man and Forty Five Minutes from Broadway.

When Mrs. Fiske's agent learned that the labor unions would not allow his star to appear this Saturday at the Isis, the only independent theatre in San Diego, unless she employed union stage hands and musicians, he promptly gave orders to cancel the date.

Ralph Stuart produced his Kit Carson play, renamed At the Rainbow's End, at the Bungalow Theatre, Salt Lake City, last week, and the Lake people liked it immensely. Mr. Stuart made a hit in the part, and Mary Hall, Anna Cleveland and Thomas Heffron did muchly admired work.

Mrs. John Morrissey, wife of the manager of the local Orpheum, interested herself greatly in the benefit for Patsy, a little newsboy, which came off early in the week at the St. Francis. The program consisted of Harry Fields, Italian and Hebrew impersonations; little Mildred Koenig in character songs and dances; Miss Grace Carlisle and Miss Carroll England, sweet singers of sweet songs; remarks by Judge Frank J. Murasky; little Dorothy Mayer in imitations; H. D. Mustard, barytone solo; Robert Clear and Frank Vogt, in zither and harp guitar duets; little Alma Tuchler, in

songs and dances; Miss Gertrude Tryon, soprano; Billy Hynes, stories and songs; Miss Bessie Anderson, violin solo; Arthur Cunningham, songs; Mrs. Alistair Shed Langstroth, in a recitation In the Quarters, by Irving Russell; Miss Elsie Schuyler, in character changes, accompanied by Robert Kirkpatrick; Tom Maguire, in Scotch songs.

The Narrow Path, the latest example of theatrical indecency, written by John Montague and produced by Al H. Woods at the Hackett Theatre Monday evening, in New York, proved to be short lived. On the order of William F. Munster, business manager for James K. Hackett, lessee of the theatre, prospective ticket purchasers were told that, in deference to the criticism of the press, the play had been abandoned. Henry B. Harris, owner of the theatre, said: "My wife sat in her box Monday night, and when I reached home she told me that she was compelled to hide her head from sheer shame. That settled it. I wrote to Mr. Munster, because I won't have indecent plays in any property of mine."

With the announcement of the production of a new dramatic play in Providence May 31, a new firm of theatrical producers makes its advent. The members of the new firm are J. M. Allison, who produced the musical success, The Top o' the World, at the Majestic Theatre last season, and Henry M. Ziegler, a large stockholder in the Shubert Theatrical Company and the Hippodrome, and also the owner of a number of important vaudeville theatres

in the West. Eben Plympton and Kathleen Clifford are featured in the first offering of Messrs. Allison & Ziegler, which is a three-act comedy by Margaret Mayo entitled The Debtors. The play is based on Charles Dickens' story of Little Dorrit, and is from the German of Von Shonthau. Mr. Plympton is one of the well-known character actors of the American stage. Miss Clifford sprang into prominence through her impersonation of a child in The Top o' th' World. In The Debtors she makes her first appearance in a dramatic play.

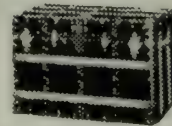
PARIS, May 28.—A few nights ago Jimmy Britt, Floyd A. MacFarlane, the bicyclist, and Walter Kelly, originally of County Mayo, but of fame on the American vaudeville stage, were at the La Mort, a notorious all night restaurant in the Montmartre district, having a late supper. With them was an American actress playing here. Into the restaurant walked an African wearing evening clothes and jewels, everything correct but his complexion, in the opinion of the Americans at a table near by. As everybody knows, the French draw no color line. The black man's demeanor did not please MacFarlane, and still less when the African raised his glass to the American actress. "It don't go," cried MacFarlane, and smashed the African. Confusion followed, a dozen waiters rushed at the lanky MacFarlane, who helped to win the last six day bicycle race in New York. The waiters did not know Britt, who was at them in a second, smashing right

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

and left. Kelly, who is husky, too, also took a hand and the three fought their way out, leaving the waiters and some of those at supper very much the worse for wear. The American actress rejoined her companions, remarking: "This sort of thing makes me feel homesick."

A close tab has been kept on the telephone and box office calls at the Van Ness Theatre concerning the sale of seats for The Merry Widow, and for the first four days of the week over three hundred people have made known their desire to know when they could reserve seats for the attraction which promises to make the greatest stir ever known to the theatrical history of this city. For the benefit of those who are eagerly awaiting the opening of the sale of seats it is announced that the event will occur on Thursday, July 1st. Franz Lohar's work will be heard for the first time here on the Fourth of July. Henry W. Savage will send his biggest and starriest cast here for the presentation of the musical hit.

There will be Saturday matinees only during the Ethel Barrymore engagement at the Van Ness Theatre. No Sunday performances.

## LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## The Real Actors' Ball Was a Brilliant Social Affair in Los Angeles Last Week

LOS ANGELES, June 3.—The Theatrical Treasurers' Association ball is a thing of the past, but it will not soon be forgotten by those who attended it. It was given at the Gold-berg Hall and was a very brilliant affair. In the waltzing competition for a prize two couples easily outshone all the others, but when it came to deciding between the two couples, the judges rang for the curtain and compromised by awarding each couple a silver cup. The couples were Cora Mersch of the Burbank Company and Harry Davis of Kolb and Dill, and Mabel Baker of Kolb and Dill and Fred Gilbert of the Burbank. Oliver Morosco and Harry Girard are writing a rural musical comedy. A. C. Harpham of New York has been engaged as director at the Unique. C. William Kolb is reading the scenario for a new musical comedy submitted for his decision by the author, Dr. C. William Bachman. Mrs. Fiske opens at the Auditorium next Monday in Salvation Nell. Fay Bainter, who has appeared often with the Burbank Company, is this week playing the part of Lady Gladys Foxwell, in the production of Merely Mary Ann, at the Belasco Theatre.

BELASCO—In her portrayal of the part of Mary Ann in Merely Mary Ann, Florence Reed is proving herself a real artist and an actress of rare ability. This is the play in which Eleanor Robson was starred. The work of Miss Reed suffers none by being compared to that of Miss Robson. Miss Reed wins the hearts of her audience at the very start, and we are at once assured that she has thoroughly mastered her part. Lewis S. Stone, in the exacting role of the young composer, gives us a very pleasing as well as a finished portrayal of the part of Lancelot. De Witt C. Jennings is happily cast as Peter, in business. Miss Noyes does good work in the small part of Rosie. Ida Lewis is well-suited to the part of the lodging-house keeper. The balance of the cast is well taken care of by the other members of the company. Merely Mary Ann is a clever play and it is well acted by the Belasco Company.

BURBANK—Blanch Hall is clever as Cigarette in Under Two Flags at the Burbank Theatre this week. This play, always popular with local theatregoers, is drawing crowds at every performance at Mr. Morosco's playhouse. Miss Hall is charming as the rivandiere and carries the part well from start to finish. William Desmond does good work as Bertie, as do Harry Mestayer and Henry Stockbridge in their respective parts. A. Byron Beasley is appealing as the villain. William Yerance, Charles Giblyn, Willis Marks and John Burton all have small parts. The rest of the feminine roles are well cared for by Louise Royce, Lovell Alice Taylor, Margo Duffet and Carroll Marshall. The sandstorm in the desert is a clever piece of scenic work. The staging throughout is elaborate and the play is pleasing.

MASON—The Mason is again open, and the fresh new appearance of the interior of the house is very delightful. The newly-decorated foyer is really very beautiful, and Manager

Wyatt should be very proud of his house. Ethel Barrymore and company in Lady Frederick furnish the opening bill. This piece is Maugham's best, but it does not test the ability of Miss Barrymore. She is capable of greater things and still is a most charming Lady Frederick. The cleverness and versatility of this pleasing actress are too well known to need further comment here. Suffice it to say that she is as popular as ever with local theatregoers. Miss Barrymore wears some beautiful gowns and we wish that other members of the company might be attractively dressed. Bruce McRae is convincing as the elderly lover. Jessie Milward is good in the part of the sister of the youthful admirer. Arthur Elliot is cast as the bluff old admiral. The piece is attractively staged, and the performance is satisfactory.

MAJESTIC—Weiner and Schnitzel is the offering of Kolb and Dill at the Majestic for the week. These two clever comedians are themselves always good, but their vehicle for the week is not, and they have to work hard to make the show go. There is little or no plot to the piece, and the humor is not clever. There are, however, some bright spots, and Olga Stech is one of these. Both her singing and dancing are clever, and she deserves real praise. There are a couple of song hits—The Feejee Man, by Miss Stech and a group of kimono-clad and candle-light schoolgirls, and I Only Thought I'd Ask You, by Miss Stech and Mr. Bronson. The chorus is well costumed and do good work all the way through the piece. Lonesome Town will be the bill for next week.

GRAND—In Harvard is the musical comedy offering of the Murray and Mack Company this week; and it is proving a great success. There are several new faces in the cast, among them Miss Tait and Miss Baldwin. The latter sings Beautiful (L) Eyes. Miss Tait has a full-toned voice, which she knows how to use. Fred Huntly and Robert Leonard are also valuable additions to the company. Little Old New York is rendered most charmingly by Bessie Tannehill. Murray and Mack have ample opportunity to display their eccentric abilities as singers and dancers. Miss Tait has a good song number in The Sort of Man That I Love. The chorus shows to better advantage than in any previous offering. Miss Sutherland is pleasing in her role. In Harvard is taxing the capacity of the house at every performance and is the best thing the company has put on.

ORPHEUM—The best of the new acts at the Orpheum is furnished by the Melnotte Twins and Clay Smith in a sketch. This trio of clever entertainers keep their audience constantly alert and interested. La Valera gives a pretty exhibition of Spanish dances, although she does not in the least resemble a senorita. Cupid at Home is a satire on the club-woman and is played by Angela Dolores, Harry English and Edward Moran. Frank Fогarty is with us again; he continues to smile and tell us funny stories. This clever Irishman is always popular with the patrons of the Orpheum, so

of course he is making a hit. The acts holding over from last week include Marion Sawtelle and the Knight Brothers, the Four Amatis Sisters and the Aerial Grigolatis. Motion pictures complete a well-rounded-out bill.

LOS ANGELES—A good bill is offered at the Los Angeles Theatre this week. The program includes Frank Bush, the monologist; Nita Allen and company in a screaming farce, Car 2, Statroom 1; Norton and Russell, Ann Crewe and company in My Lady Raffles; the Meech International Trio, an acrobatic act; the Quaker City Four, singing blacksmiths, and the Bowyercope.

EMPIRE—The chief attraction at the Empire this week is Mrs. Maud Evans, former wife of Naval Constructor Evans. She sings two songs, I Want Someone to Call Me Dearie and Honeymooning, and supplements them with a skirt dance. The other acts are the Weyman Sisters, in song and dance; Dawson and Whitfield, singing and talking comedians, and a comedy musical act by Harland and Rollison. All are well received. Al Franks' illustrated songs, and motion pictures complete a good bill.

FISCHER'S—The Two Dads, Messrs. Smith & Warren's offering at Fischer's this week, abounds in realistic Parisian humor, toned down just a bit by Billy Onslow's Irish comedy. Harrigan, sung by Onslow, is the big musical hit of the piece, while Annie Montgomery's The Same Old Moon is a close second. Inez Allen and Eddie Murray sing an effective duet, Make a Noise Like a Hoop and Roll Away.

UNIQUE—The Unique Musical Company is presenting The Seminary Girls this week. The piece is a well-written farce-comedy in one act, from the pen of a local writer, J. T. Pendegast. The situations are laughable, and the parts of Dr. Jack and Judge as portrayed by Pete Gerald and Denton Vane are good. Jack Martin is the German professor. May Parker and Annie Baumann have the roles of Zetta and Gloriosa, the pride of the seminary. Miss Adams as an old maid is funny. Among the song numbers are You'll Be Sorry Just too Late, by Miss Parker; Would You Miss Me? by Miss Parker and Mr. Vane. Much credit is due Queenie Blake, who arranges the musical numbers. Miss Earl sings the illustrated songs.

WALKER—At the head of the bill at the Walker for the week is a Spanish playlet, La Paloma, by Vernon's Versatiles. The two Asprils are clever comedy acrobats. Terrill, a sensational dancer, has the audience guessing. Maxfield writes, sings and plays his own songs. His act is novel and makes a hit. Babbie Starr is a very lively soubrette, who sings and dances coquettishly. Illustrated songs and motion pictures complete the bill.

Manager Morosco's season of light

opera and musical comedy at the Majestic will commence the latter part of June, under the direction of Harry Girard, and it is probable that the opening bill will be Sergeant Kitty. Messrs. Giblyn and Stockbridge will be seen frequently in the Majestic productions. FLORENCE EMERY.

## L. A. Treasurers' Ball

The Treasurers' Ball given in Los Angeles, May 28th, by the Theatrical Treasurers' Association of that city, was a great social and financial success. The organization was effected April 7, 1909, and is a consummation that might be happily worked out in other cities. The officers and committees in charge of the ball were: Executive officers—Joseph Montrose, president; George M. Clayton, vice-president; Charles Clark, secretary; Ralph Lamme, treasurer; J. Darwin Barnes, recording secretary. Entertainment committee—Arthur Dentler, Clifford Bernard, Robert Grayson, Herman Babler, Dana Hays, Clayton Mynders, George Baudrand, William Ervast, Ira Joseph, J. D. Barnes, Charles Clark, Ralph Lamme, George M. Clayton, and Joseph Montrose. At midnight the grand march was begun, with Lewis S. Stone, of the Belasco Theatre, and Blanche Hall, of the Burbank, leading. Later followed the prize waltzing for which the treasurers had provided two handsome silver loving cups. The first prize was awarded to Harry Davis and Clare Mersch, and the second to Sidney De Gray and Maybelle Baker. Among many notable people present were: Mr. and Mrs. Oliver Morosco, Miss Claire Mersch, Mr. and Mrs. Lewis S. Stone, Mr. and Mrs. Byron Beasley, Mr. and Mrs. William Yerance, Miss Fay Bainter, Miss Katherine Fengerle, John H. Blackwood, Mr. and Mrs. Charles Murray, Mr. and Mrs. Ollie Mack, Mr. and Mrs. George M. Clayton, Mr. and Mrs. Harry Mestayer, Miss Blanche Hall, Percy Bronson, Sidney de Gray, Miss Maybelle Baker, Mr. and Mrs. Julian Johnson, Sam Behrendt, Leo Gibson, Mayor Hoover, Stanley Anderson of Hollywood, Mr. and Mrs. Charles Pike, Harry Gross, Miss Francis Tait, Arthur Dentier, Clayton Mynders, Ira Joseph, George Boyer, Miss Grace Gardner, Mr. and Mrs. Richard Vivian, George Webb, Gilbert Williams, Miss Jewell White, Mr. and Mrs. J. D. Barnes, Mr. and Mrs. Osborne, the Misses Joseph, Mr. and Mrs. Willis Marks, Mrs. Harry Glazier, Miss Beatrice Noyes, Charles Ruggles, Robert Yost, Mr. Parton and Mr. and Mrs. Stockbridge. The affair was altogether a charming social function that will long claim most pleasant memories.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

OAKLAND, June 3.—There is to be a big shake up amongst the Liberty players. The magnificent stock company which has been gathered together under the supervision of Manager H. W. Bishop is to be disrupted and almost an entire new roster of players will be presented to the public. Of the old company the only ones to be retained will be George Friend, George Webster, Henry Shumer and Lillian Elliott. Amongst those who have severed their connection are some of the best known and most capable players on the Coast: Landers Stevens, E. L. Bennison, Elmer Booth, George Rand, Georgia Cooper, Helen Holmes, Katherine Mulkins and Helen Lackaye. Milton Stallard, whose personal direction was responsible for much of the success of the many elaborate productions, will also seek fields anew. Landers Stevens and Georgia Cooper have accepted an engagement to play leads at the Broadway Theatre under the management of Guy C. Smith, and E. L. Bennison is appearing at the Alcazar Theatre, San Francisco. Miss Lackaye has already departed for New York. Manager Bishop announces that his new company will be the peer of any that have ever appeared in this city. He cannot as yet state who will comprise the entire cast, but this far he has engaged Florence Oakley to be the leading woman. Miss Oakley has a reputation for being handsome and clever and ought to make good in any company. Sidney Ayres, who has just concluded a long engagement with the Baker stock company, Portland, will be the leading man, and of him Manager Bishop expects great things. Walter Whipple is coming over from the Central. The new company will open, 21st, in *The Girl from the Golden West*, which will be seen here for the first time. Our old friend, George Webster, will have full charge of all productions. This week's attraction at the Liberty, *The Great Divide*, is a great scenic production and all praise must be given to Grace Wishaar, the scenic artist, and Charles Blair, the property man, as the product of their work was of the very highest order. Landers Stevens and Helen Holmes had the leading roles and were satisfactory in every respect. The balance of the cast were up to all the requirements and the play was carried through with a remarkable degree of smoothness and tact. Next week for the final appearances of the old stock company, Heidelberg. At the Macdonough, the Princess Theatre company, headed by May Boley, will give one performance of *Piff, Paff, Pouff*, 14. John Drew, 15-16. Mabel Rieglam, an Oakland girl, who has achieved great success with the Stetten Opera Company, Berlin, will give a concert at the Macdonough, 8. East Lynne is with us again, this time at the Broadway, and that it has lost none of its former powers of attraction is attested by the large audiences that assemble at each performance. The play is well presented, the Lady Isabelle of Priscilla Knowles being especially good. In the leading male characters, Roy

Clements showed to advantage. Al Hallett and Anita Allen were also good. When the Bell Tolls will be the next offering and then the commencement of the Landers Stevens-Georgia Cooper engagement. At the Orpheum business is showing a steady increase, and capacity houses are getting to be quite the proper thing. The following bill is fully up to the Orpheum standard and is affording good entertainment: Lulu Beeson Trio; Countess Rossi and M. Paulo; Lew Sully; Hawthorne and Burt; Five Juggling Normans; Frederick Allen and company; Francini Olloms and Page; and Russell Brothers. This is the last week of Pay Conway's band at Idora, they will give way to the Navassars, the well known female band. The Peerless Potters and the Bruno-Kramer Trio also give daily performances. Efforts made by the Shuberts to gain control of Ye Liberty Theatre in this city have proven fruitless, according to Louis Bishop, who is acting as manager of the theatre during the illness of Harry Bishop. "The Shuberts made us an offer for the house," said Mr. Bishop, "but I sent them a letter declining the offer. I told them that we intended to maintain Ye Liberty as a stock theatre." There is, however, to be a reorganization of the Bishop stock company. Florence Oakley and Sydney Ayres will play the leads; George Webster will be the stage director; George Friend, Henry Shumer and Lillian Elliott will remain.

SACRAMENTO, June 2.—The stock at the Grand is presenting *The Great Divide* this week. Next week, the company will be seen in its final week here. Manager Charles Goddard has purchased a half interest in the Del Lawrence Company, and will accompany the show, with his wife, to Vancouver. The company will return to the Grand in September, with the retirement of stock. Mr. Goddard will open the Grand to 5 and 10-cent vaudeville. At Pantages the bill is headed by *The Apache Dance* act, with five other acts on the bill.

SAN JOSE, June 2.—Ed Redmond and his stock presented Monday night the comedy, *The Usurper*, at the Victory Theatre, and pleased the good-sized audience present. Next week, *The Fatal Card*. At the Jose, the bill consists of Will Oakland, contractor; Quigg and Nickerson, musical entertainers; Buchanan and Russell, in sketch, *Heart of Columbia*; Lanole Brothers, novelty gymnasts; Berven Brothers, eccentric collegians.

WASHINGTON, May 29.—If a group of prominent actors who came to Washington to auction off seats last week for the Lambs' gambol, thought to prove their own popularity by reaping a small fortune for the popular club, they received an awful jolt before the afternoon was over. The auction was held in the National Theatre, where the performance by the Lambs was given last Thursday afternoon. Wilton Lackaye was auctioneer-in-chief, and he had a hard time from beginning to end. Even his customary wit, robbed of its customary sarcasm, failed to have its customary effect, and the highest price he could possibly get for the first choice of boxes was \$225. Henry Norment, whose business as well as pleasure is investments, paid the price. Nat Wills sat in a box and cracked his

## Charles Swickard Offers When Love is Young

With Virginia Shelton

Other  
Successes { THE FIRES OF ST. JOHN, THE COURT MARTIAL,  
THE GREAT LIGHT, TAPS

knuckles for luck, but it didn't help Lackaye a little bit. Three of the other lower boxes went for \$100 apiece. Representative Nicholas Longworth paid \$8 each for four seats, and several other prominent citizens bid orchestra chairs up to the same figure, but the show moved slowly and many of the actor-auctioneers grew discouraged in short order. John Mason, who is here with *The Witching Hour*, gave it up after selling one box, and Edwin Milton Royle, the author, failed to get rid of anything. George Nash, who is also here with *The Witching Hour*, once played the part of auctioneer in *Uncle Tom's Cabin*, so he got along with the audience pretty well and disposed of quite a few seats. Nat Wills finally went on the stage to try his hand at it, and several people left the theatre. "Well, I've got 'em going, anyway," he said. The performance, while not attended with the big whoop that was noticeable in New York, was quite successful.

SAN DIEGO, June 2.—GAR-RICK (J. M. Dodge, mgr.)—For the closing week of his most successful engagement here, James Post and company are putting on *The New Motorman*, to big business. Post is cast in the role of the motorman, and Joe Hayden as the conductor, and they are both very funny in the extreme. Guy Usher is cast as the superintendent of the road, and he does full justice to the part. Miller Bacon and Billy Morris also do good work. May Ashley as the Bowery girl, gave a clever interpretation. Myrtle Alzora scored a big hit with her song, *Mlle. New York*, as did Juliet Mahr with, *I'd Rather Two Step than Waltz*, Bill. The chorus, as usual, is elaborately dressed and sing and dance well. Next week Raymond Teal and company open in *Variety Isle*. PICKWICK (Scott A. Palmer, mgr.)—The Armstrong Musical comedy Company in *A Day at Tia Juana*. There is considerable local spirit in this piece which creates a great deal of enthusiasm. The fun is handled in a first-class manner by Barney Williams and George Rhen. Mr. Armstrong's new song, *I'm Glad I Live in San Diego*, brought down the house. Other features were the singing of Casey Jones by Ethel Davis and chorus. In this piece the girls are all dressed in overalls and jumpers and carrying lanterns and lunch pails. Miss Davis also scored with *Yip-I-Adi-A*. Miss Ellwood's singing of *When You First Kiss the Last Girl You Love*, also went big. QUEEN (Sullivan & Considine, mgrs.)—Messrs. Swarts & Urban have disposed of their interests in the Queen to Sullivan & Considine. John Donelan of Seattle will be the new manager. No important changes will be made in the theatre until after September, when extensive alterations are contemplated. The bill as presented

this week is composed of the following good acts: George Wilson is the headliner and has little trouble in getting the laughs. Mr. and Mrs. Robyns, in *The Counsel for the Defense*, have a clever little sketch that went big. Duff and Walsh do some exceptionally clever dancing. Mrs. Dougherty and her twenty white poodles has a good canine act. Moving pictures conclude. GRAND (Walter Fulkerson, mgr.)—The Grand has two feature acts this week, namely Seymour and Dupee, the jumping Chinaman and the Sou-brette, and West and Mack, black face artists. Both of these acts are distinctly above the average. Latest moving pictures conclude. The Empire, Bijou and Union offer moving pictures and illustrated songs.

Carl E. Lundquist.

SEATTLE, May 31.—Moore Theatre—Last night was a record-breaker at the Moore Theatre, when *The Merry Widow* had its initial performance in Seattle. The production is all that has been said of it, and some more. It is one of the daintiest and jolliest combinations of comedy and music that has ever been devised, and Seattle will be under its spell for the next two weeks. The roles are all handled excellently, while the chorus is a splendid organization. Rosemary Glaz is charming as Sonia. Grand Theatre—A Messenger from Mars is the bill at the Grand this week, and although this is the third time it has been seen in this city, it was awarded a warm welcome last night by the patrons of the Grand. Seattle Theatre—Lena Rivers, with Emma Bunting in the name part, opened at the Seattle Theatre yesterday. The popularity of Miss Bunting was shown in the fact that people were turned away from both performances. The play will run for the rest of the week. Lois Theatre—The Pantages players are seen in *The County Chairman* this week, and it is a very good performance. The play will no doubt pack the Lois all week. Vaudeville bills for the week are as follows: Orpheum—Futurity Winner; James Thornton; Sullivan-Pasquelena; Vera Berlinger; Clark and Bergman; Mack and Williams; Frank Le Dent; Orpheum motion pictures. Pantages Theatre—Wise and Milton, in *The Land of the Bungaboo*; The Wheelers, automobiling jugglers; Ying Lee, Athon and company, Chinese novelty; and five other big acts. Star—The big new vaudeville show. Luna Park—Balloon ascension and parachute leap; ostrich driving—a rare treat.

E. MORGENSTERN.

WILL F. MOLITOR, who was hick with *The Alaskan*, last season, has been appointed treasurer of The Arena, John Cort's amusement enterprise on the Pay Streak at the Seattle Fair.



## Correspondence

BOISE, June 1.—The Eckhardt company opens in stock at the Piney Theatre on Monday in the fine play, Strongheart, which they will follow by The Bishop's Carriage. Joel Travers and Josephine Deffrey will be seen in the leading parts. Whit Brandon will also be a member of the company.

TACOMA, May 29.—Otis Skinner appeared at the Tacoma Theatre, 17th St., and delighted an enthusiastic audience with The Honor of the Family. Nothing more delightful in the way of comedy has been seen here. Percy Haswell was splendid in the character of Flora, and A. G. Andrews as the old uncle gave a finely acted character. Nazimova, 21-22, was greeted by large and fashionable audiences, playing A Doll's House and Countess Coquette, thus displaying her art and versatility. Her supporting company was a well-chosen one. The ten Greet players appeared, 24, in A Midsummer Night's Dream and The Tempest, 25th. The Russian Symphony Orchestra accompanying them adds to the excellence of the entertainment provided. Mrs. Grace Clark Kahler, a well-known Tacoma woman, with the company as soloist. The balance of the week was filled out by the McRae players, who successfully produced The Charity Ball. The new members of the company, Mr. Wilkin, Miss Gerschel and Miss Parker, acquitted themselves creditably, and all the old favorites in the company were enthusiastically received. Beginning tomorrow the company will explain What Happened to Jones. The presence of the U. S. warships and the Japanese naval cadets in Tacoma for the past ten days has been fine for all the playhouses, business being excellent. A new picture show house with prominent comedians and soloists on different nights has just opened on C street, across from the Tacoma Theatre. The name chosen is The Princess. German opera: The Lovely Calathea, by Franz Von Suppe, was successfully given by the Luderkrantz Germania Hall, 17th. The vocal and dramatic work was commendably one and a series of plays and operas in German will be undertaken next week with attention of musical and social society through many weeks of rehearsal, was given at the Armory, 27-29, inclusive. It was an artistic and financial success. Many of the acts, such as scenes from Carmen and other notable successes, being especially well done. A vocal quartet, the Four Lincolns, were a big hit at the Pantages. The Saytons, in a good acrobatic act, had an unusual introductory scene disguised as alligators. Murray presented three clever and intelligent dogs in dances. Abrams and Johns, big favorites here, pleased with a little play, and Young and Brooks made a hit with their dance music. Borden, Reno and Hayde Brothers and Bonner, the wonder horse, will be the chief attractions next week. At the Grand, Martynne, the skirt dancer, was enthusiastically received, as was Tomo Hanlon, the talented male impersonator. The two sketches on the bill were of real merit. Weston and Young, appearing in The New Reporter, and Brenon and Downing in The Intruders; Kessler and Dunn

were satisfactory dancers. Mabel McKinley is the headliner next week. Cooke and Miss Rothert will be seen in the Apache Dance, and Francesca Redding and Company are returning. Nat Goodwin and Edna Goodrich will appear at the Tacoma, June 4-5, and are billed to play The Easterner and The Genius. A. H.

## Now to Get the Canadian Pirates

The National Association of Theatrical Producing Managers takes great pleasure in announcing to its members that it has secured an amendment of the criminal laws in Canada by the enactment of the following statute: "Every person who, after the registration of any dramatic work, publicly performs, exhibits or represents or who in any manner causes or aids or abets the public performance, exhibition or representation, in whole or in part, of such dramatic work, without the consent of the proprietor (unless he proves he acted innocently) is guilty of an offense, and liable on summary conviction to a fine not less than one hundred dollars and not exceeding five hundred dollars or thirty days' imprisonment or both in the discretion of the court, and on second or subsequent conviction to imprisonment, with or without hard labor, for six months." Any play heretofore copyrighted in Great Britain may be registered and receive complete protection under this enactment. In addition to securing this criminal clause, the association is practically assured that at the next session of Parliament a copyright law for dramatic works equally as far-reaching as that obtained in the United States will be adopted in Canada.

## Sale of the Grand Opera House in New York

The famous old Grand Opera House at Twenty-third Street and Eighth Avenue has been sold by the executors of the Jay Gould estate to a company specially formed to purchase it, for a stated value of \$1,000,000. Many memories of Jay Gould and "Jim" Fiske are linked with the famous theatre. It was here that Jay Gould and Fisk took refuge from the mob on "Black Friday" in 1873.

## Ellefords Back

The Elleford company arrived last Monday from Honolulu, under the chaperonage of Vice-Admiral Frank Wyman. At the dock the company transferred to the Eureka boat. In Eureka the company will play this week and all of next.

## Florence Oakley Goes to Oakland

Florence Oakley has signed with Manager Harry Bishop of Oakland and will open either June 14 or 21, in The Girl of the Golden West. Miss Oakley has a splendid reputation in leads and we are greatly pleased that she is to stay hereabouts.

LEE WILLARD and his company are now in Idaho and will play toward Canada as the summer progresses, using Monte Cristo as a vehicle.

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the  
Enormous  
Business  
of Last  
Season's  
Tour

# RICHARD J. JOSE

And His Own Company, Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETT

# ...Jane...

Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor

FRED S. CUTLER  
Manager

New and  
Novel  
Features

A Harp  
Soloist

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

S. TERRY MCKEAN PRESENTS

# ....THE PLAYERS....

Supporting the Popular Artist

## WALTER H. NEWMAN

In Standard Plays  
Time Booked Solid.

Per manent Address, Care Francis-Valentine, 285 Thirteenth St., S. F.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

## Cor. Golden Gate Ave. & Fillmore St.

Take McAllister Street Car at the Ferry

## Greetings from London



LONDON, ENG. MAY, 7, 09.

We drink to you all  
Maude Amber  
Winfield Blake  
Jimmy A. Britt  
Jessie J. Freeman  
Kathryn Miley  
Dick Temple  
George E. Lusk

Next Week Same Places

## Correction From Turlock

Turlock, Cal., May 29, 1909.

EDITOR DRAMATIC REVIEW, San Francisco, Cal.,

Dear Sir: I note an article in last week's issue THE DRAMATIC REVIEW headed "S. Terry McKean Denies Playing Paid in Full" at Turlock. That was the first known that an error had been made in reporting the play. The Price of Freedom was the title of the play put on, and in justice to Mr. McKean, we wish to correct the mistake made in our former report.

Very truly yours,

WILLIAMS & EDDY, Managers.

CHARLIE NEWMAN, the assistant treasurer at the Moore, will on September 1st leave Seattle to take up the position of assistant treasurer at the Colonial Theatre in San Francisco.

MR. AND MRS. RICHARD BENNETT are expected in Los Angeles next week, where Mr. Bennett will play leads at the Belasco Theatre. Mrs. Bennett is Mabel Morrison, daughter of the later Lewis Morrison.

AL STRASSMAN, who is regarded in the Frohman offices as one of the finest agents on their staff, is expected here next week, ahead of Marie Doro, on his first trip to the Coast. Last season Mr. Strassman did brilliant work for Hattie Williams.



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Donald Bowles

Mr. Bowles, who has for several years been regarded as the foremost juvenile man on the Pacific Coast, and the one drawing the largest salary, has just completed another year with the Baker Stock in Portland, and so great has been the public desire for his continued appearance there, Manager George Baker has signed Mr. Bowles for another season. Mr. Bowles, who has the intellectual, as well as the artistic, side of his character highly developed, will continue to direct the Baker Stock stage, for his past season has been the most successful in the history of the Baker Stock, and the productions and general excellence of the performances have been largely instrumental in this success.

## Charles Swickard Makes Some Pertinent Re- marks

Is the long hoped for awakening really at hand? says Mr. Swickard. That question arose in my mind after glancing over an article in an evening paper and I think it almost speaks for itself.

### The Decadence of the Stage

It begins to look as if some of the magnates who have acquired the control of most of our theatrical affairs during the last ten or twenty years, were becoming conscious of the weak points in their syndicate system and seeking to escape threatened disaster by a reversion, in part, at least, to older and sounder methods. Of two facts, patent to all observers, they, as shrewd business men of their kind, must be fully aware. They must know that all actors and actresses of the first rank in this country have practically disappeared without leaving any successors to take their places, and that there is no certain source to which they can look for capable recruits. Such recruits must be found, or nothing can stop that progressive degeneration of the theatre which has already reduced it almost to the level of the music hall.—New York Post.

Capable recruits indeed! Where to get them and not steal? And why is there such a dearth of good performers? Has talent and artistic temperament disappeared of late years? Is it not slightly possible that the saccharine musical comedy melanges and the dramatic piffle the public has "demanded," instead of awakening and developing the dramatic instincts, has practically destroyed it? But hold on a moment! Has the public really demanded it? Has not the shallowness and the absolutely

spineless degeneracy of the contemporary drama driven the thinking people away from the theatre? For it is an admitted fact that in spite of the boasted prosperity of the theatre compared with former generations, a large percentage of the American people do not go to the theatre at all? Would not a more substantial fare be more to their liking? Has the modern manager of the theatre, who is essentially a business man, really advanced the stage from a business standpoint as much as he claims? Or has the material advancement of the theatre merely kept pace with the rest of our commercial interests only? Or has it even done as well? Here is a problem I don't think it is very difficult to answer. "Older and sounder methods," indeed yes! Let us have dramas that mean something to both actors as well as audiences, and above all CAPABLE stage directors, recruited from the front ranks of performers, and countless good actors and an occasional genius will be the natural result as was the case in and before the days of Edwin Booth.

## Second Installment of Per- ley - Williams Contro- versy

In United States Commissioner Heacock's courtroom Tuesday morning, at the second day of the hearing of Thomas H. Williams' testimony in the suit brought by Williams against Frank L. Perley. Williams, according to his testimony, sunk between \$80,000 and \$100,000 on shows that did not draw. Williams' testimony covered the period of time from just previous to the disruption of the Alice Nielsen Opera Company to the final break-up with Perley. He told how he had at one time to tell the recalcitrant Alice that she had to obey the rules of the company just as if she were a chorus girl, or get fired. He also told of the generous Margaret Anglin, who, after her engagement under Williams and Perley had failed here at the California Theatre, offered to pay them \$1,000 weekly out of a \$1,500 salary in vaudeville as restitution for an unsuccessful season, for which she partly blamed herself. But Williams testified that he did not take the money. "I said there was no use crying over spilled milk. Perley's attitude, however, disgusted me," said Williams. Williams admitted at the start that he was the sole proprietor of the Alice Nielsen Opera Company. In reply to questions, Williams said that he first knew of friction in the company in December, 1900. "The principal trouble," said Williams ungallantly, "was that Miss Nielsen got the big head. She thought the comedians were interfering with her work. Perley told me of the differences between Miss Nielsen and three or four comedians, who, she said, were interfering with her work, taking her gags, while she was supposed to be in front. I said to her: 'You must remember you have to obey the rules of the company the same as a chorus girl, or you'll get discharged.' That night I told her that she'd have to make up her mind whether she would obey the rules of the company or not, and if she would not I'd tell Perley to

put on her understudy." Williams said that later, at his home, where Miss Nielsen, Perley and he were dining, he informed her that he would withdraw his support from the company. Later in the examination, Attorney Lee put the direct question: "I take it that you are not now in the theatrical business?" "No," replied Williams, earnestly. "On the score that a burnt child dreads the fire," suggested Ach. "No, I have too many other things to attend to." Margaret Anglin was the star who followed Miss Nielsen under Williams' angelic wings. She played an engagement at the California Theatre here. One of the plays put on was The Eternal Feminine, which did not take. "It was too artistic," explained the experienced and singed "angel." "It didn't draw to the gallery." It was followed by Zira. After the failure of the first named piece, Miss Anglin said to Williams, he testified, "I think Zira will be a winner. If not, I have an offer for 40 weeks in vaudeville at \$1,500 a week. If this doesn't win out I'll take it and give you \$1,000 a week and I'll keep \$500 for myself." Millionaire Williams did not accept Miss Anglin's bounty. The contention of Williams in the suit is that the \$40,000 debt contracted by Perley was for money advanced by Williams subsequent to the disbanding of the Nielsen Company, and when Williams and Perley were in full partnership in presenting Margaret Anglin in The Billionaire, When Knighthood Was in Flower and other plays. Several letters and telegrams were offered in evidence. In one from Williams to Perley, the "angel" demanded that Perley send his note for half of the losses sustained by the productions. An answer was produced in which Perley answered, "My dear Tom," to say that he was not liable for losses. The hearing was then continued until a later date.

## Personals

JOHNNY WILLIAMS leaves Monday ahead of When Love is Young.

JOE DRUMM, who was ahead of Mary Cahill last year, is in town doing the publicity stunt for Mrs. Fiske.

CLARENCE HYDE, of the Charles Frohman's staff of clever newspaper men and agents, is in town telling all about Ethel Barrymore's success in Lady Frederick.

GEORGE ADE, Hoosier playwright and humorist, and Bill Stoerner, promoter of Joe De Grasse, and Ghosts, written by Mr. Ibsen, are notable show people in town this week.

The Terry McKean Company finishes its Fresno season tomorrow night and takes a try at an airdome proposition in Modesto, commencing Monday night.

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Commencing Monday Evening, June 7th,  
Second and Last Week of  
Augustus Thomas' Great Play of the West,

## ARIZONA

Its First Presentation by a Stock  
Company

PRICES: Nights, 25c to \$1; Matinee,  
Saturday and Sunday, 25c to 50c.

June 14—FLORENCE ROBERTS in Da-  
vid Belasco's DU BARRY. Supported by  
Thurlof Bergen and the Alcazar Players.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

A NIGHT AT THE CIRCUS presented by  
THE ELLIS-NOWLAN CO.; CHERIDAH  
SIMPSON; ROSSITER'S NOVELTY DANC-  
ING FOUR with Johnny Hughes; PELLA-  
TON and FORAN in "A Spotless Reputa-  
tion"; Last week CLAUDE GILLING-  
WATER in "A Strenuous Rehearsal"; THE  
VINDOBONAS; BILLY VAN; NEW OR-  
PHEUM MOTION PICTURES. Last week  
MABEL HITE and MIKE DOWLIN in  
"Stealing Home."

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp

Week Beginning This Monday—Last of  
Musical Comedy Season, Monday,  
Thursday and Saturday Night

### THE UMPIRE

Tuesday, Friday, Sunday Night and  
Sunday Matinee

### PIFF PAFF POUFF

Wednesday Night and Saturday Matinee

### PEGGY FROM PARIS

Popular Prices

### MONDAY, JUNE 14—OPENING OF GRAND OPERA SEASON

Seats on sale next Monday, June 7th. Out  
of town Mail Orders accompanied by check  
or money order filled in their order.

## Fischer's THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music

Last Performances

### THE KING OF PATAGONIA

Commencing Monday Matinee, June 7th  
One Long Scream

## The Pawnbroker

Mirth to Loan  
Laughs to Sell Music to Delight

POPULAR PRICES—10c, 20c, and 25c.  
Matinees, Monday, Wednesday, Saturday  
and Sunday

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET  
1865

## THE FRANCIS- VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The second and concluding week of the John Drew engagement will end tonight, and many pleasant memories of the Jack Straw performances will linger with theatregoers. The Drew clean-cut, agreeable method is in great evidence in the present piece, and more laughter is associated with the engagement than has been the rule for years with the comedian. The excellent supporting company, including Rose Coghlan, Edgar Davenport, Grace Freeman, Frank Goldsmith, Mario Marjeroni, Soldene Powell, Adelaide Prince and Grace Henderson, constitute a group of artists who are seldom met with in one company.

## Alcazar Theatre

An example of finished playwrighting is Arizona—one of the best of American plays. The story is so well drawn and the demands of a stage presentation so well realized by the dramatist that the play bids fair to live in popular interest for years. The superior quality of the Alcazar Stock allows a superior performance. The first honors go undoubtedly to Ernest Glendinning, who is seen in the part of Tony, "the finest vaquero in the world." In make-up, in certain physical characteristics, in a thorough understanding of the intellectual demands of the part, and in an ability to sing musically the songs of the love-sick Mexican, this young actor presents a picture of real achievement. Louis Bennison, who is the new member of the company, also claims attention by a fine, manly portrayal of the part of Col. Bonham. Burt Wesner was a real, human Sergeant Keller, not a heel-clicking, spectacular automaton, that has always characterized the part in road shows. Louise Brownell, in the very difficult part of Estrella, was surprisingly good. Adele Belgarde was splendid, too, as Mrs. Canby. Fred Butler, who played Canby, for some reason failed to inject into the character the intense and dominating personality that was conceived by the playwright. Bessie Barriscale was Lena; Will Walling, Denton; Walter Belasco, the Chinaman; Evelyn Vaughan, Bonita; Effie Bond, the schoolteacher, and John Maher, Doctor Fenlon. The attendance has been large all week, and the piece will be continued through next week.

## Valencia Theatre

The Irish season is on at this theatre, and it looks very much as though the fickle people of the Emerald Isle, who worshiped at the shrine of their present-day patron saint—one Arthur Cunningham—not long ago, have forgotten him and the glory of the Irish drama, for on Tuesday night, which was specially dedicated to the true green Irish, there was less attendance than on any other night. And all the pigs had been taken out of the "script" and changed to goats. But it was no use, and it looks very much as though two weeks was about the limit of Irish drama in any one season. The Donagh is the conventional Irish drama that to modern and critical minds looks childish and utterly ridiculous. Throughout its presentation, Arthur Cunningham gives a fine, consistent brogue and sings delightfully a number of songs. Paul McAllister plays the young brother to the star and sub-

mits gracefully to the temporary eclipse. Robert Homans, George Osbourne and Charles Dow Clarke gave good support, as Dorsey McMurrugh, Dennis Mulvaney and Phil Slattery, respectively. Florence Oakley is a charming Colleen, quite the most bewitching bit of feminine blarney one could wish to see. Edith Lyle, who portrayed the heiress, was beautiful and read her lines with splendid effect. Peggy Monroe, Grace Travers and Lillian Andrews were seen to advantage in the rest of the female roles.

## Princess Theatre

The musical comedy company now playing Peggy from Paris will close its present engagement at that theatre the end of next week and during the grand opera season there, will visit the principal cities in Southern California. It will say au revoir in three of its greatest triumphs. On Monday, Thursday and Saturday nights, The Umpire will be revived with Fred Mace and May Boley in the principal roles; Tuesday, Friday and Sunday nights and Sunday matinee, Piff, Paff, Pouff will be the program, and by special request Peggy from Paris will be given on Wednesday night and Saturday matinee.

## Personals

MANAGER SAM LOVERICH, of the Princess Theatre, who has been the really practical Santa Claus to the orphans of Pacific Hebrew Orphan Asylum, was recently presented with a loving cup by the heads of the Asylum, in recognition of his kindness of heart and practical charity toward their charges. On the loving cup were engraved these words: "Presented to Samuel Loverich of the Princess Theatre of San Francisco, California, by the boys and girls of the Pacific Hebrew Orphan Asylum, as a token of love and esteem, May 22, 1909."

MAY BOLEY and Zoe Barnett, of the Princess Theatre, will be the guests of the local newspapermen at ladies' night, tonight at the Press Club. In the past it has only been on rare occasions that the Press Club threw



Frank Clarke, who is making a go of theatricals in Long Beach. He has the Byde-a-Whyle Theatre.



## As Artists See Miss Barrymore

Miss Ethel Barrymore, who will be seen at the Van Ness next week in Lady Frederick, the new three-act comedy by W. Somerset Maugham, has been a favorite subject for many American and foreign portrait painters. Scarcely a season goes by that there is not at least one portrait of Miss Barrymore on view in the galleries in New York or London. Her latest portrait, exhibited at the Knoedler Galleries in New York this year, is by the French painter, Andre Brouillet, and has attracted a great deal of attention. His representation of Miss Barrymore is an unusual one and shows the actress in an entirely new pose. Many of her pictures reveal her face in profile. The portrait is a record of how she looked the first day she appeared in the studio of the painter. "Please stop where you are," he said as she was entering the room; "I will sketch you so." From a rapid charcoal drawing the portrait was developed in later sittings. There is a buoyancy and grace in the figure, which, added to the convincing likeness, makes the portrait of

exceptional interest. In the famous portrait of Miss Barrymore by Sigismund de Ivanowski, she is seen as Madame Trentoni in the play Captain Jinks, seated by a piano. She leans slightly forward, her face all aglow with a girl's animation and an artist's intelligence, her hands clasped eagerly before her, her figure ready to rise, as if in response to the tribute of applause for the song she has just sung. The portrait of the actress by John Singer Sargent is a profile study. Other portraits of Miss Barrymore which have attracted much attention are those of Mrs. Leslie Cotton, foremost among American women artists; the full length portrait by Von Glehn, the talented young English artist, and the dry point etching by Helleu, the celebrated French artist, a favorite in society and an artist who stands quite alone in the medium in which he has chosen to execute his portraits. To each artist, so great is Miss Barrymore's idealism and individuality, she appeals from a different standpoint. In a sense no two pictures of the popular young actress are alike. Certainly there is no young woman on the stage whose portrait has been painted so frequently or by such distinguished artists.

open its doors to the gentler sex, but now that the newspapermen have become settled in their beautiful new rooms in the Commercial Building in Market Street, the board of managers has decided to give the feminine friends of the club more frequent access to the holy of holies of newspaper leisure. One of the features of the entertainment will be the intoning of the new Press Club hymn, Ode to Tombstone III, by the Press Club

quartette. Tombstone III, as all newspaperdom knows, is the club's mascot, third of a line of black cats. The words of the ode are by John P. Wilson, while the music is the work of Fletcher Tilton. Among the other entertainers will be Mr. and Mrs. Peter Donald of the Orpheum Circuit, John Carrington, a local barytone, Signor Joaquin Wanrell, a basso, Edgar Bayliss, a pianist, and Nat Landsberger, the club's favorite violinist.



## Vaudeville

LOYD C. FOUNTAIN, Editor

### The Orpheum

The clientele of the Orpheum was offered a very interesting program this week, one that represented the classic as well as the ridiculous. We all expected Mabel Hite and her company of one, Mike Donlin, to make a "home run," since the New York "Giant" is and has been so popular on this Coast, and our expectations were not disappointed for this clever duo received an ovation that would make most professionals envious. Miss Hite is, without a doubt a very clever eccentric comedienne, and her song hit, My Big Brother Sylvester, captured the audience, and it was only after many encores and with the able assistance of Mike—who by the way is one of the best feeders in "vaud-ville"—that she succeeded in making way for the rest of the bill. I have seen Miss Hite riding in a better vehicle, but this serves the purpose. The real classic feature on the program came when the annunciators indicated "D." Avedano Quartet. Their rendition of the sextet from Lucia was excellent. Their voices displayed volume, tone and much training. The Vindabonas are billed as musical grotesques. They have just a fair turn. It seems a pity that we are not able to have in our midst such a clever man as Billy Van at all times. Van's turn is the old reliable black face, though his wit is peculiar, often going over the heads of his auditors. Still he is immeasurably funny. The acting of the Gillingwater company, and especially the star, is both superb and artistic. Claude Gillingwater is one of the few playwrights who is successful with his own compositions. His theme is novel and his plot entertaining, breaking away from the usual run of vaudeville acts. As a dramatic feature The Strenuous Rehearsal eclipses anything else on the bill. The holdovers, The Sunny South, Baader-La Velle Trio, and new Orpheum motion pictures, received their share of applause.

### Pantages-Empire

A decided improvement over the past two weeks' programs is evident in this week's offering. Mr. and Mrs. Edward Lucas should no doubt cause an interest to be taken in the works of Charles Dickens, judging from applause which greets their efforts. Special scenery is carried for the production, and the act consists of scenes from Martin Chuzzlewit, David Copperfield and Bleak House. A clever bit of acting of a pathetic nature is contributed by Mrs. Lucas in the latter, as Jo, a London crossing sweeper, who has never known a rest from the "move on," the habitual command of the London policeman to all of the lowly. Mr. Lucas' efforts combine to make the act a pleasing and novel one. As a dramatic baritone, Noe J. LaVigne is in a class by himself. His numerous vocal selections are admirably rendered and call for repeated encores. Cummings and Merley have a good comedy sketch, The Major's Wife. Clever, intricate and supple acrobatic stunts are indulged in by the International Comiques, a refreshing team. The feminine half of the team of Trexida and Robinson contributes the talent of the pair. A little more dancing on her part would

improve the act. Steel and Masters, in a refined comedy turn and the usual classy motion pictures complete an enjoyable offering for the week.

### The National

An exceptionally pleasing program is being offered the patrons of the popular Grauman house this week. Carroll Johnson is repeating his popular success of last week. His recitation, A Fight to a Finish, takes the house by storm. Sidney Grant has a brand new bunch of jokes and supplies one of the brightest acts on the program. He closes his act with an imitation of a Chinese play, in which he impersonates all the characters as well as the Oriental music. He is a classy chap. Harry LeClair looms up as a bright spot with his impersonations of famous actresses. His travesty on The Devil is also well received. Zay Holland is nothing to speak of as a violinist, but has a good voice and a vivacious air accomplishes the desired result. Count de Butz and Tossell supply a thrilling and clever bicycle turn with plenty of good comedy stunts thrown in. The Elite Four supply an appetizing feature. They are all musicians of talent. An unknown soprano singer wearing a mask invites the audience to guess who she is. Two seats is the reward for the correct answer. She may be beautiful, I can't tell. Operator Ford has several sets of motion pictures that hold interest and complete a classy show.

### Fischer's

It's all for mirth and music at Fischer's house on Sutter street. This seems to be the style of enjoyment in vogue at this time. Patrons have little time and less inclination to consider plots and themes, but give a willing ear to laughter, that is interspersed with catchy music. This weeks bill, The King of Patagonia, is a musical comedy with scenes laid in California, and the theme is founded solely on mistaken identity. A noted King of the Patagonias is touring the world accompanied by a Hebrew valet. On reaching California, the latter is mistaken for the monarch and made the subject of great social favor. Simultaneous with this there is a party of plotters who are intent on doing away with the dusky King, and the Hebrew finds himself in a particularly uncomfortable position. Several songs, notably, I Was Only Walking in My Sleep, My Filippino Maid, What Are the Simple Charms of Married Life, are well received. Messrs. Dillon, King, McDermott, and Misses Montgomery and Raymond do most commendable work.

### The Wigwam

Large and appreciative audiences are in evidence at every performance of the Wigwam Road Show this week. One of the liveliest and best acts of its kind seen in some time is to be found in King and Bailey, a couple of clever young juvenile comedians, assisted by Williams & Walker's Chocolate Drops. They are all clever young colored performers and well merit the generous applause they receive. The Monetta Five contribute some delightful vocal and instrumental selections. They are all artistes in their own particular line and are warmly re-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 76c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif, \$5.00; Calif and Thigh, \$10.00; Calif, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST. SAN FRANCISCO, CAL.  
Phone Park 1177

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Pairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50

THAT INDEPENDENT VAUDEVILLE AGENT

... BERT LEVEY ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts

THEATRES—PICTURE HOUSES—PARKS AND PAIRS

Film Service—Machines—Operators—Singers

Phone Main 1706

ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7110. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

ceived. Matt Keefe is yodeling his way into greater popularity at every appearance. Some sensational and clever juggling, including feathers to cannon balls and wagon wheels is offered by Cowboy Williams. Rivenhall, the Australian singer of old familiar English airs, is well received. Novel and sensational whirlwind dancing in the capable hands of Hasse and Marietta comes in for a goodly share of approval. Maud, the unridable mule, is proving herself a producer of convulsions this week. She is a strenuous performer, but still does an awful lot of kicking about her work. The moving pictures are, as usual, exceptionally good and complete a performance of complete satisfaction.

Albert E. Henderson, alias "Bud" Duncan, was married the morning of May 27 to Martha D. Marshall, Rev. E. J. Locke performing the ceremony in his study in Los Angeles. "Bud" is the short, spry comedy-juvenile of the Kolb & Dill company, while Miss Marshall is a pony of the same organization. Though he is no taller than many a ten-year-old

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514 1/2 PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

RAY YOUNGMAN

Appearing in  
THE SIXTON'S DREAM  
S. & C. Circuit

## Partner in Vaudeville Sketch

Chinese character preferred

Address J. ROSSEAU, G. D., San Jose, California.

boy, "Bud" is 24 years of age, according to his license. He is the son of Duncan, the ventriloquist. His bride is a native of San Francisco, while he hails from New York.

The Eternal Question in vaudeville is "Where do you go next week?"



## The Star

The Star still continues to present its high class performances and this week's roster is exceptionally strong and entertaining. Kelley and Violette continue in favor with their classy vocal offerings. The Law of the Desert is a vehicle for good acting and is capably handled by the individual members. Evelyn Selbie, former leading lady with the Central Theatre stock company, is a member of the cast and gives her usual conscientious efforts. Miss Malley, song and dance soubrette, contributes some neat singing and dancing features of the bill. The La Vails have a good novelty ring act which is well received. Fern and Mack, as mirth producers, fulfill the contract in a hilarious manner. Some old time minstrel stunts and banjo playing is contributed by Charles Morrell. The illustrated songs are well taken care of by Olive Reed and three sets of high class motion pictures complete the long and varied program.

## The Thalia

The usual entertaining and varied program is on tap this week, headed by the Brune Kramer Trio of acrobats and Roman ring gymnasts. La Salle and Lind contribute some clever and neat work with Indian clubs and come in for generous approval. The Chartres Sisters introduce some good singing and clever whistling. Murella and Camar in good singing and dancing are well received. The Boldens, a team of colored singers and dancers, have a lively act. Eva Rowland, in her successful dances, and Mlle. Lucille in poetic poses, are accorded their usual warm welcome. Motion pictures and other features complete a highly satisfying program.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of June 4, 1909:

NATIONAL. San Francisco—Harry Burgoyne, Saona Anderson and Burt Sheppard, Last of the Regiment, Gaynell Everett. WIGWAM. San Francisco—Grove and Richards, Cal Stewart, Mr. and Mrs. Forbes, Fox and Crystal, Miller and Tempest. LOS ANGELES, Los Angeles—El Barto, Monette Five, Bonnie Gaylord, Hasse and Marietta, Lewis and Young, Cowboy Williams. BELL, Oakland—Harry Le Claire, Elite Four, Sydney Grant, Zay Holland, De Butz and Tossell. QUEEN, San Diego—Quaker City Four, Ann Crewe, Frank Bush, Norton and Russell. NOVELTY, Vallejo—Williams and Walker, Petroff.

## Vaudeville Notes

Manager Frank Clark of the Byden-Wyle Theatre of Long Beach, is succeeding admirably with vaudeville. His offering for the current week consists of George Allen, head balancer; illustrated songs by Ada Rieves; Elizabeth Houston and company in the sketch, A Cousin of Mine; the Big Four quartette; Eva Martelle, dancer; Wilbur Westerman, blackface comedian; Tony

Ryders monkeys; and Frank Clark and company in The Other Fellow.

On complaint of Louis Steffins, a vaudeville actor, Margie McGee, alias Wilson, 1366 Forty-eighth avenue, Sunset district, was arrested yesterday morning by Policeman Ogden and Clark on a charge of grand larceny. Herman Mitchell, a former messenger boy, who was with her in an automobile at the time, was also arrested, but later released. Steffins is a member of the vaudeville team of Steff, Mattinger and King, and recently returned from a tour in Australia. He and Miss McGee had previous to that time been doing a turn together on the vaudeville stage. He says he learned that she was sick at the Hotel Stratford, 242 Powell street, and called upon her. After he left he discovered that a purse containing \$395 had been abstracted from his pocket. When the policemen found Miss McGee she endeavored to hide \$340, which Steffins declared was part of the \$395 taken from him. She pleaded with Steffins not to have her arrested, but he was obdurate.

Murray and Mack have received an Orpheum Circuit contract. They will open in a team act at Butte, August 14, and will reach California in October. According to present plans they will be in vaudeville a number of months.

At the Watsonville Opera House this week: Black's marionettes, and Leona Clifton in illustrated songs.

Olive E. Moser, a Los Angeles high school girl, has joined Lillian Mortimer's sketch, Po White Trash Jinny.

A "star" on a dressing room does not always mean there's a "star" inside.

There are a lot of persons trying to sing in vaudeville that could use their voices to better advantage working on a steamship as a fog horn.

It seems the easier an act is to do the more money it gets.

Why do some people think because they wear Scotch kilts they are Scotch comedians? Maybe they drink too much Scotch.

Loie Fuller upon her return from Europe next fall will dance her way with the girls she has taught what she calls "natural dancing" from Boston to the Pacific Coast. While in California the "natural dances" of the famous little American artiste will be seen in the Greek Amphitheatre at Berkeley.

Signor Dumond, formerly with the Dumond Trio which played a successful engagement at the Orpheum last season, is at present appearing at the Silver Palace Theatre on Market street.

## Independents Booming

The Unique Theatre of Los Angeles and the Grand of Sacramento will in the future secure all bookings through Bert Levey, who has also secured bookings for the New Portola Theatre on Market street, and will place eight acts opening week, August 1st.

## Grauman for Mayor

D. J. Grauman, the well-known amusement promoter, has been asked to accept the nomination for Mayor.

## An Appeal to the Theatrical Profession

Harry E. Lloyd, author and actor, met with a serious accident last Tuesday. He and W. Carroll Moorman, the One-Man Orchestra, were in a buggy which was struck by a Post street car near Kearny street, and both were thrown out. Lloyd is confined to his bed, disabled. He is about to commence suit against the railroad company. But redress is slow, and as he has lost his engagements he asks aid from his professional friends. He is at 1710 Fell street, San Francisco, with W. Carroll Moorman.

## Personals

THAT VERY popular and highly accomplished family of player folk—Mina, William, Jimmy and Lucille Gleason—will sever their long and successful engagement in Portland next week, when the Baker Stock Company closes. This is a very remarkable family, and their personal following is great wherever they play. There is one very depressing thing connected with their leaving Portland, and that is the elder Gleason's health. Billy will probably not be able to play for at least six months, and may have to undergo an operation. In the meantime, three other accomplished actors may be secured for next season. The season in Portland closes on June 12th, and the Gleasons will not leave for San Francisco until a couple of weeks later.

MISS JOHANNA TUCHOLSKY, the woman whose accomplishments and energy did most to place Madame Modjeska on the English-speaking stage, died at the Garden City Sanatorium in San Jose Friday morning of last week, and her remains were cremated Saturday at Cypress Lawn Cemetery near this city. She is survived by her sister, Miss Ida Tucholsky of 928 Ellis Street, this city.

When Mme. Modjeska, driven back into her profession by the failure of the colony at Anaheim, came to San Francisco, she had great difficulty in securing a teacher in English. Her lodgings were in O'Farrell Street, near where Miss Tucholsky lived, and the latter learned through mutual friends of the troubles of the foreign actress. Miss Tucholsky's sympathies were aroused by the plight of the beautiful stranger. So she volunteered to teach the English language to the actress. During the time of tutoring Mme. Modjeska was striving to secure an engagement at the old California Theatre under Barton Hill. She desired to appear with Charles Coghlan. One evening Miss Tucholsky had a dream in which she saw Modjeska and Coghlan on the stage together. The next day, with the prognostication strong in their minds, the two women made a more than usually strenuous effort to interest Hill and John McCullough in Mme. Modjeska's genius. Hill gave the foreigner the desired hearing. Immediately he saw her ability and engaged her to appear with Coghlan. That laid the foundation of Modjeska's American triumphs. During the early engagements Miss Tucholsky was friend, manager and prompter for the new star. Later she appeared in Modjeska's company in small parts and traveled extensively with her.

**WHEN OPPORTUNITY** knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for **MADISON'S BIG BUDGET No. 11**, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues and sketches, 12 sketches for 2 males and 3 for male and female (sure hits) 18 families that always get the applause; also two great comedy afterpieces, besides hundreds of new stories and rags, sensational recitations, etc. Price \$1. **A GRAND OFFER.** For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave. or direct of the publisher, **JAMES MADISON**, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

## Al. Luttringer-Lillian Lucas Co.

IN VAUDEVILLE

Soon to tour the Coast after their tremendous Eastern success in **A GIRL OF THE WEST**, by H. D. Cottrell

## Santa Fe BACK EAST EXCURSIONS

### SALE DATES

June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Izetta Jewel Scores Again With Portlanders in The Girl of the Golden West

PORTLAND, ORE., May 31.—Holly Theatre (Chas. Heilig, mgr.; William Pangle, resident mgr.): One of the most delightful productions ever witnessed by Portland theatre-goers was dished up to them the past week when Otis Skinner produced his latest success, *The Honor of the Family*. Not only was the star artistic from every standpoint, but his company was capable in every requisite. The play was produced in a manner that has seldom been equaled in this city. Business was not what the star, company and play deserved. This combination should have packed the theatre at every performance. Goodwin and Goodrich come to this house, 1st, 2d and 3d. The Burgomaster follows. The Merry Widow is announced for the week of June 20th. Bungalow Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): Owing to the great demand made upon them, Managers Baker and Seaman have bowed to the wishes of the public, and yesterday they again offered *The Girl of the Golden West*. This piece broke all previous records of stock productions in this city when it was first produced, and ran for a period of three weeks to enormous business. There can be no question that the same state of affairs is going to exist from the business standpoint for the present engagement. At yesterday's performances the house was packed, and the big advance sale points to the same condition for the entire week. Izetta Jewel scored her greatest success in this play, when it was offered previously. This talented young actress has made big-sized hits in numerous roles the present season, but the consensus of opinion is that her portrayal of *The Girl* was without doubt her very best. She did not fall short in any manner in yesterday's production, and again emphasized the pleasant remembrances of her first appearance in that role. Sydney Ayers as the outlaw Ramirez is right in his element. The role calls for romantic acting, and that is Ayer's strong forte. Donald Bowles is again cast as the gambling sheriff, Jack Rance, and the good impressions previously made in that character are again verified. William Gleason is again found in the role of Sonora, and gets many a good laugh. The entire company are all doing high-class work, and, of course, the management have spared no expense in the production. Next week will be the close of the present season, and *Under Two Flags* is announced. Quite a change will be made in the personnel of the company for the coming season. Up to date, Miss Jewel, Mr. Bowles and probably Earl Dwire are the only ones announced to remain of the old company. Baker Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): For the last week of their engagement at this house, the Ferris Hartman Company are offering Hartman's greatest success, *The Toymaker*. Yesterday's performances were well attended, and no doubt the play will do a good week's business. As Guggenheimer, the toymaker, Hartman is at home. His topical song went big, and the audience was loath to let him go. Muggins Davis is playing the role of

the daughter of the toymaker, and gets through well with it, although hardly as good as previous ones we have seen in the part. The company seems to be perfectly at home in this play, in fact, more so than last week's, and gave a more pleasing performance of the play. Elsa Thornvald has joined this company as prima donna. This house closes for the season after this week's bill. Orpheum Theatre (James H. Erickson, mgr.): Virtually two headliners were offered to lovers of vaudeville at this house the past week—Cheridah Simpson and the act entitled *A Night at the Circus*, comprising twenty people. We all know and have heard of "Cherry" Simpson, and suffice it to say that she is just as good in vaudeville as she was in comic opera. *A Night at the Circus* was an act that introduced the regular circus acts upon the stage in one ring. It was very realistic and brought us all back to memories of the one-ringers, where one could see all that was going on all the time. The balance of the bill was good, particularly Frank Whitman, Mlle. Latina and DeHollis and Valors. This week's bill is as follows: Camille D'Arville, Adelaide, Elizabeth Murray, Gasch Sisters, Warren, Lyons and Myers, Mauza and Mazzette, and Ernest Yerxa. Lyric Theatre (Keating & Flood, mgrs.): A new play was produced at this theatre yesterday entitled *Love Ranch*. The play does not give to the stage anything new or startling, but possesses some originality. It seemed to please the theatre-goers of this house yesterday. It deals with a son of royalty who comes to this country and becomes a cowboy, and is accused of crime, and afterwards, of course, clears himself of the false charges, and subsequently learns of his right to the throne from whence he came. He renounces royalty and stays with the girl he has fallen in love with—and by the way remains a cowboy. The company got all out of the play that there was in it, particularly was this so with Ralph Belmont, Herbert Ashton, Charles Connors, Lily Branscombe, Virginia Duncan and Rupert Drum. This is the closing week of this house for the stock company for this season. The Imperial Musical Comedy Company opens next week. Grand Theatre James Erickson, mgr.): Nadje is the headliner; the balance of the bill is Lindley & Co., Martynne, Kessler and Dunne, Weston and Young, Loma Hanlon, and Fred Bauer. Pantages has the Saytons, novelty gymnasts, for their headline act for this week, and the Murrays and their dancing dogs for the added act. Sels-Floto Circus was here, 24 and 25, and did well. A. W. W.

### Royal's New Book

Charles E. Royal, the prolific writer, has a "brand-new" book of monologues, stories and poems ready for the press, which will be issued in the immediate future. The book will contain 65 pages, printed on excellent paper and will sell for 50 cents per copy. Mr. Royal is the author of over one hundred successful songs, plays and vaudeville acts, which are being presented on both continents, and since

the publication of his first monologue book, *The Grief Exterminator*, has received hundreds of requests for another one. While the book is brimful of "sure-fire" monologues, parodies and songs, and is designed for the use of performers, it is written in a manner which makes it extremely entertaining to the reading public. Copies may be purchased from all the leading stationers or by sending direct to the Royal Publishing Company, Van Ness Theatre Building, San Francisco, Cal.

MARIE HOWE opens with the Elich Garden Stock of Denver tomorrow.

### Dates Ahead

Alcazar Stock.—San Francisco.  
Annie Russell in *Stronger Sex*.—St. Louis, indefinite.  
Belasco Stock Co.—Los Angeles.  
Bishop's Players.—In stock, Ye Liberty Playhouse, Oakland.  
Ed Beadmond Stock.—Fresno, Cal.  
Edmund Gardiner Stock Co.—Victoria.  
Edward Armstrong Musical Stock.—San Diego.  
Elleford Company.—Honolulu, indefinite.  
Fischer's Musical Stock.—San Francisco.  
Geo. B. Howard Stock.—Vancouver, B. C.  
Geo. L. Baker Stock Co.—Portland, Ore.  
Graustark (Western)—Chicago, indefinite.  
Guy Smith Stock.—Oakland, Cal.  
Henry McRea Stock Co.—Spokane, Wash.  
James Post & Co.—San Diego for summer.  
Jessie Shirley Stock Co.—Spokane, Wash.  
Kolb and Bill.—Los Angeles for summer.  
Lyric Stock Co.—Portland, Ore.  
Morocco's Burbank Stock.—Los Angeles.  
Raymond Teal Musical Comedy Co.—San Jose, May 2, indefinite.  
Pantages Stock.—Seattle.  
The Alaskan (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.  
The R. E. French Stock Company—Third Avenue Theatre, Seattle, Wash., permanent.  
Valencia Stock.—San Francisco.  
Walter Sanford Stock Co.—Vancouver.  
Willard Mack Stock Co.—Salt Lake City.  
Ye Liberty Stock.—Oakland, Cal.  
Zora Bates in *Ghosts*.—(Wm. Stoermer, mgr.)—Paso Robles, June 5; Salinas, 7; Santa Cruz, 9; Hollister, 11; Redwood, 14; Livermore, 15; Stockton, 16; Tuolumne, 18; Sonoma, 19; Angels, 20.  
Sanford Dodge.—Broken Bow, June 7; Ansley, 8; Ord, 9; York, 10; David City, 11; Stromsburg, 12; Lexington, 14; Cozad, 15; North Platte, 16; Gothenburg, 17.

ALLEN CURTIS MUSICAL COMEDY CO.—Long Beach, June 6-Sept. 27.

JOHN DREW (Chas. Frohman), (Francis Reid, agt.)—Los Angeles, June 7-12; Fresno, 14; Oakland, 15-16; San Jose, 17; Stockton, 18; Sacramento, 19; Tacoma, 21-22; Seattle, 23-26; Victoria, 28; Vancouver, 29; Bellingham, 30; Portland, July 1-3; Spokane, 5-6.

N. C. GOODWIN—Tacoma, June 4-5; Victoria, 7; Vancouver, 8-9; Westminster, 10; Bellingham, 11; Everett, 12; Seattle, 14, and week; Spokane, 20-21; Butte, 23; Fargo, 25; Duluth, 26, and close.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

THE BURGOMASTER (Wm. P. Cullen, mgr.)—Albany, June 5; Port-

land, 6-9; Everett, 10; Ellenburg, 11; North Yakima, 12; Spokane, 13-15; Lewiston, 16; Colfax, 17.

### Fischer's Theatre

Next week another laugh provoker, *The Pawnbroker*, which has supplied many authors with a foundation, will be given. It deals with a Hebrew who has advanced money on a discarded garment which it is later discovered contains a small fortune. His Irish wife disposes of the garment to a young lady who is to attend a masquerade ball, and subsequently it passes through a number of hands. Mr. King will be in his element as the pawnbroker, and Mr. Dillon will don skirts and play the wife. Miss Montgomery will be Maggie, the tough; Cockeyed Mulligan will be contributed by Frank Vack, and Messrs. McDermott and Raymond will be the troubled lovers. A special reel of motion pictures will precede the performance. In the future the balcony prices will be placed at 10 and 20 cents.



### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

#### SCENERY

### The Chas. F. Rosa

#### Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

### MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

### J. B. REIGHLEY

### Theatrical Hauling

Promptly Attended To  
Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



### Opera, Folding and Assembly Chairs

Full Line  
See Samples at

770-776

Mission St.

Bet. 3d and 4th Sts.

SAN FRANCISCO

The

Whitaker & Ray Co.

### Roll Tickets

#### YOUR SPECIAL TICKET

Printed Both Sides and  
Numbering Guaranteed

50,000 .....	\$ 6.50
100,000 .....	10.00
500,000 .....	35.00

Direct Freight Lines  
Cash with Order—No C. O. D.

### The CARTER PRESS

PEABODY, MASS.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

Do you contemplate going to HONOLULU? If so, communicate with

### J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Rob Roy's Interesting Letter Concerning Theatricals in New York

NEW YORK, May 30.—It had been pretty well understood before the curtain rose for the first act of *The Game of Love* in Wallack's Theatre last night that Federico Mariani had prepared something of a novelty for New York's theatregoers. They had learned as much from the Herald and from the accounts of the comedy drama's "trying out" in Baltimore. So there was, perhaps, a little disappointment felt by the large audience when the play started off with what sounded like a rather conventional story of a very smug artist whose success, both in art and semi-love affairs, had made him also very conceited, and who seemed plainly on the road to the usual fate of that sort of person as depicted on the stage. It was not long, however, before the audience began to realize that the game of love, as Mr. Mariani presented it, was indeed something decidedly unlike the familiar stage love story. It was an old, old theme, to be sure, but it was worked out in anything but the old, old way. As the plot developed one oddity after another in dialogue and situation appeared to surprise the audience and excite an interest that grew with each scene and was at its height when the curtain dropped on the last act. E. J. Ratcliffe had a by no means easy part as the artist, but in not the smallest detail did he fail to fill it just as it had to be filled to make the play successful. This was almost equally true of Josephine Lovett. Indeed, to these two must be given the lion's share of credit for the success of the play. Florence Lester, Sheldon Lewis and William Norton also aided much with their excellent work, while Fred W. Strong and Gertrude Berkeley supplied the lines which entitled the author to the prefix comedy when he described his play as a comedy drama. It may be rather late in the theatrical season to offer a real novelty, but that is what *The Game of Love* is, and it is, too, a novelty that is well worth going to see and hear. \* \* \* In the Belasco Theatre, Washington, last week *The Revellers*, a four-act comedy was produced, under the management of the Messrs. Shubert, for the first time. When, after the third act, Charles Richman, a favorite in Washington, was called before the curtain to make a speech, everybody agreed that the new play had scored. Mr. Richman is the author as well as the leading man. *The Revellers* is Mr. Richman's first play. The plot, in brief, tells the story of a young man who is losing his prestige as a lawyer through associating with a more or less dissipated coterie of revellers and regains the position to which his real talents entitle him through the love of a good woman. It is the role of this young lawyer, Jack Randolph, which is played by Mr. Richman with skill and virility. The second act contains a novelty in the form of a beef-steak supper on the stage, with an entertainment provided by the real Al Johns, who is himself a member of the company. In this scene the various guests also contribute to the entertainment. Mr. Richman and Katherine Florence, leading woman, do a cake walk, and May MacKenzie, now making her debut in the legitimate,

gives one of the dances that she used to do in musical comedy. \* \* \* After a long road tour David Warfield and his company returned to New York last week and in the West End Theatre revived *The Music Master*. This was sufficient to attract a large audience. The play by Charles Klein, with Mr. Warfield in the role he has played for almost five years, was followed with all the old time interest. Mr. Warfield received a very warm welcome back to New York. \* \* \* Faust ushered in the second week of the engagement of Mr. Gustav Hinrich's opera company in the Metropolitan Theatre last Monday night. There was an audience that comfortably filled the house, and it was generous with its applause. Helena Koelling was the Marguerita and Mr. Columbini sang the title role. Ludovico Viviana was the Mephistopheles; the role of Valentine was sung by Paola Galazzi, and Miss Brendella was the Siebel. \* \* \* *Der Opernball*, an operetta in three acts, by Messrs. Victor Leon and Hugo von Waldberg, with music by Richard Heuberger, was produced in German at the Yorkville theatre last week for the first time in America, although it had a long run in Berlin, besides being produced in Vienna and other European cities. It is a sprightly comedy, with lively music and amusing scenes. The plot hinges on the adventures of some French provincial fathers of families, who determine to see the gayeties of Paris. Headed by an elderly rentier, Theofil Beauvuison, they go to the French capital. Meantime their wives have discovered their plans and determined to follow them. There are the inevitable complications, but in the end everybody is forgiven and all ends happily. Emil Burla, German comedian, and his opera company, presented the piece before a large audience. Mr. Berla as Beauvuison, kept the audience laughing, and at the end of the second act re-

ceived a large floral horseshoe. He was well supported by Miss Anna Wilhelm as Mme. Beauvuison, Miss Mizi Raabe, Miss Wilhelm Nikow, Miss Cornelia Morena and Miss Louise Barthel as the housemaid. Among the minor roles Mr. Kurt Manthey as a head waiter received applause. \* \* \* John Barrymore, who was last seen at the Broadway Theatre in *A Stubborn Cinderella*, appeared in *The Candy Shop* last night, replacing Leslie Gaze in the role of Jack Sweet. He received a hearty welcome and injected many drolleries into the scenes in which he appeared and made a very favorable impression. \* \* \* The Ivan Abramson Opera Company so thoroughly established its reputation last year at the American Theatre that the crowded audience which greeted the opening of its new engagement in the Grand Opera House last week was confident of what was in store. The organization is the best of the popular price companies which sing the works of the famed Italian composers in New York. *Aida*, the opening opera, was well sung. The Radames was Mr. Bari, who looks not unlike Mr. Caruso, and he quickly established himself in the audience's favor, receiving much applause. Mme. Therry was the Aida, and she made an attractive slave girl and sang well. So did Mme. Strauss as Amneris. Mr. Secchi had the role of Amonasro. It was, altogether, a creditable production. \* \* \* E. H. Sothorn and Julia Marlowe will appear in an elaborate revival of Shakespearean repertoire for an engagement of three weeks at the Academy of Music beginning next Monday evening. For the first week they will present *Romeo and Juliet*; for the week of Monday, June 7, *Hamlet* and *The Merchant of Venice*; and for the last week, beginning Monday, June 14, *Twelfth Night* and *The Taming of the Shrew*. The appearance of the two stars in the revival is for this engagement only. \* \* \* *The Narrow Path*, a play of New York life, by John Montague, was produced at the Lyric Theatre, Philadelphia, last week. There are eight characters in the play, and four of them are manicure girls. The story

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
819 & 821 Van Ness Ave., San Francisco

deals with the temptations that beset the paths of women working for a living. Ida Conquest headed the cast, and in her support were Frederick Perry, Consuelo Bailey, Marion Ballou, Dorothy Rossmore, Georgia Lawrence, George Parsons and Joseph Dailey. \* \* \* The Lambs gambled about \$32,000 worth at the Metropolitan Opera House last week for one night and it was worth the money. From the grand minstrel first part, introducing all the good old songs of fifty years ago to the screaming finish, the show was what is termed in theatrical parlance, a knockout. The theatrical firmament, combed for stars and near stars, gave up to such good purpose that not less than eighty were presented in one glittering cluster, and a collection of their autographs sold for \$600. This is an average of \$7.50 per name, which is quite a nice price for autographs. But Augustus Thomas said the Lambs needed the money and he would have taken \$1,600 for those autographs just as readily. Can you imagine a minstrel first part with De Wolf Hopper as interlocutor, Charles Evans, Ignacio Martinetti and Macklyn Arbuckle handling the bones, Andrew Mack, Edward Harrigan, Eddie Foy and Nat Wills as tambors, and a triple sextette, including such men as George Hamlin, George Leon Moore, George McCloskey, Eugene Cowles, Richie Ling and Melville Stewart? And Victor Herbert's own orchestra with Victor in the chair? That would have to be SOME minstrel show, wouldn't it? No answer is required. The opening chorus, arranged by Herbert, brought out all the old songs, Nelly Was a Lady, Old Black Joe, Maryland, My Maryland, and of course the inevitable

Continued on Page 13.

**To Managers**  
**ENGAGEMENT EXTRAORDINARY!**  
"The Ibsen Vogue is Where We Catch the Conscience"  
WILLIAM STOERMER PRESENTS "The Nazimova of America"

**ZORA BATES**

In Ibsen's Powerful Drama

**GHOSTS**

The Dramatic Sensation of Two Continents, and "Stronger than The Devil"

WM. STOERMER, Manager

**California**  
**State Fair**

Sacramento, Aug. 28 to Sept. 4, 1909

**WANTED**

Inside and Outside Attractions

Address, FRED L. MARTIN

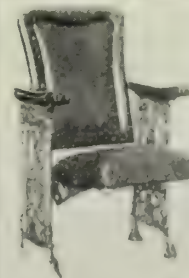
Chairman Amusement Committee, State Agricultural Society  
Capitol Building, Sacramento, Cal.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**

All Styles of  
**THEATRE AND  
HALL SEATS**

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

### The Pacific Film Exchange, Inc.

West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.

We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Catch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## To Stage Inner Shrine

Klaw & Erlanger and Joseph Brooks have arranged with the Harper Brothers for the dramatic rights of The Inner Shrine. The Story first appeared in Harper's Magazine, and the name of the author has not yet been disclosed. The anonymity of the writer, it is announced, will be preserved by the producers of the play, the secrecy being made a part of the agreement. Klaw & Erlanger and Mr. Brooks have also engaged Lillian Albertson of San Francisco for the leading woman's role in a new play called Through a Window, by Gertrude Nelson Andrews, wife of Fred Andrews, for years Dick Ferris' business manager. The action of the drama takes place in San Francisco on the evening before and the morning of the earthquake. The story deals with municipal graft and its exposure. Both plays will be produced early in the fall.

### IRENE OUTTRIM

Ingenue Leads and Singing Soubrette  
At Liberty—Care Dramatic Review.

### ROBERT LAWLER

Leading Man  
Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian  
Richard Jose Co. Care of DRAMATIC REVIEW

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
At Liberty after June 1st

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care Dramatic Review

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Millar Bacon

Singing Light Comedian

James Post Co.

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Alcazar Theatre, San Francisco

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

## GEORGE SAUNDERS

Dramatic Review

## MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

## Howard Foster

In Vaudeville

## CARRIE CLARKE WARDE

The Cook Lady  
Orpheum Circuit Los Angeles

## GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco



## EDDIE

## Mitchell

Juveniles

## EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

## MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

## HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

## MAXWELL ALEXANDER

Scenic Artist  
Care Dramatic Review.

## FREDERICK GILBERT

Leads and Heavies  
Pickwick Stock, San Diego

## CHESTER STEVENS

Blunkall Co., Long Beach

## JULIETTE CHANDLER

Soubrette

## ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

## DAN KELLY

Comedian  
Care Dramatic Review

## GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose



**Darrell Standing**

Stage Director

Edmund Gardiner Stock, Victoria

**Alf. T. Layne     Daisy D'Avra**

Grand Theatre, Sacramento

**T. N. Heffron**

Gen. Director and Leading Heavy

Willard Mack—Bungalow Theatre, Salt Lake City.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.

Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company

On tour, Care Review

**Reginald Holmes**

Characters

Edmund Gardiner Stock, Victoria

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman

Management Geo. L. Baker

Portland, Ore.

**Thurlow White**

Engaged for production "When Love is Young," by Mr. Charles Swickard.

Address REVIEW

**E. P. Foot**

MUSICAL DIRECTOR

Murray &amp; Mack Co., Grand Opera House, Los Angeles.

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director

317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Bertha Foltz**

Leads

The Players

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Broadway Theatre, Oakland

**Milton Stallard**

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

**Whit Brandon     Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads

Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10

Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters

Mrs. Wiggs of the Cabbage Patch

Management Liebler &amp; Co.

**George B. Baldwin, Jr.**

Willard Mack Stock Co., Salt Lake City

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue

Davidson's Theatre, Milwaukee



# VAN NESS THEATRE, Two Weeks, Beginning Monday, June 7th

MATINEES SATURDAY ONLY

CHARLES FROHMAN PRESENTS

# Ethel Barrymore

## Lady Frederick

IN HER MOST SUCCESSFUL COMEDY

By W. SOMERSET MAUGHAM, Author of "JACK STRAW"

### TOUR 1909

May 31-June 5—Los Angeles, California, Mason Opera House.....One Week  
June 7-19—San Francisco, California, Van Ness Theatre.....Two Weeks  
June 21-23—Oakland, California, Macdonough Theatre.....Three Nights  
June 24—San Jose, California, Victory Theatre.....One Night  
June 25—Stockton, California, Yosemite Theatre.....One Night  
June 26—Sacramento, California, Clunie Theatre.....One Night

June 28-30—Portland, Oregon, Heilig Theatre.....Three Nights  
July 1—Tacoma, Washington, Tacoma Theatre.....One Night  
July 2—Victoria, British Columbia, Victoria Theatre.....One Night  
July 3—Vancouver, British Columbia, Vancouver Opera House.....One Night  
July 5-8—Seattle, Washington, Moore Theatre.....Four Nights  
July 9-10—Spokane, Washington, Spokane Theatre.....Two Nights

## New Theatre for San Bernardino

M. B. Curtis, the actor-manager, who is behind the proposed E Street theatre building of San Bernardino, while not willing to give out any details, declared last Monday that the first of next week would see the enterprise reduced to a certainty, and that the transfer of the land and the contracting of the building will quickly follow.

### New York Letter

Continued from page 18

Dixie, whereupon there was wild, wild applause from the Southerners from the southern part of Michigan, terminating with The Star Spangled Banner and a flag finish by permission of George M. Then the jokes began to fly back and forth across the stage. Ignacio Martinetti, being questioned as to the exact state of his feelings, remarked that he felt like and then again unlike Salome. Begged by Mr. Hopper to elucidate, he explained that he was appearing before a royal house without a single deadhead in it, which sally provoked howls from the diamond horseshoe. And of course one of the end men had been seen on the street with a lady and Hopper wished to know all about it.

"Is that your fiance?" asked Mr. Hopper, with a delicate French accent.

"Mah whut?" demanded the outraged end man.

"Your fiance?" explained the interlocutor.

"No suh! NO suh!" remarked the

end man with deep conviction. "I should say NOT! Why, Ah'm gwinter MARRY 'at gal!"

Eddie Foy, with songs, had the nerve to pull all that old boarding house stuff and for an encore lugged in the wedding of the girl named Oates to the man named Wheat—and got away with it.

Maclyn Arbuckle told a long rambling story to explain why he was late, including a thrilling experience with a lady who had fainted on the street.

"Have you seen how the ladies are buttoning their dresses lately?" he asked Mr. Hopper.

"No," said the interlocutor, and then, as an afterthought, "Not lately. Not lately."

Mr. Arbuckle was also worrying because his wife was going to charge him with alimony.

"Why, Mr. Arbuckle," said the interlocutor, patiently, "alimony is not a charge. It is a penalty."

"Are you sure of that?" demanded the fat man on the end.

Chorus of some seventeen Lambs, picked for an intimate knowledge of the subject:

"You bet we are!"

Andrew Mack told a good Irish story, illustrating the love of the Irishman for the Italian.

"Why, where I work," said Andrew, "there's six thousand Eyetalians an' I wish they had six thousand more."

"Ah," said Mr. Hopper, politely, "and where do you work?"

He had dined particularly well; the ballads were well received.

There was a short stage wait while the performing Lambs hustled out of the black paint and into togas and "I'm a grave digger in the cimitery," said Andrew.

Of course there was a great deal of singing and dancing and from Sweet Genevieve down to Annie Laurie, rendered by Eugene Cowles in a manner to bring tears to the eyes of those who then came the forum scene from Julius Caesar, introducing not less than eighty stars, probably the first time on any stage when a mob was composed entirely of star performers, playing to a comic opera comedian as Marc Antony. Hopper eclipsed himself in this scene, and on taking a curtain call naively remarked that he had been so busy writing the speech he had just delivered that he had nothing more to give. And, for the first time in his life, he got away without giving Casey at the Bat, which in a Roman toga should be funnier than ever.

Weber and Fields did their good old poolroom stunt, mellowed and refined by age, bringing the same old screams in the same old way, and Donald Brian and eight Lambs, dressed as matinee girls, did a neat

singing and dancing specialty, and were recalled so many times that at the end there wasn't a whole breath left in the octet.

The sketch Tuesday closed the big show, the same representing the troubles of an author with a new piece and forty unruly actors and actorines. The star of the bit was surely Digby Bell, as the wardrobe mistress, who though a weak and nervous woman was always on the verge of climbing over the footlights and giving Joe Grismer a poke in the eye.

This act introduced several famous playwrights who desired to shoot their own climaxes into the new piece, and the whole affair was screamingly funny from beginning to end.

Is it a good show? Well, about a dozen Lambs who are not actors, and who will not appear, except in the mob scene, are paying \$500 to be taken along with the bunch this week on the tour of the big towns. That's how good it is. ROB ROY.

## Byde-a-Wyle Theatre

Long Beach, Cala.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

## James Austin Gleason—Webster Lucile

Light Comedy and Character Juveniles and Comedy  
At Liberty after June 12th. Address this office.

## Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.

## ... I Love My Old Cross Roads ...

BUT  
OH! OH!!  
YOU

AS THE SUN  
WENT DOWN

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, June 12, 1909

No. 16—Vol. XX—New Series



**Florence  
Roberts**

Terkelsen & Henry, Foto.



## Audiences At Home and Abroad

By CHARLES FROHMAN

It has been written of me that when I produce a play for the first time I sit in the last row of the gallery during the performance, out of a modest wish not to be seen.

I often do watch the first performances of my plays from the last row of the gallery, but not so much out of modesty as curiosity.

The best index to the probable career of any play is the back of the head of an auditor who does not know that he is being watched. Your playgoer in an orchestra stall is always half conscious that what he does or says may be observed. But your gallery gods and goddesses have never a thought for anything except what happens on the stage. They may yield the time before the rise of the curtain to watching the audience enter the theatre, but once the lights are up and the stage is revealed they have no eyes or thought for anything except the life unfolded by the actors. These people in the upper part of the theatre represent the masses. They are worth watching. Great stage successes are the plays that take hold of the masses—not the classes.

An American in the theatre feels first and thinks afterward. A European at a play thinks first and feels afterward. In conversation a German discusses sitting down. A Frenchman discusses standing up. But your American discusses walking about. Each must have his play built accordingly.

As I go back and forth, crossing and recrossing the Atlantic, the audiences on both sides seem more and more like one. Always, of course, each has its own particular point of view, according to the side of the Atlantic I happen to be upon. But often they think the same, each from its own angle. You bring your English play to America. Nobody is at all disturbed by the mention of Park Lane or Piccadilly Circus. If there is drama in the play, if in itself it interests and holds the audience, nobody pays any attention to its locality or localisms. But an English audience sitting before an American play hears mention of West Twenty-third street or Washington Square, and while it is wondering just where and what these streets may be an important incident in the dramatic action slips by unnoticed. Not that English audiences are at all prejudiced against American plays. They take them in the same general way Americans take English plays. Each public asks: "What have you got?" As soon as it hears that the play is good it is interested. English audiences, for example, were quick to discover the fun in *The Dictator* when Mr. Collier acted it in London, though it was full of the local color of New York in the central character and in the thought. Somehow the type and the speeches seemed to have a sort of universal humor. I tried it first before J. M. Barrie. He marked in the manuscript the place from which he could understand. The piece never went better in America. On the other hand, one reason Brewster's Millions did not go well in London was because the severely logical British mind took it all as a business proposition; the problem was figured out with the discovery

that the young man did not spend his millions.

If the locality of an American play happens to be a mining village it is better to change its scenes to a similar village in Australia when you take the play to London. Then the audience is sure to understand. The public of London gave *The Lion and the Mouse* an enthusiastic first night, but it turned out that they had not understood the play. It was unthinkable to them that a judge should be disgraced and disbarred by a political ring.

The point about enthusiastic first nights in London as well as in New York is to wait for the box-office statement of the second night. In America the question with a failure is: "How soon can we get it off the stage?" In London they say: "How long will the play run, even though it is a failure?"

No actor or manager should feel grateful to any audience for the success of a play in which he has figured. A play succeeds because it is a living, vital thing—and that is why it has got upon the stage at all. There is life in it and it does not and will not die. It keeps itself alive until the opportunity comes along. Often a kind of instinct makes the opportunity.

It is instinct also that prompts an audience to applaud when it is pleased, laugh when it is amused, weep when it is moved, hiss when it is dissatisfied. No actor should feel indebted to an audience for the recognition of good work, because that same audience that appears to be so friendly, at another time, when one character or play does not please it, will resent both actor and play. This is as it should be. It is pretty, the loyalty of English audiences to their old favorites, but it is bad for the old favorites. It is stagnating.

The various expressions of approval and disapproval that come from spectators at a play are involuntary on the part of the spectators. They are hypnotized by the play and the acting. Whoever, on coming out of the theatre after seeing a play that has pleased him, felt a sense of happiness that his pleasure had also pleased the actor, or the author of the play, or the management of the production? Loyalty, generosity and encouragement, as applied to audiences, are so many empty words. Playgoers that apply them to themselves cheat themselves. Miss Maude Adams is the only stage personage within my experience who has a distinct public following, loyal and encouraging to her whatever she does.

The public is asked to attend a charitable performance to help a worthy cause. The people rush to buy up places at the theatre in which an afternoon's entertainment is to be given by the most expensive talent available. For two dollars an auditor in that theatre that afternoon obtains ten or twenty dollars' worth of service. Yet everybody sitting there is simple enough to believe that he or she has done something for charity, when in reality they have done nothing except provide themselves entertainment at a low price. The players who give their services for this charitable performance—they are different. They do not believe they have done anything for charity, because they believe it is a

## Twenty per cent discount

It pays to advertise sensibly. In the face of quiet times generally, I increased my business considerably this May as against the same month last year; simply by maintaining the quality, but reducing the profit. The same discount, to-wit: twenty per cent runs for the month of June also, and it behooves you to see the high grade of merchandise I am offering at almost wholesale prices. Yours very truly,

**Chas. S. Rosener**

**57 POWELL STREET**

Formerly Cor. Van Ness and Eddy

**Suits and Overcoats**

\$20.00 VALUES, NOW.....\$16.00

\$25.00 VALUES, NOW.....\$20.00

\$30.00 VALUES, NOW.....\$24.00

\$35.00 VALUES, NOW.....\$28.00

privilege to take part in this good work, and they themselves are repaid.

Tell me of an audience that has ever attended a single performance of an admitted failure, and I shall tell you of an audience to whom the thanks of the actor and the manager are due.

I have heard people of the stage complain that this or that night's audience was unintelligent or thoughtless—by which, I suppose, the speaker meant that the applause was misplaced. But I have always thought that the unintelligence of indiscriminate applause in the theatre lay not so much in the hour or moment it took place, but that it happened at all. Actors who give all that is in them to their performances should have for rest and recovery the time that is taken by the further nervous strain of bowing and rebowing in response to applause that has arisen not as a personal tribute to them as actors, but from instinct—from the same cause that induces a man to cry out when he is struck with pain, to laugh when his sense of humor is aroused, or to sleep when he is bored.

Skilled actors know well by experience the hollowness of an audience's applause. Once I stood upon a stage and watched a great foreign actress possessed of temperament, skill and feeling give a dinner order while bowing before a tumultuously-enthusiastic audience. That great actress had learned in a hard school the lesson of never having any real feeling of gratitude or misapprehension before public applause. One night I talked over with Sir Henry Irving while he was taking repeated curtain-calls the prospects of a change of bill for the balance of his engagement.

Every producer of plays lives to learn that a failure may meet with an enthusiastic reception on its first performance.

A producer of plays, assuming that he is a man of experience, never feels comfortable after a great reception has been given his play on a first night. He knows that the reception in the theatre does not always correspond to the feelings of

future audiences. Every thinking manager knows that his play, in order to succeed, must send its audience away possessed of some distinct feeling. A successful play is a play that reflects, whatever the feeling it reflects.

The great successes of the stage are plays that are played outside of the theatre: over the breakfast table; in a man's office, to his business associates; in a club, as one member tells the thrilling story of the previous night's experience to another. Great successes upon the stage are plays of such a sort that one audience can play them over to another and so make an endless chain of attendance at the theatre.

I have never, in all my experience felt a success on the opening night. I have only felt my failures.

I once witnessed the performance of a farcical play with an English author in a theatre in London on the third night of its run. I don't remember ever having heard so much laughter in a theatre. I went with that author to another theatre where a play of his was in its first month and where the curtain fell on the big act without applause. The author told me the chief actors had been trying night by night to invent "business" for curtain-calls. The farce that we had seen fairly drowned in tremendous laughter died in two weeks. The other laughterless play ran over a year and has been revived twice. One audience greatly enjoyed itself in the theatre and promptly forgot what it had seen when it got home. The other audience was unaware of the fact that it was genuinely enjoying itself in the theatre, but remembered and told others what it had remembered when it got home.

I have left a theatre on the first night with the other mourners and returned to my office to cast a new play for the company—only to live to see the play run on successfully for months.

Nothing is more deluding to the player and even to the manager than enthusiastic applause. The inspired, fine work of a star actor often makes



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



an audience enthusiastic to such a boisterous extent that one forgets it is the individual and not the play that has succeeded. They are countless—the accidents that may operate against everybody's wish or hard effort to make an audience like a play.

I was once an auditor at the opening night of an important production in London when the principal critic of the city arrived late during a very quiet and tense moment of the play. Being nearsighted, he struck a brass railing with his foot as he entered and made a great deal of noise. Immediately there arose cries of "Order!" from all parts of the house. Everybody turned around and looked at the noise-maker. Soon he fled from the theatre, striking another railing on the way, and, of course, unmercifully flayed the performance in his review of the play. It took that play weeks, not to overcome that particular criticism, but to live down the other criticisms spread broadcast by a large audience whose evening had been spoiled by a nearsighted noise-maker.

In England, the pit and the gallery of the audience come to the theatre and turn in their hard-earned shillings and demand much. Failing to get what they expect the theatre is filled with boos and cat-calls at the end of the play. This does not mean that the play has failed. It more nearly means that the less a man pays to get into a theatre the more he demands of the play.

An American audience is different, because it has a fine sense of humor. When an American pays his money through the box-office window he feels that it is gone forever. Anything he receives after that—the lights, the pictures on the walls, the music of the orchestra, the sight of a few or many smiling faces—is so much to the good. So keen is the American playgoer's sense of humor that often when a play is wretchedly bad the American sense of humor comes to the rescue and the applause is terrifically loud. This does not mean that the play has succeeded. It means rather that the play will die, the victim of the deadliest of all possible criticisms—ridicule.

A play-producer who overhears the comments of the audience on the first night after the performance of a failure never can feel any regret for the sufferings of his audience. The people's expressions of disappointment and disapproval preclude any feeling of guilt or sympathy that he may have. More than that, I can imagine nothing more terrible than for a play-producer to look at an audience that likes his play, because only then can he realize what the people would look like if they did not like the play. My greatest happiness is never to see an audience that attends my successful plays, and the real reason why I produce pieces outside of New York and London is to be able to see them played for suggested changes, before an audience that does not realize the importance of the first night. The greatest pleasure to a producing manager, I should think, is to see a play performed without an audience,

and then to know that this same play, which he never wishes to see again, is being performed before large audiences.

So far as I am concerned, knowing the uncertainty of plays, the fickleness of audiences and the inevitableness of waiting patiently for days and, perhaps, for weeks for a final decision—an agony that can only be likened to that of the prisoner who waits for the return of a perplexed jury. I have trained myself, so far as I can, to be a good actor in apparently accepting on first nights in metropolitan cities, whether in New York or London, the messages or assurances of success that are crowded upon me by friends. And yet I invariably leave the theatre after a first-night performance knowing full well that neither my friends nor I know anything at all as to the ultimate fortune of the play we have seen.

## Henry W. Savage Finds a Way to Protect Stage Children

One of the most encouraging bits of news that has reached the Producing Managers' Association in New York comes from Chicago where Henry W. Savage has won his case against the Factory Inspector who attempted to prevent little Gretchen Hartman from appearing in Mary Jane's Pa. A unique law point was sprung by Mr. Savage's attorney. Hereafter every manager sending to Chicago a show that requires a child actor will be able to protect himself by following Mr. Savage's lead and make the child a partner in the enterprise. Little Miss Hartman, a clever child actress, who divided attention with the star, Henry E. Dixey, plays Mary Jane in the big comedy success. None but a child could take this role, but Chicago bars from the stage any player under 14 years. This has prevented a number of great plays from being presented in Chicago. Mr. Savage's manager was arrested and in danger of a jail sentence as well as a fine of \$100 for every time Miss Hartman appeared on the Chicago Opera House stage. At the trial this week it came out that the law was only against the employment of children, but did not hold against a person who took part in his or her own show. It appeared from the evidence that Miss Hartman had an interest in the company. She held a partnership agreement that entitled her to ten per cent of the profits or ten per cent of the losses. She was being paid \$50 weekly as an advance on her contract. When Judge Fry heard this evidence he entertained the motion by Attorney Adolph Marks, to instruct the jury to return a verdict of acquittal. For years the child actor has dreaded Chicago on account of the certainty of arrest. Henceforth managers will take the youngster into partnership and avoid a silly law that was never intended to apply against the stage in the first place. Miss Hartman travels with her mother, has her lessons regularly each day and is as carefully looked after as if she were in her own home in Harlem. She is

## The Elleford Company


For 1908-09 — All Royalty Plays

<p><b>PALS</b>, by Edmund Day  <b>ALL DUE TO DIANA</b>,  <b>DORIS</b>  <b>FROM FARM TO FACTORY</b>  <b>A WOMAN'S SECRET</b></p>	<p><b>UNDER THE GASLIGHT</b>,  <b>DR. BILL</b>  <b>THE OTHER FELLOW</b>  <b>THE NEW CINDERELLA</b>          And Several Others</p>
---	--

Pacific Coast Representative for Henry and Gusman's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
**WILLIS BASS**, Business Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



## Oliver Morosco's Plays

*Ready for Stock*

The Judge and the Jury      The Halfbreed  
 The Empress and the Soldier  
 In South Carliney

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Co 300,000.00  
 Oliver Morosco's General Mgr.  
 For more details, write to City

The  
**Garrick Theatre**  
 San Diego, Cal.  
**MOROSCO & WYATT**,  
 Lessees and Mgrs.

much better off than if she were selling newspapers on the street which, under the Illinois law, she would be permitted to do without being molested. The law against stage children has always been an imposition and all theatrical managers are congratulating Mr. Savage for having found a way to protect them.

## Why Plays Succeed

Munsey's Magazine for June is rich in theatrical interest, especially a surprising discussion on "Why Plays Succeed," by Matthew White, Jr., dramatic editor of Munsey's. This feature is handsomely illustrated with numerous pictures in four colors, showing scenes from the season's successes. Mr. White also discusses the possibility of a war between the big theatrical combines. Another article of interest to the theatrical profession is "The Passing of the Great Figures of the Stage," by Walter Prichard Eaton. He declares that the great roles of the past will die with the mere handful of really great actors and actresses now on the boards. It is an article that is likely to arouse no end of controversy. Elizabeth Tyree Metcalfe, well known to playgoers as Elizabeth Tyree, contributes a short story to the number—"The Hypocrites."

## The Prowlers

The Prowlers, a new organization of theatrical men of New York, sends us the following: "You are hereby notified that on June 4th the Prowlers will have their first annual Sea Serpent Hunt at Dreamland, Coney Island, where we will be the guests of the management. There will be an auto GAL 8X FALL ride, admission to all shows, a banquet and general good time. The Biggest Prowl of all, EVERYTHING AT DREAMLAND FREE. The auto fare is \$1.00. If you want a seat in the cars notify us at once.

Signed,

ENTERTAINMENT COMMITTEE,  
 Campbell B. Casad,  
 Frank Winch,  
 Wells Hawks,  
 Geo. Scarborough, Secy.

The Bates stock company closed in Eureka Sunday night.

### New Oxnard Opera House

OXNARD, CAL.

Factory Town with Working Country  
 Five Thousand Population  
 New House and Doing Big Business  
 Write for Open Dates  
**GEO. P. AUSTIN** . . . . . Manager

### GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
**M. C. CLARK**, Mgr.

### NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 353

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

### Hill Opera House

PETALUMA, CAL.

**JOHN R. ROCHE**, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
 287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager  
 Rental or will play first-class companies on percentage  
**H. Lewin**      **H. Oppenheim**

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
 1539 Fillmore St. Bet O'Farrell and Geary  
 San Francisco, Cal.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

## WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Spotlights

Contracts have been signed between Henry B. Harris and Kellett Chambers for the early production, this coming season, of the latter's new three-act comedy, *An American Widow*. Mr. Chambers is a brother of Charles Haddon Chambers, the dramatist, whose plays, *Captain Swift*, *The Idler*, *The Awakening*, *The Fatal Card* and *Sir Anthony*, were well-known successes. Kellett Chambers has also achieved considerable prominence as a dramatist, having furnished Grace George with *Abigail*. He also made a dramatic version of *David Copperfield*, and lastly wrote *The Butterfly* for Lillian Russell.

Walter Sanford's company at the Empress this week present *Carmen*. *Carmen* without music may be rather like an egg without salt, but in some subtle way Miss Vane's interpretation of the name part makes the audience forget all about the salt. She manages to throw an extraordinary amount of excellent comedy into what is in reality a gloomy tragedy. She makes such lightning changes in her

gestures and intonation that one moment she is in the depths of woe, in the next as merry as a lark. Miss Vane's *Carmen* is a very lovable creature, full of fierce moods and passions. She is more than half the time experimenting with Don Jose. Miss Vane very cleverly shows this, and must be congratulated on a most spirited performance.—*Vancouver Exchange*.

The Heilig Theatre of Portland has been condemned, and the combinations booked there will play *The Bungalow Theatre* for the rest of the season.

George Baldwin, Alfred Aldridge, Win. Garwood and Norval MacGregor will be seen at the Alcazar during the Roberts' engagement.

In *The Merry Widow* company, which will follow Marie Doro at the Van Ness, are Oscar Figman, Tommy Leary and William V. Strunz.

## So Successful Is The Girl of the Golden West in Portland At the Bungalow That Another Week Follows

PORTLAND, Ore., June 7.—The Heilig Theatre is a thing of the past. Last Monday afternoon the building inspector of this city, acting under instructions of Mayor Harry Lane, closed that house on the ground that the place was unsafe, and the house has been dark ever since, and will not reopen again. Nat Goodwin was dated to appear for this week at the Heilig. There had been a great deal of talk to the effect that the theatre was unsafe, but there was no advance notice given that the same was to be closed. The building inspector simply went to the house and placed two policemen in charge, and posted notices to the effect that the theatre was closed on account of the fact that it was unsafe. So that was the final act in the life of this house. The theatre was originally built by J. E. Blazier for stock purposes, and after an unsuccessful attempt by the owner along those lines, in which change of managers occurred several times, Belasco & Mayer took control of the house and renamed it the Belasco, and installed another stock company in the place. They also lost money in their venture, but got even in the sale of the property. Then it was that Cal. Heilig leased the house for the K. & E. shows, and ever since it has been the home for those road shows. The closing of the house necessitated a theatre for Goodwin, and he was sent to the Baker for his date, and Ferris Hartman and his company closed their engagement and left for Seattle, where they enter into a thirteen weeks' engagement. Too much praise cannot be bestowed upon Hartman for the cancelling of his week to make room for the Goodwin engagement, and the newspapers of this city commended him highly for his kindness under the circumstances. The balance of the shows originally booked for the Heilig will be played at the Bungalow, the stock company closing their season next Saturday night, and *The Merry Widow* will be the first of the road shows to play at that house, opening

next Sunday night. Owing to the closing of the Heilig the syndicate shows will be without a show shop, as the Bungalow stock company reopens on the 4th of September. Manager Heilig is now making efforts to interest local capital in the building of a new theatre, and everything points to success.

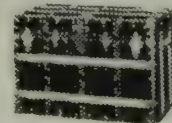
BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, business mgr.)—Nat Goodwin opened his engagement at this house the fore part of last week and offered *The Easterner* and *The Genius* for his attractions.

Fair business was enjoyed by him. Goodwin gave a good performance of both leading parts, and Edna Goodrich looked better than she acted. The balance of his support was good, especially Neil O'Brien. Last night *The Burgomaster* returned to this house and remains during the present week. Harry Hermesen is still playing the name part, and is ably assisted by Leo Kendall, Fred W. Bailey, Euphémie Lockhart and Marie Grandpre. This house closed with the present engagement.

BUNGALOW THEATRE (Geo. L. Baker, mgr.; Milton Seaman, business mgr.)—Owing to the immense business done by the present bill at this theatre, Manager Baker decided to repeat *The Girl of the Golden West* again the coming week, which is the final one of the present season. It seems as if the patrons of this house cannot get enough of this play. Yesterday's production of the play was the commencement of the fifth week of the play. Pretty good for stock production for Portland or any city, eh? Izetta Jewel allows nothing to be wanted in her delineation of the *Girl*, and with each succeeding performance improves, if that is possible. Sydney Ayers, Donald Bowles, Mrs. Mina Gleason, in fact, each and every member of the company, are simply outdoing themselves in the play. Next week *The Merry Widow* is announced by the management of the Heilig, they making this theatre their home for at least the present.

ORPHEUM THEATRE (James H. Erickson, mgr.)—Although Camille D'Arville is announced as the headliner for this week at this

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

theatre, Elizabeth Murray carried off the honors. The latter lady won the hearts of all who heard her. She is one of the most finished actresses we have had on the Orpheum boards. Other interesting acts were Mazua and Mazzette and Ernest Yerex. Commencing today, Joseph Hart's *Futurity* Winner is the feature act, and the balance of the bill includes James Thornton; Sullivan and Pasquelena; Mack and Williams; Vera Berlinger; Clark and Bergman, and Fran La Dent.

LYRIC THEATRE (Keating & Flood, mgrs.)—The stock season has closed at this house. Yesterday the Imperial Comedy Company opened and offered *A Matrimonial Mix-Up*. It is a good light musical offering and seemed to please the audiences. Ed Harrington is the leading comedian, and is ably supported by Maudie Melville and Mary Cardiff.

GRAND THEATRE (James H. Erickson, mgr.)—This week's bill is as follows: Mabel McKinley is the headliner, and the other acts are Frances Redding and company; Ward Brothers; Cooke and Rorhert; Brenon and Downing, and Fred Bauer. The feature act at Pantages this week is Bonner, the educated horse.

A. W. W.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Louis Morrison Is Showing Los Angeles What a Good Actor He Is in a James Herne Role

LOS ANGELES, June 10.—Although this is the month of June and the time when things are rather dull in the theatrical world, such is not the case among the player folk here. On the contrary this is a very busy week. With Mrs. Fiske at the Auditorium, John Drew at the Mason, and new bills at the stock houses, every one should find something to his taste. Many of the local people have left town for vacations. Lewis S. Stone of the Belasco left Tuesday for Montana, where he will spend his three months' vacation. A. Byron Beasley and wife will leave for the East July 3. He plans to be away a month. George Baudrand, assistant treasurer of the Burbank Theatre, will leave in a day or two for Coronado Beach, where he will pass a week's vacation. There are two new stars appearing with Murray and Mack at the Grand this week. Blossom Seeley is the soubrette; she can both sing and dance, two very necessary accomplishments for a soubrette. Sara Edwards is the other addition to the company and her acting and singing are both acceptable. These two young women have proved valuable additions to the company. Charles Ruggles of the Belasco is to take his vacation soon and we are told that he contemplates spending it in the wilds of Montana. Going to hunt bigger game, Charlie? Miss Noyes of the Belasco is soon to play one of her favorite roles, that of Flora Wiggins in the Belasco production of *The College Widow*. Miss Noyes made her first appearance in Los Angeles in this role when the Lewis Stone company opened at the Auditorium. Billy Onslow has signed a contract with Ed Armstrong of the Pickwick Theatre at San Diego. The Murray and Mack season of musical comedy at the Grand will end Saturday night, and the Grand stage next Sunday afternoon will be turned over to a season of melodrama, a form of entertainment for which the patrons of this playhouse have always manifested a decided partiality. The first show will be Lillian Mortimer's successful romantic melodrama, *No Mother to Guide Her*. The players that will compose the Grand stock company include: George Webb, who has been seen many times at the Belasco in important roles; Harry Earl, a clever character actor who was formerly a member of the Belasco company; Chester Stevens, who has served an apprenticeship with some of the best players of the East; Robert Leonard, from the Valencia Theatre company of San Francisco; Richard Cox, Jack McDonald, George Field and Max Bloom, whose work with the Murray and Mack company during the past six weeks has made them great favorites with the Grand audiences. Grace Rauworth, formerly leading woman of the Tannhauser stock company of Milwaukee and Chicago, will play the seconds, while the feminine leads will be played by Marjorie Dalton, a handsome, clever young actress. Ana Claire and Mrs. Frank Payne will be assigned to the character roles, and Alice Lewis will portray the pert soubrettish maidens.

**AUDITORIUM**—Mrs. Fiske and her Manhattan company are playing *Salvation Nell* at the Auditorium for

the week. This is Edward Sheldon's play of slum life and it crowded the Hackett Theatre in New York for more than half a season. Mrs. Fiske's part of a scrub girl in a saloon, whose nature becomes transformed through the influence of a great love, is one of the most appealing she has ever created. The theme of the piece is strong and absorbing and is one of the most tremendous successes of Mrs. Fiske's career. The triumph of Holbrook Blinn as Jim Platt, is second only to that of the star. He is truly great in the part. Other notable characterizations are Miss Latham's, as the woman who has bartered all for material security. Miss Madison as Maggie gives a restrained picture of the Army lass. W. T. Clarke is burly and convincing as the bartender. Some one has compared Mrs. Fiske's *Salvation Nell*, to a frail, slim lily growing from a heap of refuse, and the comparison seems to fit very well. There is some small amount of comedy, but even this is repressed by the tense action of the play. It is a large and well trained cast and the presentation is all that could be asked. It is hard to talk of Mrs. Fiske's "acting" in *Salvation Nell*. We forget that she acts at all. We cannot even talk naturally of the actress, but of the character. One is aware that the actress is inarticulate often, and that her choking enunciation, while admirably adapted to the role, carries realism to a dangerously obscure extreme. Yet despite all this, she—or rather Nell—holds us firm and fast until the refrain of those last drum beats, and we know that the struggle for two human souls has been won, and the sun shines even upon the pallid lily of the slums.

**BELASCO**—The Belasco Theatre company in Shore Acres is filling the house at every performance. This ever popular play of James A. Herne's is too well known to need comment. As produced by the present company it is excellent and every one in the long cast is well suited to his part. Louis F. Morrison, as Nathaniel Berry, has the first real part he has had since he joined the company. He shows that he is a most capable actor and we hope to see more of his work. DeWitt C. Jennings is good as Martin Berry. Howard Scott does a good bit of character work as Joel Gates. Florence Reed is cast as Helen Berry and Ida Lewis as Mrs. Berry, her mother. Dick Vivian is the young physician, Sam Warren. Master Peter Clancy, as young Nat Berry, does good work. The whole performance is most pleasing.

**BURBANK**—William Gillette's civil war play, *Secret Service*, is being presented by Mr. Morosco's company at the Burbank Theatre this week. The story of the play relates the exploits of Captain Thorne, a U. S. secret service agent who has secured a commission in the Confederate army. He meets and falls in love with Edith Varney, a loyal Southern girl. Thorne is suspected by his rival, Mr. Arlesford, and finally arrested, tried and condemned to death. Subsequently he is of course pardoned. A. Byron Beasley, as Arlesford, does the best work in the play. At best it is an ungracious role, but it hardly appears so in

the hands of Mr. Beasley. William Desmond is seen in the Gillette part of Captain Thorne. It is rather strange to see Blanche Hall in an ingenue role, but she is very winning as Caroline Mitford. Miss Lovell Alice Taylor is cast as Edith Varney. Harry Mestayer plays the juvenile. Charles Giblyn is Lieutenant Maxwell, the part he created with Gillette. Others in the cast are William Yerance, John Burton, Louise Royce, Carol Marshall and Margo Duffet. The performance is all that can be desired.

**MASON**—John Drew in *Jack Straw* is the attraction at the Mason Opera House this week. *Jack Straw* is a light entertaining comedy by W. Somerset Maugham. Mr. Drew is all that we expect him to be in this little play; however, it is a little odd to see him in the role of a waiter. The story has to do with a Pomeranian grand duke en masque and in exile, and some newly rich people who are snobs. Mr. Drew is surrounded by a most able company which gives a most finished performance. The Mrs. Parker Jennings of *Rose Cogilan* is fine and Mary Boland is charming as Ethel Jennings. The rest of the cast is in good hands.

**MAJESTIC**—*Lonesome Town*, the best of the Kolb and Dill laugh producers, is filling the Majestic this week. The plot of the show has to do with the adventures of three tramps in the town of Watts, California. Sidney de Grey with Kolb and Dill are the tramps. Percy Bronson and Carlton Chase are promoters of the "dollar down, dollar a month lots." Ernest Van Pelt is the town constable; Adele Rafter is the dashing San Francisco widow and Marion Miller, the country girl. Among the musical numbers are *Gee, but This Is a Lonesome Town*, by the three tramps, *The Yankee Soldier Boys* by Carlton Chase, accompanied by a "stars and stripes" ballet, and two solos by Adele Rafter, *Just Some One* and *When the Moon Plays Peek-a-boo*. *Lonesome town* is a good show. The jokes are clever and clean, there is a plot and the chorus is much in evidence.

**GRAND**—Murray and Mack are putting on *In Harvard* for the second week. There are several new musical numbers introduced this week and there are also new members in the company. The whole piece has been improved and it goes more smoothly than the first week.

**ORPHEUM**—There are five new acts on the Orpheum bill for the week. At the head we have the Russel Bros. These two men, in *Our Servant Girls*, impersonate the familiar Irish type of household boss. The act is aided by Flora Russell, a toe dancer of ability and beauty. The *Five Juggling Normans* do marvelous things with ordinary Indian clubs. Frederick Allen, with Bertha Van Norman and a small company, present *His Phantom Sweetheart*, a dainty playlet with a large sympathetic interest. Francini-Oloms, with a page, does a musical stunt quite out of the ordinary. He is a concertinist and xylophonist, a juggler and an acrobat. The *Avedano Quartet* appear in high class musical selections, both classical and popular. The holdovers include Angela Dolores and her company in *Cupid at Home*; La Valera; the Melnotte Twins, and Clay Smith.

**LOS ANGELES**—We do not see the mysterious Apache dance at the Los Angeles this week, thanks to the

discreet censorship of our police. However, we do see some kind of a dance by Hesse and Mariette, the only fault of which is its brevity. The *Monetta Five* have cultivated voices and sing and play attractively. El Barto (the Hermann of today) mystifies his audience with his tricks. Cowboy Williams juggles darts and cannon balls as if he enjoyed it. Carlisle and England appear in a singing number and Lewis and Young sing and dance. Moving pictures complete a very good bill.

**EMPIRE**—Colored performers, a full brass band, motion pictures and illustrated songs by Al Franks, make up a lively bill which Manager Fulkerson offers to Empire patrons this week. The colored actors present *A Trip to Africa*, a musical comedy full of fun and crisp songs. The *Band Plays Dixie* is stirringly sung by Lucindy and eight Dixie students, and the ragtime opera number, *All Hail to the King*, is pleasing. The brass band plays every evening in front of the theatre.

**UNIQUE**—Hentz and Zallee, managers of the Unique, have decided to add vaudeville to their bill, and this week there are three high class sets on the program. The comedy company has a one-act play entitled *The Princess and the Rose*. The scene is laid on the Island of Booley Poo. Those in the cast include Denton Vane, Jack Martin, Miss Baumann and Miss Parker. Miss Winnie Baldwin, the new member of the company, plays the part of Kibosh, the court jester. Miss Irene Earle sings an illustrated song, and motion pictures complete the bill. The orchestra is under the direction of L. Isaac DuMarr, who is well known in musical circles. There are several interpolated songs in the play for the week.

**WALKER**—The Walker bill this week is headed by Mr. and Mrs. Elmer Lissenden in an act replete with music and comedy. Elmer Lissenden, in immaculate evening dress, spins a few dialect yarns. Jennie Lissenden charms with vocal and instrumental numbers of her own composition. Kathrynne Wayne has a novelty offering, closing her act singing *La Paloma* in Spanish, with a Spanish dance, beautifully costumed. R. LeRoy Carroll wins much applause and laughter by his caricatures of prominent persons. He closes his performance by drawing with his feet. Madaline Rowe has a sweet voice and dances pleasingly. Dixie Christy is a diminutive miss with a pretty Southern dialect, who plays on a variety of instruments. Joseph Manley sings the late New York success, *Let's Get the Umpire's Goat*. Beatrice Whitney is a character comedienne who effectively talks her songs.

**REGAL**—The bill at the Regal for the week includes the *Grace Sisters*; C. Woodward and trick dog, *Girlic*; Dorothy Walker, who whistles and sings. Ransom's orchestra and motion pictures conclude a very good performance. FLORENCE BATTERY.

Herr Fischer has given his present company their notice and will after next week show San Francisco a brand new musical comedy company.

The Ed Redmond stock of San Jose is presenting *The Fatal Card* this week and giving a most pleasing performance. Charley Gunn, Griffith Wray, Ed Redmond and Alta Phipps have the principal characters.



## Correspondence

PHILADELPHIA, May 30.—Lyric (Messrs. Shubert, mgrs.)—The sorrows and tribulations of a poor manicure girl, with the laudable determination to remain straight when her gay companions are wearing fine clothes, decking themselves in jewelry and riding in automobiles on a few dollars a week, furnish the motive of the plot set forth in *The Narrow Path*, a new play by John Montague, which came to light at the Lyric this week. The piece is down to the level of cheap melodrama and is plainly an effort to imitate such recent productions as *The Fighting Hope* and *The Easiest Way*, but has been too poorly done to have much weight or chance of success. Its author has followed the latest idea of small casts and a single stage setting, and has, in trying to be true to life, been merely outspoken and vulgar in a way that repulses rather than attracts. The acting of the members of the cast was of the kind that does much to make even a poor play enjoyable. Ida Conquest's personal charm and emotional ability enabled her almost to become convincing at times, while Frederick Perry and George Parsons did about all that was possible with the parts of the hero and the villain, respectively. The play is in three acts. Chestnut Street Theatre (Grant D. Lafferty, mgr.)—That very vigorous protest against the follies of the socially elect, *The Walls of Jericho*, by Alfred Sutro, which was made successful by J. K. Hackett a few seasons ago, was presented by the Orpheum players this week. The drama, which is in four acts with an English setting, is not easy to handle and requires feats of memory, the speaking lines being very numerous, but the Orpheum players moved smoothly and satisfactorily through its various complications, giving it with surprising forcefulness and effective snap and energy. William Engersoll makes Jack Frobisher a vibrant character who, when he returned to his manly role, carried everything before him by sheer strength of will power, shattering the superficialities which but hedged and tormented him. As Lady Alethea, Marion Barney is a typical society butterfly until awakened to better things by her husband. Miss Barney has had few roles in which she has appeared to better advantage. Leah Winslow, Kathleen McDonnell, Geo. D. Parker and Peter Lang have good roles. Garrick (Frank P. Howe, Jr., mgr.)—*The Boy and the Girl* at the Garrick Theatre is continuing to attract large audiences. Marie Dressler, the star, scores with her amusing songs, and she makes a great deal of fun by reason of her generous physical endowment. The show moves to New York next week. National (J. H. Kelly, mgr.)—S. H. Dudley in the musical show, *The Hottest Coon in Dixie*, is playing to good houses all week. This house will remain dark until August. Many good acts are to be found at Keith's this week, Annette Kellerman being the headliner. The *Girl from Yama*, which closes Saturday evening after a run of four weeks at the Walnut Street Theatre, adds another failure to Aaron's summer score. It really is too bad. Mary Boland, who has been playing with John Drew, was operated upon for appendicitis in Omaha. Happy

Jack Gardner will be one of Primrose's minstrels. There will be a season of French plays at the Adelphi, London, shortly. Eva Tanguay (Mrs. Edward Darling) will shortly appear in London. Tom Nawn acted Pat and the Genii in Salt Lake City last week. Advertisements have been banished from all Orpheum circuit curtains.

CALVIN M. FRANKLIN:

SALT LAKE CITY, June 1.—Salt Lake Theatre—After a successful week with John Drew and Ethel Barrymore, Montaville Flowers will present a series of plays, following which the Salt Lake Theatre will devote itself to local talent. Sybella White Clayton, a most talented young lady, lately returned from success abroad, will give a musical treat which is looked forward to by music-lovers. Colonial Theatre—Elinor Glynn's sensational play, *Three Weeks*, will be presented during the present week. It will undoubtedly draw large houses. The Orpheum closed for the season last week. The closing bill was a good finish to a most successful season. Grand Theatre—Mrs. Fiske in her success, *Salvation Nell*, is drawing well at the Grand. *Salvation Nell* is a most interesting play and is strictly American in its nature.

GLEN SMYTH:

MODESTO, June 8.—Terry McKean's players, who opened a stock engagement at the Glory Airdome last evening, more than made good with the large audience that was present, despite the chilliness of the evening. The company is one of the best popular-priced organizations that has ever appeared in this city. The play presented, *The American*, has no sensational incidents, but is full of delightful dialogue and interesting situations, which were made the most of by the company. Walter Newman, the leading man, is an actor of much class and appears to great advantage in this play. Bertha Foltz, although cast for a part that did not require much work, showed herself to be possessed of great ability, and her appearance in heavier roles will be looked forward to with pleasure. There was not a weak spot in the cast, Harry Belmour, Grace Johnson, Etta Delmas, Carrol Ashburn and the others all doing fine work. The stage settings were a revelation, the new scenery showing up well and every detail in regard to stage properties and fixtures showing careful attention. The Airdome would be a credit to a much larger town than Modesto, and gives us a summer amusement place enjoyed by few towns in the interior.

LONG BEACH, June 7.—Manager Frank Clarke of the Bye-a-Wyle Theatre opened a special season of musical farce last night with the Allen Curtis company in *Jakey, Mikey and Ikey*. The piece was one big, long, enthusiastic hit.

CHICO, June 3.—The end of the season here is in sight. The Burgomaster played here last night to small house. When *Love Is Young* comes 19, which will probably be the last attraction of the summer.

OAKLAND, June 8.—This is farewell week at Ye Liberty, as most of the regular members of the Bishop stock company will conclude their engagements with the final performance of Heidelberg, which is the attraction at this house. Never before has the old company appeared to such fine advantage, and the leave-taking will be accompanied with many a pang of

## Charles Swickard

# When Love is Young

Offers

With Virginia Shelton

Other Successes { THE FIRES OF ST. JOHN, THE COURT MARTIAL, THE GREAT LIGHT, TAPS

sorrow on the part of the Liberty patrons. Landers Stevens in the role of Karl Heinrich was thoroughly at home. Henry Shumer was once more seen in the character of Dr. Jutner, and repeated his former successes. As the hilarious student, Von Asterberg, George Friend was very pleasing, while the comedy work of Elmer Booth as the innkeeper was the occasion of much laughter. Helen Holmes was seen here for the first time as Kathie and was the equal of any who previously essayed the part. The production taken as a whole was more than satisfactory and the attendance throughout the week was all that could be expected. Next week Fabio Romani will be presented by a special company headed by James Keane, and then the new Bishop company will make their appearance in *The Girl from the Golden West*. At the Broadway, When the Bell Tolls, a thrilling melodrama with an abundance of blood-stirring events and thrilling incidents, is creating much noise and is getting a fair share of patronage. Priscilla Knowles in the leading female role does by far the best work, while creditable performances are also given by Roy Clements, Al Hallett and Al Dickinson. Preparations are being made for the appearance next week of Landers Stevens and Georgie Cooper. Raffles has been selected for their initial production. Mabel Riegelman, an Oakland girl, who for the past three years has been a prominent member of the Stetten opera company in Germany, gave a concert at the Macdonough, 8th, to a large and exceedingly enthusiastic audience. That Miss Riegelman is a coming star in the operatic world is the opinion of all. Good business and a fine bill is Manager Ebey's report at the Orpheum. Lew Sully in his unique monologue is the big hit, and some clever specialties are presented by Hawthorne and Burt, Flo Adler, the Lulu Beeson Trio, Peter Donald and Meta Carson, Countess Rossi and M. Paulo, Baader-LaVelle Trio, Johnson and Wells. This is the final week of Pat Conway's band at Idora, and commencing the 10th the Navassars will give daily concerts. Piff Paff Pouf is booked at the Macdonough, 14, and John Drew, 15-17. The Bell is presenting a strong bill this week and is doing its customary fine business; the other 5 and 10 cent houses are doing fairly well. The Heart of Maryland will be the Fourth of July attraction at Ye Liberty and The Regeneration in the near future.

LOUIS SCHEELINE.

NEW YORK, June 6.—The *Narrow Path*, by John Montague, which made its bow on Monday night at the Hackett Theatre, also made its last appearance at the same time, although this was not known until Tuesday night. The play was condemned in all of the newspapers on Tuesday, and Ray Comstock and Al Woods, who also own *The Girl from Rector's*, decided at 3 o'clock in the afternoon to take the piece off. "We

have paid off the company and that ends the matter," said Mr. Woods Tuesday night. "The newspapers all said that the play was immoral and of course we would not keep it on the stage." Henry B. Harris, who owns the Hackett Theatre, may have had something to do with ending *The Narrow Path*. He sent to James K. Hackett, lessee of the theatre a notice saying that "decency and the preservation of public morals" demanded the withdrawal of the play. \* \* \* A large and appreciative audience last week at the old Academy of Music greeted the renewal of the Sothern-Marlowe partnership in its performance of *Romeo and Juliet*. There was plenty of applause, so that, though the two stars, although receiving the major portion, left some for other characters, and especially the Mercutio of Frederick Lewis, the Peter of Rowland Buckstone, and the Nurse of Ina Goldsmith came in for a generous portion. It was well on toward midnight that the play was brought to a close. \* \* \* Marie Dressler blossomed forth at the Aerial Gardens on the roof of the New Amsterdam Theatre last Monday night as a harbinger of the silly season. Everybody laughed with Marie and hip-hipped for her many songs. The show is called *The Boy and the Girl*, and is by Richard Carle. Composer H. L. Hertz wrote the music. The additional lyrics are by M. E. Bourke. The additional music is by none other than Richard Carle. Gus Sohlke, the wizard from the West, who sent Bessie McCoy to fame in the yama-yama, staged the music numbers and ensembles. The play is produced by Charles Marks. And down in the orchestra pit Arthur Weld himself. In the cast are Barney Bernard, Bob Barberetto, whom the program now calls Burrell Barberette, Marie Dressler and Harriet Standon, who is the girl of the piece. Miss Standon, helped a bit by Bob Barberetto, had a song called *Katie, Come and Kiss Me*, that will bear out the program legend of Richard Carle's Whistling Show. A rollicking Spanish number called *Y-la*, sung by Miss Dressler, will also be played by the street pianos, without a doubt, under your windows during the coming summer months. \* \* \* Hammerstein's farmyard and Victoria Roof Garden opened last week. It was a great night for animals. When you weren't looking at a prima donna scurrying through the clouds on horseback with the lightning playing about her voice, or a Cleopatra dancing around with a python-looking snake done up as a headdress on her hair, you could stroll out in the open part of the roof, under the starry heavens and in the moonlight and gaze on Nature as she really is. For out there amid castles and windmills and moats and bridges and farmhouses real ducks were swimming in the water and a real cow was being milked by



## Correspondence

a real milkmaid, and there was a sort of menagerie with one monkey in it and a possum. And then also you could see nature at her best—no, her worst—when Farmer Wilke of Red Oak, Iowa, exhibited a bunch of whiskers, real whiskers—he'd let you pull 'em—twelve feet long. It was an auspicious opening of the open-air season. A large audience enjoyed a good many of the regular vaudeville acts in the glass-enclosed garden proper. \* \* \* Not content with its heralded slogan, "Everything new but the ocean," the Greater Dreamland management at Coney Island, is providing more novelties for the crowds. The ocean promenade has been entirely redecorated, while up the beach 3,000 new bath houses await those who will inaugurate the surf season. A new ride, called the Rigamarole, has been installed. To the already big free circus will be added the Five Piroscoffis, novelty jugglers, who have been imported from Paris for the park. Yesterday the eighth annual dog show of the Long Island Kennel Club opened in Greater Dreamland. There is always something new being added to the big show in Bostock's arena. Bonavita is making great progress with the lion Roosevelt, which was turned over to him green from the jungle at the opening of the park. The elephant Star and the talking ape and the clowns give the arena plenty of comedy. An advent in the animal world occurred last Monday, when three cubs were born to Jennie, who is the lioness mate of Wallace, who has been with Bostock's show for fourteen years. These cubs were christened yesterday. \* \* \* Palisades Amusement Park, the summer resort opposite 130th Street (N. Y.) ferry, opened for the season on yesterday, with a full line of amusements with which to entertain its patrons. The park is one of the most picturesque spots on the Hudson River, overlooking New York city. Much money has been spent in new buildings since last year, and in size Palisades Park will compare favorably with any of the other outdoor amusement places. The attractions for the opening include daily flights of an airship, a musical comedy in an open-air theatre, called The Widow Winnie Wynne. There is a free menagerie, a free circus and a Wild West show. An enormous dancing pavilion is just nearing completion and is expected to be ready soon. \* \* \* Fred-eric Thompson, Luna Park's proprietor, has delved into the carnival spirit. Many new features have just been added to the long list of attractions. For one thing the free circus over the lagoon in the centre of the park has been enlarged by several acts of international fame until it ranks as one of the best thirty-minute circuses in existence. The witching waves and the chutes are as popular as ever, and the new features are appreciated.

ROB ROY.

## Ethel Barrymore's Leading Man

Bruce McRae is Ethel Barrymore's leading man this season in Lady Fred-

erick, the three-act comedy by W. Somerset Maugham in which Charles Frohman presents Miss Barrymore at the Van Ness Theatre. Mr. McRae, who is conceded to be one of the best leading men of the present generation, was born in London. His father was a surgeon in the English army, and, as the name would imply, a Scotchman, while his mother was English. His uncle is Sir Charles Wyndham. After an early childhood passed in India, where his father was stationed, and later in England, he was sent, when a lad ten years old, to a military school at Boulogne-sur-Mer, France, where he remained until he was sixteen. He then went to New Zealand and engaged in cattle ranching, after which, having become a skilled surveyor, he spent five years in Australia, opening up government reservations for pioneer settlers. Mr. McRae came to this country in 1890, and for a year was in charge of a cattle ranch at Fort Laramie, Wyoming. He then came East and decided to follow an actor's career. He made his debut October 5, 1891, at Proctor's Twenty-third Street Theatre in New York in Sardou's Thermidor, in the support of Elsie De Wolf and Forbes Robertson. After appearing in the support of various stars and creating the role of Dr. Watson in Sherlock Holmes, Mr. McRae became Miss Barrymore's leading man. In her support he has played the following parts: 1902, Mr. Leipsic in Carrots and Archibald Vyse in A Country Mouse; 1903, Heath Desmond in Cousin Kate; 1904, Colonel Brinthorpe in Sunday and Torvald Helmer in A Doll's House; 1905, Colonel Grey in Alice Sit-by-the-Fire, and 1906, the title role in Captain Jinks of the Horse Marines, Jones in The Silver Box, and Sir Montague Martin in His Excellency the Governor. This season in Lady Frederick, Miss Barrymore's new play, Mr. McRae is appearing as Paradine Fouldes.

HOWARD FOSTER WRITES: Salt Lake City, June 2.—I have been with this company now for six weeks. It is the Willard Mack stock, but since Mr. Mack's illness Mr. Stuart has been playing leads and directing. The company is an exceptionally good one. Miss Mary Hall being leading woman and T. N. Heffron and Anna Cleveland are playing the leading heavies. Other members of the company are Arling Alcine, Lee Millar, Wm. Donovan, Joe Kennedy, Oscar Briggs, Wm. Harris, Jack Armstrong, Gattie Gates and Ruth Perry. At the Rainbow's End was the offering last week. The piece is a new western drama by Franklyn Fyles and Ralph Stuart. It was elaborately staged and proved to be one of the best liked of the many productions the Willard Mack company has put on in this city. Ralph Stuart in the principal role of Kit Carson added to his already widespread popularity. It would be hard to imagine two more popular leads than Mr. Stuart and Miss Hall. The Christian is the bill for this week, with A Courier to the King to follow. Mr. Stuart makes of John Storm a fine, manly fellow, while Miss Hall as Glory Quayle is immense. Miss Cleveland's Polly Love is one of the best things she has done since she opened with the company.

JACK DODGE WRITES: San Diego, June 4.—Every man, woman and child in the city and outside of it

SUMMER TOUR 1909	KEEP TRACK OF US
Beating the Enormous Business of Last Season's Tour	<b>RICHARD J. JOSE</b> And His Own Company, Presenting The Successful Comedy Made Famous by JOHNSTONE BENNETT <b>...Jane...</b> Stage and Screen Direction of FRED J. BUTLER, Alcazar Theatre, S. F. RICHARD J. JOSE Sole Proprietor FRED S. CUTLER Manager A Harp Soloist
NOTE: I own the Western rights to JANE and with all managers against producing same under its own or appropriate title—RICHARD J. JOSE.	

**Terry McKean's Players**  
 A FIRST-CLASS COMPANY IN STANDARD PLAYS  
 TERRY MCKEAN, Sole Proprietor and Manager  
 Address: care Francis Valentine, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with  
**Western Stage Appliance Co.**  
 Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware  
 866 San Pablo Avenue, Oakland, Cal.

**Stop at the Hotel Dale**  
 On the Rialto—Home of the Profession  
 Special Rates  
 Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
**Cor. Golden Gate Ave. & Fillmore St.**  
 Take McAllister Street Car at the Ferry

who have witnessed the change of bill weekly at the Garrick during the past five weeks will regret the departure of Jim Post and his Buty Korus. They have certainly endeared themselves to the theatre going people of San Diego. Their stay here has been of a most pleasant character. Jim (as we all call him) has given us more than he promised as he has caused us all to split our sides with laughter over his quaint, honest and inimitable portrayal of the Irish character. As for the girls they have by their most excellent work and splendid deportment both on and off the stage set an example that will be most difficult to follow. The Post company came and we were conquered and now that the farewell hour has arrived it finds us all full of regret at their departure. The only consolation that is afforded us is the promise from Mr. Post that he and his splendid company will come again. One word more and I am done. The engagement has been an exceedingly pleasant and profitable one and to my old friend Jim and to each member of his company I extend my warmest thanks for the many pleasant hours spent with them and my best wishes go with them wherever they are called. Come again, Jim, the Garrick is always open to you. Yours fraternally—J. M. Dodge, Manager Garrick Theatre, San Diego, California.

FRED GRIFFITHS writes: Opened the summer season at Electric

M. M. RILEY G. A. KELLEY  
**THALIA**  
**Concert Hall**  
 514½ PACIFIC STREET  
 Up-to-Date Vaudeville  
 NO ACT TOO BIG FOR THIS HOUSE  
 RAY YOUNGMAN  
 Appearing in  
 THE SEXTON'S DREAM  
 S. & C. Circuit

Park Theatre last night, May 29th, to packed house, my own company, in My Wife's Husbands. Show and piece a hit. Have signed for all summer here. Regards from El Paso.

LEOTA HOWARD WRITES: Dayton, Wash., June 2.—On June 5th I will close a thirty-eight weeks' engagement with the Curtiss Comedy Company, and go to my mother's home in Portland for a much needed rest, as I have worked for thirteen months and lost only one day in all that time.

During Mrs. Fiske's engagement in Salvation Nell at the Valencia Theatre there will be no Sunday performances and the only matinee will be on Saturday.

Dick Jose played Grass Valley last Wednesday night to a very pleased audience.



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Florence Roberts

San Francisco has enthroned many theatrical favorites in its heart, but none has achieved quite the fervor of worship nor the pinnacle of importance as has Florence Roberts, who returns to old friends at the Alcazar next Monday in a superb production of Du Barry. Miss Roberts will be with us for twelve weeks and in that period she will be seen in a series of strong emotional dramas, and with an occasional comedy, by way of change. Acknowledged generally to be the greatest of our emotional actresses, Florence Roberts is also pre-eminent as a comedienne. In this city, as throughout the West, particularly, a Florence Roberts season means a series of artistic triumphs and tremendous business.

### Personals

COL. BILL STORMER, who has been piloting Ghosts over the Coast, decided to call in the show last Sunday.

The Harry Hollingsworth company that closed in Eureka last Sunday, after only a fair engagement, opens at the Lyric in San Bernardino next Monday for an indefinite season.

GEORGE MCSWEGAN, the popular young assistant treasurer of the Van Ness Theatre, is back at his post, after a two weeks' seclusion brought about by the mumps.

SIR EDWARD and Lady Moss were among the passengers who arrived from the Orient last week. Sir Edward is one of the leading men in the theatrical business in England. He built and established the London Hippodrome before the New York amusement place of the same type and name was thought of. His houses are given over to vaudeville entirely, and have made a pronounced success.

The Eckhardt stock company opened at the Columbia Theatre in Boise, June 7, in Strongheart. For the week of June 14, in the Bishop's Carriage will be presented. Mr. Eckhardt is giving a lot of high-class plays and should reap a harvest. In the company are Noel Travers, Alfred Mathews, Ralph Russell, Rupert Drum, Oliver Eckhardt, Fred Allen, E. F. Hawkins, Morris Arthur, Whit Brandon, Jos. Sullivan, Henry Thompson, Harry Edwards, Robert White, William Bernard, Josephine Deffry, Blanche Bryant, Georgia A. Nichols and Lou Keller.

### Correspondence

SACRAMENTO, June 10.—The Clunie will have the Princess Theatre Opera Company in Piff, Paff, Pouff, 15, and John Drew in Jack Straw, 19. The Del Lawrence Co. closes at the Grand, 12, for the summer, returning Sept. 1st. This week they are playing The Walls of Jericho. Del Lawrence and his leading woman, Jane Kelton, are to be married at the close of their season. The Grand Theatre opens, 13, as a five and ten-cent vaudeville house, with the following: Kelly and Violet, the Fashion Plates; Tannehill and Rodloff, The Tenderfoot on Trail; Maye and Rowe, comedy sketch artists; Frank Maloone, singer and dancer; the Stadium Trio, experts on Roman rings; the Grandoscope. The latest attraction here is the ostrich farm on Tenth and W. Pantages has for this week: La Loie Helene, pantomime dance, The Death of Cleopatra; Pedersen Bros., comedy link act; Walter Montague & Co., in The Under Dog; Dan J. Harrington, ventriloquist; Two Dandies, singers and dancers; Scott and Whaley, comedians, and Harry de Lain, singer.

SAN DIEGO, June 9.—Garrick (J. M. Dodge, mgr.): Raymond Teal and his company opened Monday night in Variety Isle, and if the large crowds that greet them nightly are any criterion, they have more than made good. At the company's head is Wm. B. Friedlander, who wrote the book, words and music of Variety Isle. Mr. Friedlander is a natural comedian, who has an original personality, and who will become a great favorite here. Cash Night, the second comedian, also is above the average in his line. Max Steinle, an old favorite, is with the company. The feminine contingent includes Rose Bunnin, who has a very good voice; Nan Halperin, one of the cutest and hardest working sou-brettes we have seen in many a day; Corinne Carkeek, Mattie Hyde, Grace Wolf, Nan Constance and Elsie Hunter. The chorus is well dressed and are capable as singers and dancers. Between the acts Evelyn Constance delighted with a couple of songs, and Raymond Teal entertained with his own inimitable monologue. Pickwick (Scott A. Palmer, mgr.): The Armstrong Musical Comedy Company in The Oolah is the offering at the Pickwick this week. This is an Oriental comedy, beautifully staged and costumed. Billy Onslow, the new comedian, has a good part in Hooligan, the Oolah, and he makes the most of it. He is ably assisted by Ethel Davis as Hippipoora, Barney Williams as the Kadi, Leonora Hollister as Jim Jeff, Walter Spencer as a Prince, and Elma Elwood as the Kadi's wife. There are a number of catchy songs interpolated, namely, Put Me Among the Girls, by Walter Spencer and chorus; Hooligan, by Billy Onslow and chorus, with a unique electrical effect; Raining, by Ethel Davis; Cuddle Up a Little Closer, by Elma Elwood. Good business continues to rule. Queen

(John Donnellan, mgr.): The show as presented this week at the Queen, under the new management, is an exceptionally good one, and the little theatre is once more doing deservedly big business. Frank Bush, the King of Monologue, heads the bill, and keeps the audiences in ecstasy of delight. The Quaker City Four provide a unique number, and is, undoubtedly, the best quartet heard here in many a week. The negro parson stunt by one of the four was ludicrous in the extreme. Ann Crewe scored with her sketch. My Lady Raffles. Norton and Russell have a lightning change of costume act that is little short of marvellous. Very good moving pictures conclude. Grand (Fred Ballien, mgr.): Mrs. Maude Evans, former wife of Naval Constructor Evans, is the headliner at the Grand this week. She sings two songs, namely I Want Someone to Call Me Dearie and Honeymooning. The balance of the bill consists of the following: Dawson and Whitfield, singing and dancing comedians Harland and Rollinson, musical act Walter Wilson, the dancing kid. Moving pictures conclude a good show. Empire (W. W. Bosley, mgr.): The National Four have a fair act. The Hill Sisters, song and dance artists, please. Eugene Leslie scored with If I Had a Thousand Lives to Live. Moving pictures conclude. Union and Bijou offer moving pictures and illustrated songs to fair business.

CARL E. LUNDQUIST.

### GO-OF COURSE YOU'LL GO TO THE Valencia Theatre

Valencia St., bet. 13th and 14th  
Telephone Market 17  
The Only Steam-Heated Theatre in the City

Two Weeks, Commencing Monday, June 14.  
Only Matinee Saturday

"A DIVINE COMEDY OF THE SLUMS"  
Harrison Grey Fiske Presents

### MRS. FISKE

And the Manhattan Company in

### "SALVATION NELL"

A Play in Three Acts by Edward Sheldon

SEATS NOW ON SALE

### AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

**YES! YES!**  
The Seats Are Now  
on Sale

For the Big Funfest  
Which Starts Next Sunday  
Sam S. and Lee Shubert, Inc., Present  
**The Blue Mouse**

Prices for This Engagement, 25c to \$1.50.  
Matinees, 25c to \$1.00.

### New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Week Commencing Monday, June 14, the  
Eminent Emotional Actress

### FLORENCE ROBERTS

Supported by THURLOW BERGEN and the  
Alcazar Players in David Belasco's  
Historical Play,

### DU BARRY

A Magnificent Production

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

### New Orpheum

O'Farrell Street, bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

ADELAIDE, the Dainty American Dancer,  
and Her Dancing Four in The Bill Poster's  
Dream; ELIZABETH M. MURRAY; WAR-  
REN, LYON and MEYERS; THE SISTERS  
GASCH; CHERIDAN SIMPSON; NOVELTY  
DANCING FOUR; PELLATON AND  
FORAN; NEW ORPHEUM MOTION PIC-  
TURES. Last Week A Night at the Circus,  
Presented by the ELLIS-NOWLAN COM-  
PANY.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Absolutely "Class A" Theatre Building  
Curtain Rises at 8 Sharp  
Last Week Musical Comedy Season  
Tonight—Elks' Night  
Tonight and Saturday Night, **THE UMPIRE**  
Friday, Sunday Nights and Sunday  
Matinee, **PIFF! PAFF! POUF!**  
Saturday Matinee, **PEGGY FROM PARIS**  
Commencing Monday Next, June 14

### GRAND OPERA SEASON

REPERTOIRE FIRST WEEK  
Monday and Saturday Evenings  
**AIDA**  
Tues. and Friday Evenings and Wed. Mat.  
**LA TRAVIATA**  
Wednesday Evening and Saturday Matinee  
**FEDORA**  
Thursday and Sunday Evenings  
Cavalleria Rusticana and I Pagliacci  
Prices, \$2.00, \$1.50, \$1.00, 50c.  
Seats now on sale. Out of town orders,  
accompanied by check or money order, at-  
tended to. Address H. H. CAMPBELL,  
Business Manager.

### Fischers THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music

Last Nights  
**THE PAWNBROKER**

Commencing Monday Matinee, June 14

### Are You a Tourist?

A Wealth of Mirth  
By Chas. Alphin  
Handsome Wardrobe. Special Effects  
Popular Prices 10c, 20c and 25c  
Matinees, Monday, Wednesday, Saturday  
and Sunday

### GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

### POSTERS

2257 MISSION ST. Phone MARKET 1865

### Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

### THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE-MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The Ethel Barrymore personality is a valuable asset. It doesn't matter very much in what guise that personality appears, it is a drawing card. And there is no striving for effect—that result comes with either a great art or without effort. It doesn't matter from which source. In *Lady Frederick*, her present vehicle, Miss Barrymore is her usual delightful, frank and unruffled self. In other words, she plays quite as easily and without effort as does the author develop his play. In fact, facility seems to be characteristic of both the actress and the playwright. Our first glimpse of the Maugham style of comedy building was given in *Jack Straw*. It was a pleasing little bubble, but *Lady Frederick* is more than that; it has some strong dramatic touches and most of the characters are clothed with real flesh and blood characteristics. The story has been told in these columns already, so it is only necessary to refer to the acting. Bruce McRae, as a middle-aged bachelor, has but very little to do, but that is done in good style. Mr. McRae is distinctly an actor of style, and we believe in a play of sufficient worth he will give a good account of himself. Here's hoping his first starring venture will turn out all right. Jessie Millward, in the supporting company, looms up largely as an actress of fine manner and ability. Arthur Elliott, too, is a man who has learned his business and is good to see. Norman Tharp is a fine looking and pleasing juvenile and Orlando Daly, as the near villain, quite catches the author's intention. That splendid character woman, Anita Rothe, who has a sure grip on the finest comedy, is one of the big people in the play. She has only a bit, but develops that with unerring ability. Altogether, *Lady Frederick* is a most entertaining comedy and is attracting a most gratifying business.

## Alcazar Theatre

Captioned as the great American play, *Arizona* continues to draw large houses at the Alcazar. The scenic investiture is all that one could desire in its depiction of Western environment, and from an atmospheric standpoint maintains the standard of Belasco productions. The writer was impressed with the realism of Glendinning's characterization, and if this clever youngster keeps his equilibrium he will be heard from. Louis Bennison, Bert Wesner, Fred Butler, Walter Belasco, Will Walling, John Maher, Evelyn Vaughan, Adele Belgarde, Louise Brownell and Effie Bond gave faithful depictions. Next week, Florence Roberts in *Du Barry*.

## Valencia Theatre

Manager Walter Hoff Seeley has picked a big winner this week in *The Colleen Bawn*, the old Boucicault piece that has bobbed up regularly with Irish stars since the days of our fathers. The play is very much to the liking of the Valencia clientele and great outbursts of appreciation have met the efforts of the actors. Arthur Cunningham is seen to advantage as Myles the Coppaleen, and his singing especially is greatly appreciated. Paul McAllister shows himself to be a clever

actor in the part of Hardress Cregan. George Osbourne, who created something of a sensation at the Wednesday matinee by slipping over to the Orpheum for a quiet and enjoyable afternoon, forgetting all about the mid-week matinee until he was routed out in double quick time, did the small part of Father Tom with good feeling. Robert Homans was a convincing Mr. Corrigan. Edmund Bracht, Edwin Clisbee, Gilmore Walker and Robert McKim handled the remaining male parts with sufficient ability. Edith Lyle played the part of Eily O'Connor with great charm and made a strong impression on her audience. Karra Kenwyn, who has recently returned to San Francisco after a long absence, played Mrs. Cregan, giving a spirited performance. Peggy Monroe was a most pleasing Kathleen Creagh and Grace Travers, as Ann Chute, and Anoinette Crawford as Ducie Blennerhasset, were capable.

## Princess Theatre

The revival of *The Umpire* occupied the stage on Monday night, and was witnessed by a very good house, who showed their enthusiasm by hearty applause on every conceivable occasion. Fred Mace, who was "it," and who played Jimmie, the poor, unfortunate umpire, kept the audience in a continuous scream of laughter throughout the performance and certainly showed that he can more than vie with most of the comedians that visit the Coast. His old time song, *Gee, Aint I Glad I'm Single*, was received with just as much appreciation as on former occasions. The part of Ralph Carleton showed to great advantage under the capable handling of James F. Stevens, who won the favor of his audience in his songs, *The Sun that Shines on Dixie Land* and *My Treasure*, and he had to respond to repeated enthusiastic recalls. Budd Ross and Edwin T. Emery were well cast as the Hon. Shifty Goode and J. Stanley Lewton. May Boley plays the part of Maribel, the frivolous daughter of Lewton, which she handles most entertainingly. In her two songs and in the "scrimmage" scene, in which latter she and the chorus don football togs, she worked the audience up into almost riotously expressed appreciation. Zoe Barnett, as Edith Proby, the chic American divorcee, again proved herself a finished actress. Lady Fitzhugh and James, the bellboy, were in the capable hands of Helen Darling and Jennie Metzler, who made the most of their opportunity. One of the most notable features of the performance was the excellent work the chorus did, particularly worthy of mention being the male chorus in James Stevens' song, *The Sun that Shines on Dixie Land*. On account of this being their farewell week, previous to their engagement in Los Angeles, a repertoire has been arranged as follows: Piff, Paff, Pouff, Tuesday and Friday and Sunday matinee and night; *The Umpire* Thursday and Saturday nights, and Peggy from Paris, Wednesday night and Saturday matinee.

W. R. Dailey has secured the exclusive rights from the Sea Beach company of Santa Cruz for the installing of an immense Midway at the Casino. Mr. Dailey will also have personal charge of the amusements during the summer.

## Correspondence

PHILADELPHIA, June 6.—The *Rose of the Rancho* had a sumptuous revival at the Chestnut by the Orpheum players, who, in its production added another success to their long list. The *Rose of the Rancho* was presented with the original scenery and costumes which made the earlier production of the romantic play a notable achievement of stage craft. The leading role fell to Marion Barney, who gave a charming portrayal of Juanita, and William Ingersoll, who, in the character of Kearney, gave a strikingly dramatic performance. Robert Cummings, who returned to the Orpheum players, was seen as the cunning Kincaid. Peter Lang was admirable as Padre Antonio, and gave a splendid piece of character work. Leah Winslow was the haughty Sonora Castro-Kenton, and George D. Parker was at his best as Don Luis. The whole performance was given under the direction of Percy Hunter, who assisted Mr. Belasco in making the original production a success. The *Girl from Yama* continues at the Walnut, where this merry musical comedy, with its many bright features, has made a hit. Trixie Friganza is a recent and noteworthy addition to the cast. At the Bijou, Billy Watson and his stock burlesque company give a lively show with *In Arizona* as the first part and *The Original Girl in Red* as a special feature. The Gaiety also has a permanent stock burlesque organization with two new travesties and a number of special attractions. Even a spirit jaded with entertainment could find little fault with the quality of the bill at Keiths this week. Annette Kellerman, styled the *Diving Venus*, whose sinuous grace, litheness and agility, revealed in marvelous aquatic feats, won the admiration of large crowds last week, is still the leading attraction. One of the best of the new acts is a rural skit by Mr. and Mrs. Jimmy Barry. An audience of fully 5,000 persons attended the opening of the Hippodrome Monday evening, a new amusement place on the old grounds of the Athletic Ball Club. Frank Dumont, who has recently stepped off the amusement stage of Philadelphia and turned over the old minstrel house, the Eleventh Street Opera House, to William J. Gane, will leave Monday morning to join Lew Dockstader's company in St. Louis. He will have entire charge of the stage for Mr. Dockstader and direct all the shows. When the show closes for the season he will leave for Europe on an extended tour. He has been connected with the old Opera House since 1882. Ezra Kendall has gone to his home in Cleveland to work upon a new version of *The Vinegar Buyer*. Maclyn Arbuckle has changed the title of his new play from *Squire Phin* to *The Circus Man*. Max Freeman will support Robert Edeson in *The Noble Spaniard*. Harry Lauder will make his American appearance under William Morris' management October 4. The *Love Cure* will be produced at the Apollo Theatre, Atlantic City, August 18. Maude Adams has within the week declined an offer of \$50,000 to act *Joan of Arc* before a motion picture camera. Dainty Virginia Hennings, who is a great favorite throughout the East, and recently connected with ingenue roles for the Stanford and Western

stock company at the Empire Theatre, will take a short vacation and possibly enter the vaudeville field for the summer months. Her absence will be greatly missed by the patrons of this house. Miss Hennings, who is Mrs. Walter D. Mahm in private life, is an actress whose talent is by no means narrow, being very original in all her work and possessing the adaptability of always pleasing her audience. Besides her talent of elocution, she possesses a fine singing voice. Should Miss Hennings enter the vaudeville field this summer there is no doubt but what she will please and when the fall comes around again she will find a grand welcome in store for her by the patrons of the Empire. The correspondent for the *DRAMATIC REVIEW* wishes her health, happiness and prosperity during her absence and hopes to enjoy her entertaining work this coming season.

CALVIN M. FRANKLIN.

SEATTLE, WASH., June 7.—Moore Theatre: *The Merry Widow* entered upon its second week, playing to a crowded house last night. Grand Theatre: The summer season has opened at the Grand, with Ferris Hartman and his company, who were seen yesterday in *The Mayor of Tokio*. The piece is bright and tuneful, and Mr. Hartman in the character of Kidder pleased a large audience. Seattle Theatre: Emma Bunting and her company are seen in *Only a Shop Girl* this week, a thrilling melodrama, which played to capacity houses yesterday. Lois Theatre: *The Road to Yesterday* was seen for the first time in Seattle yesterday and proved to be a very entertaining and novel play. As presented by the Pantages players, it is an extremely creditable production. Orpheum: The new bill, which begins today, is headed by Laddie Cliff, the young English singer, dancer and comedian. The three Leightons present *A One-Night Stand in Minstrelsy*, an act full of laughs. The Eight Original Madcaps are famous as one of the greatest dancing acts on the stage. Max Witt's Singing Coleens are a feminine quartet. Ollie Young and Brothers are hoop rollers, boomerang throwers and diablo players. Gartelle Brothers have an act called *Skatorialism*, and Evans and Lloyd present their sketch, *Turning the Tables*, in which they have made a big success. At Pantages Monday, the Pantages All-Star Road Show, organized under the personal direction of Manager Alex Pantages, is seen. It is composed of Glascock's three educated elephants, featuring the baby elephant, Little Mike; Buch Bros., comedy acrobatic bounding act; Roberts, Hayes and Roberts, singing, dancing and comedy act; Harry Van Fossem, late of the Al G. Field's Minstrels; the Princess Wladeneroff, Hungarian and Russian singing and dancing; Edward Barnes, rag-time pianist. At the Star: Onaip, magician and hypnotist, is the big act. Other new acts include Mabel Carew, character singer; Gillihan and Murphy, *The Unexpected*; Ramsey Sisters, and moving pictures.

Mrs. Florence Gillis, wife of A. W. Gillis, secretary of the Lois Theatre, died Monday from burns received Sunday through the overturning of an alcohol lamp.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

There is any quantity of comedy on the bill this week—and the show, all in all, is one that is decidedly pleasing. The star feature, from the laugh standpoint, is the Ellis-Nowlan burlesque circus. It is one long joyous gale of laughter, with the best worked-up burlesque features ever presented. Besides there is a troupe of genuine, fine acrobats, and Ella Nowlan, a plump, but unusually graceful and pleasing contortionist, to say nothing of the really funny antics of Nat Ellis. A close second is the familiar sketch by Claude Gillingwater—A Strenuous Rehearsal—which is played by the author and Teresa Dale in the leading parts. Mr. Gillingwater is a legitimate comedian of sane and pleasing methods, and Miss Dale is both a handsome woman and a clever performer. Billy Van, the one-time minstrel end man, has a new batch of stories that met with a pleasing reception. The Vindobonas with their comedy musical act were satisfying, and Pellaton and Foran in their sketch, A Spotless Reputation, were good, even though the sketch was a little too strong in its reiteration and a little too evident in its appeal to that badly over-worked description called heart interest. Cheridah Simpson appears in the more or less entertaining feature which is called just now a pianologue. Miss Simpson, who is noted for her hard work in comic opera, gets her money easily with this act. Mabel Hite and Mike Donlin repeat their last week's skit—Stealing Home, and the Novelty Dancing Four, Hughes and Mazie and Raymond and Hall, contribute a dancing number that is a joy to watch, so graceful and proficient are the participants. Very pleasing are the moving pictures, which show some unusual views of ice floes and sky color effects in the Land of the Midnight Sun.

### The National

Manager Sid Grauman has a bunch of clever talent on tap this week, and first to be mentioned should be The Last of the Regiment, which is one of the prettiest acts of its kind seen on any local stage in some time. It is a story in song with a black-face funmaker and a cracker-jack Irish comedian to take care of the comedy. All have voices of decided merit, and the harmony is superb. The stage setting is extremely picturesque, and combines to make the act most pleasing. Bert Shepard, the Australian whip manipulator, displays marvelous accuracy in the handling of his whips. The act is an absolute novelty, and Sheppard's work is thrilling, surprising and most entertaining. Chiquita, the diminutive Cuban, is, as ever, an interesting little entertainer, with her songs and dances. Stepp, Mehlinger and King, billed as the College Trio, are three clever boys, who contribute some good singing and instrumental selections. Gaynell Everette spells class when it comes to clog dancing. Saona, as an impersonator of famous characters,

past and present, proves most interesting. His impersonation of Robt. E. Lee, General Grant and the martyred McKinley being exceptionally good. Anderson and Bert have a laugh producer in the vehicle, Home, Sweet Home. The comedy situations are good and not overdrawn. Harry Burgoyne's—London's great Coster singer—efforts are clever and thoroughly enjoyable. A Swiss yodler and the usual classy motion pictures complete a program far above the average.

### The Wigwam

This week's offering is, as usual, high class in every particular. The four Dordeens present their sensational and thrilling casting act. Their work is marvelously clever, and the apparent ease with which their work is accomplished compels admiration. Mr. and Mrs. Arthur Forbes, assisted by George Alexander, are an appetizing feature of the program in A Wild Rose, which contains plenty of good clean comedy. The act calls for clever acting of a finished nature, and is capably taken care of in the hands of these clever artists. Dick Richards and Mildred Glover, in some good comedy singing and piano playing, are well received. Cal Stewart, with a fund of laugh-provoking Rube yarns, keeps the audience in a continual titter. Will Oakland is another big hit on the bill, his superb contra-tenor voice is a delightful feature in the rendering of old-time songs. Some singing and clever tumbling is contributed by Miller and Tempest. Fox and Crystal, as Hebrew comedians, manage to get a few laughs. The motion pictures are, as usual, high class and interesting and complete a splendid program.

### Pantages-Empire

The star attraction for this week is a pantomime act entitled Les Apaches de Paris, introducing the widely discussed Apache dance, which is interpreted by Minnie Amato and Mon Aurelio Coccio. The scene is laid in a tavern (saloon) in a low quarter of Paris, where the Apaches (young thugs) and women of the underworld, who generally support them. There is a slight plot running through the sketch, which is all acted out in pantomime, excepting a song by Mlle. Amato. The dance, which is the feature of the act, is merely a fac-simile (with several intricate and acrobatic steps interpolated) of what may be seen in the slums of our own city any evening, one of those creations which many will go to see the second time and others leave before it is over. Both principals contribute clever work, and as a novelty and much-discussed subject, the Apache dance is proving a great drawing-card. Anita Primrose, an English music-hall artiste, is well received in several character monologue and song changes. Otto Schoda contributes several delightful and artistic selections on the violin. May Dur-yea, assisted by William Wagner, offers a one-act farce entitled The Imposter, which contains several amusing situations which are well handled. Edith and Sig Franz appear in a laughable trick bicycle riding turn, which includes some clever trick riding. The motion pic-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkoline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

### SYMMETRICALS

BEST LINE MADE IN THE U. S.  
Calf, \$5.00; Calf and Thigh, \$10.00;  
Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR  
Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

## Gantner & Mattern Co.

KNITTERS

Phone Kearny 3603      Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit    No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE  
California Representative

AMERICAN THEATRE BUILDING 1117 MARKET ST.  
Phone Park 1177      SAN FRANCISCO, CAL.

New York Office, Shubert Bldg.      Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50--THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## .... BERT LEVEY ....

Phone West 9098      2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706      ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7149. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

## To Parks, Airdomes and Vaudeville Managers The Carless Musical Comedy Co.

EFFICIENT CAST; HANDSOME WARDROBE; SIX PRINCIPALS  
EIGHT CHORUS AND DIRECTOR

Address, LEVEY AND DAILEY

Bert Levey's Independent Agency, 2053 Sutter Street

tures are exceptionally good and complete an extremely satisfying and entertaining program.

First-class comedy was shown yesterday at four performances at the New Grand Theatre by the big Sullivan & Considine comedy road show playing here all the present week. The Seibert Lindley Company is the star act and puts on a humorous and entertaining little act entitled Her Own Mother, written specially for his own acting by S. S. Seibert. The turn was a good draw and the three that share the cast in it made themselves favorites at once.

## Partner in Vaudeville Sketch

Chinese character preferred  
Address J. ROSSEAU, G. D., San Jose, California.

—Vancouver Evening Post.  
The plentifulness of Italian opera singers in vaudeville makes a person feel pretty certain that the extensive advertising the safety razor people are doing is having a bad effect on the barber shops.  
Sometimes it's not the act, "it's" the agent.





## Independent---"No"--- Maybe

Judging from the tone of numerous flattering offers Archie Levy has received from (no names mentioned, I promised) several of the "Big

Noises" it is doubtful whether Archie will be able to withstand the pressure that is being brought to bear on him to take the worry off some of their shoulders. A "to let" sign will probably be in evidence at 1643 Fillmore Street before we again go to press.

## Fischer's

The attraction at this playhouse this week is a farcical musical comedy entitled *The Pawnbroker*. Although it does not contain any very great symptoms of a plot, it has an abundance of hilarious situations and catchy songs, which make quite a decided hit with the audience. Will King, as Abe Cohn, the *Pawnbroker*, has practically everything his own way, and before he opens his mouth is greeted with an outburst of applause. Ben T. Dillon has taken to the "skirts," and plays McCarthy Cohn, Abe's "fair" and "fearless" wife, which he does to much merriment. Charley Spooner and Cockeyed Mulligan were well handled by Tracy McDermott and Frank Vack, the former singing with great effect, *Just Because I Couldn't Dance the Merry Widow Waltz*. Dorothy Raymond, as Lucy, did some very good work, and in her pleasing manner captivated the audience in her song, *Sweetheart*. Maggie, the tough girl, could not have been in more capable hands than Nellie Montgomery's. The musical hit of the piece was *Mildred Manning's* song, *I Want to Go and See the Minstrel Show*, in which she had to respond to many encores.

The chorus was nimble and pleased very much. Before the main performance a reel of moving pictures was shown, one picture, *The Italian School of Cavalry*, being alone well worth the price of admission.

## The Thalia

A free show is most always classed as a cheap proposition, not only because it is free, but the talent is generally considered cheap. All that is necessary to dispel that belief is to pay a visit to the Thalia, where some of the best acts in vaudeville can be found contributing their sincere efforts to the entertainment for which they receive as fat an envelope as they can get anywhere. Contrary to the prevailing opinion (as the Thalia is in the heart of the Barbary Coast), the performances are clean and wholesome and thoroughly enjoyed and appreciated by the capacity attendance which is always in evidence. The program always contains a wide range of variety and conscientious efforts are demanded of the performers. This week's roster is headed by the *Four International Comiques*, a quartette of clever acrobats, who are as laugh-provoking as they are clever.

Some clever stunts are offered by De Shiels in his bicycle wire act. Willet Chartres has a good voice, which she handles well in rendering several popular selections. Rose Stevens still continues to sing her way into greater popularity. Miss Stevens has a splendid voice, although she hits a trifle too high at times. Eva Rowland, in her original dance offering; Mlle. Lucille, in poses plastique, and Margaret Ruse continue to be popular favorites. The motion pictures are, as usual, good, and complete a big program.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of June 11, 1909:

NATIONAL, San Francisco—Seibert-Lindley Company; Kessler and Dunn; Martynne; Weston and Young; Nadjie; Toma Hanlon, WIGWAM, San Francisco—Harry Le Claire; Elite Four; Sydney Grant and Zay Holland; De Butz and Tossell, BELL, Oakland—Harry Burgoyne; Saona; Anderson and Burt; Burt Sheppard; *The Last of the Regiment*. LOS ANGELES, Los Angeles—Williams and Walker; Mr. and Mrs. Forbes; Cal Stewart; Grover and Richards; Fox and Crystal. QUEEN, San Diego—Monette Five; Carlisle and England; Hasse and Marietta; Cowboy Williams. NOVELTY, Vallejo—Miller and Tempest; Chiquita; Carroll Johnson.

## Vaudeville Notes

Pleased and highly satisfied audiences continue to fill the spacious Star, and this week's offering is exceptionally strong. An old Mission

favorite, namely Mazie Oliver, is accorded warm welcome by her many admirers, who remember her from the days when drama held the boards in this house. Miss Oliver and Ethel Alton present a highly dramatic sketch, entitled *The Sacrifice*. It is intensely interesting, and Miss Oliver is seen at her best in the heavy character and is accorded excellent support by Miss Alton. Lucie Lowry is a winner with a number of popular songs. Genero and Theol, contortionists and equilibrists, twist themselves into the good graces of the audience. Grant and Pony are a clever singing and talking team. Gennie Reed and her pickaninnies are an enjoyable feature of the bill. The strenuous work of Joe Fanton on the Roman rings is a clever offering of its kind. Olive Reed has a sweet voice for the illustrated songs, which make them thoroughly enjoyable.

Matt Keefe, the popular yodeler, is taking the rest cure this week. Matt will probably fill another engagement before leaving this city for the East.

De Moine Seibert, Gavin Dorothy and Alice Lindley are playing the Sullivan-Considine Circuit, appearing with great success in a laugh-producing comedy entitled *Her Own Mother*, written expressly for the former by S. S. Seibert, copyrighted and fully protected. Last week the act met with big success at the Grand, Portland. Week of June 14th it will be seen at the National.

Bernard Wolf opened his Aerodome in San Anselmo last Sunday to big attendance. Plans are now being drawn for a permanent house to be devoted to moving pictures and vaudeville.

## Wanted for July 3-4-5 For Big Celebration that will draw 20,000 People

(First Held in Town for Six Years)  
The Following Side-Shows and Privileges: FERRIS WHEEL, SALOME DANCE, HAUNTED SWING, MINJATURE RAILROAD, OLD PLANTATION.  
**THIS IS THE BIG ONE OF THE YEAR—GET BUSY!**  
Address That Independent Agent  
**BERT LEVEY, 2053 Sutter Street, San Francisco**

## Santa Fe BACK EAST EXCURSIONS

### SALE DATES

June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
**JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.**

SANTA FE



## ates Ahead

Alcazar Stock.—San Francisco.  
Annie Russell in *Stronger Sex*.—St. Louis, Indefinite.

Belasco Stock Co.—Los Angeles.  
Bishopp's Players.—In stock, Ye Liberty Playhouse, Oakland.

Ed Bedmond Stock.—Fresno, Cal.  
Edmund Gardner Stock Co.—Victoria.  
Edward Armstrong Musical Stock.—San Francisco.

Lifeord Company.—Honolulu, indefinite.  
Fischer's Musical Stock.—San Francisco.  
Geo. B. Howard Stock.—Vancouver, B. C.

Geo. L. Baker Stock Co.—Portland, Ore.  
Graustark (Western).—Chicago, Indefinite.  
Guy Smith Stock.—Oakland, Cal.

Henry McRea Stock Co.—Spokane, Wash.  
James Post & Co.—San Diego for summer.

Jessie Shirley Stock Co.—Spokane, Wash.  
Kob and Dill.—Los Angeles for summer.  
Lyric Stock Co.—Portland, Ore.

Morocco's Burbank Stock.—Los Angeles.  
Raymond Teal Musical Comedy Co.—San Jose, May 2, indefinite.

Pantages Stock.—Seattle.  
The Alaskan (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

The E. E. French Stock Company.—Third Avenue Theatre, Seattle, Wash., permanent.  
Valencia Stock.—San Francisco.

Walter Sanford Stock Co.—Vancouver.  
Willard Mack Stock Co.—Salt Lake City.  
Ye Liberty Stock.—Oakland, Cal.

ALLEN CURTIS MUSICAL COMEDY CO.—Long Beach, June 6-Sept. 27.

JOHN DREW (Chas. Frohman), (Francis Reid, agt.)—Fresno, June 14; Oakland, 15-16; San Jose, 17; Stockton, 18; Sacramento, 19; Tacoma, 21-22; Seattle, 23-26; Victoria, 28; Vancouver, 29; Bellingham, 30; Portland, July 1-3; Spokane, 5-6.

N. C. GOODWIN—Everett, 12; Seattle, 14, and week; Spokane, 20-21; Butte, 23; Fargo, 25; Duluth, 26, and close.

SANFORD DODGE.—Stromsburg, June 12; Lexington, 14; Cozad, 15; North Platte, 16; Gothenburg, 17.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

THE BURGOMASTER COMPANY (Wm. P. Cullen, mgr.)—Ellensburg, Wash., June 11; North Yakima, 12; Spokane, 13-15; Lewiston, Idaho, 16; Pullman, Wash., 17; Colfax, 18; Wallace, Idaho, 19; Hamilton, Mont., 21; Missoula, 22; Helena, 23; Great Falls, 24; Anaconda, 25; Butte, 26-27; Bozeman, 28; Livingston, 29; Billings, 30; Miles City, July 1; Glendive, 2; Dickinson, N. Dak., 3; Mandan, 5; Bismarck, 6; Jamestown, 7.

ZORA BATES IN GHOSTS (Wm. Stoermer, mgr.)—Redwood, June 14; Livermore, 15; Stockton, 16; Tuolumne, 18; Sonora, 19; Angels, 20.

## The Orpheum

It is difficult to conceive a better program than that announced at the Orpheum next week. Adelaide, the dainty American danseuse, popularly known as La Petite Adelaide, and one of the most accomplished toe dancers in this country, will present a terpsichorean act entitled *The Bill Poster's Dream*, in which she will have the assistance of four handsome and clever coryphees. Elizabeth M. Murray will reappear after too long an absence and delight with her Irish and coon ditties, which she renders in a manner that is simply inimitable and irresistible in its humor. Mildred Warren, Bert Lyon and Louise Meyers, a clever trio of musical comedy artists, will introduce a one-act comedy sketch with music entitled *When Dreams Come True*. The Sisters Gasch, wonderful female gymnasts, who created quite a furore in New York and who are renowned all over Europe, are reasonably expected to prove a great sensation, for no performers of their sex have ever equalled them in acrobatic skill and daring. Next week will be the last of Cheridah

Simpson, The Novelty Dancing Four, Albert L. Pellaton and William Foran in *A Spotless Reputation*, and the Ellis-Nowlan company in *A Night at the Circus*. A novel series of extraordinarily interesting motion pictures will conclude the performance.

## American Theatre

Beginning tomorrow, Sunday, the Messrs. Shubert will present at the American Theatre Clyde Fitch's latest and reported best work, *The Blue Mouse*. This comedy has proven the most successful theatrical product of the season. It is now in its ninth month of phenomenally successful run at the Shubert's Lyric Theatre, New York—where it is likely to remain for a year or more—and that other large cities might join the "laugh-wave" the Messrs. Shubert have organized a duplicate company, equally as strong and as elaborate in production, and it is this company that will be the Messrs. Shubert's first offering at the American Theatre, where, for the present at least, all their attractions will appear. Mr. Fitch has given theatregoers many surprises, but *The Blue Mouse* is said to have capped the climax for genuine fun. It is a farce adapted from the German of Alexander Engle and Julius Horst, but in the process of adaptation Mr. Fitch has used rare judgment and eliminated the suggestiveness that is usually found in German and French plays.

## Valencia Theatre

Arthur Cunningham and the members of the Valencia stock company will make their last appearances in *The Colleen Bawn* this Sunday afternoon and evening, and on Monday night Mrs. Fiske and her company, direct from New York, will begin an engagement limited to two weeks in *Salvation Nell*. For the first time here theatregoers will see the streets of New York not produced, but actually duplicated, on the stage. The wonderful tenement street scene, with its four-story houses on all sides, its fire escapes, hurdy gurdies, fruit stands, saloon, pawn shops and Salvation Army barracks, is the largest ever staged. Twenty-six men are required to set this scene alone, and immediately on the arrival of Mrs. Fiske's special train on Sunday, they will get to their task, for it takes an even twenty-four hours to stage this most elaborate setting. Often enough producers have pictured one side of a single street, usually by means of a back drop, but here we have the meeting of two streets, built after photographs of the actual locality in New York. The houses represented, too, are what are known as "Practicable"—that is, back of the visible fronts of the buildings, rooms are erected. The spectator is allowed to view the actual home life of dozens of tenement dwellers; lights come and go in the windows, people are seen busy at their household tasks, or else they come forth on to the fire escapes for a breath of evening air. Bedding is taken in from the steps and windows, some of the shops close for the night, the saloon door continually swings as its frequenters enter and exit, the fruit stand man ceases his day's work, children frolic in the streets, women gossip, babies cry. In fact, it is the actual life in the huddled centers of New York. Something of the vastness of *Salvation Nell*

as a production may be gathered from the fact that four baggage cars are required to transport the scenery, while the members of the company occupy three Pullman cars and a day coach.

## Fischer's Theatre

*Are You a Tourist* is the title which Director Alphin has given his next week's satire, founded on the action of the local stock market and the disposing of wild cat stock by an over zealous promoter. His base of action is laid in the lobby of a well known hotel where there is a motley assemblage of victims. There are numerous easy purchasers, including a country "Ruben," a voracious Hebrew, a mischievous bell-boy, a female detective and a miss badly smitten with love. Plots seem to count for little in the action of musical comedy so long as it is plethoric of mirth. In the present instance there is a surplus of material that will excite the risibles. There will be the usual quota of concerted musical numbers which will include several of the most recent Eastern successes. All the principals will be seen in congenial roles, particularly Messrs. Dillon and King, as the "Ruben" and Hebrew. The new bill commences at the matinee on Monday.

## Alcazar Theatre

In the presentation of David Belasco's great historical drama, *Du Barry*, commencing next Monday evening, Florence Roberts will be supported by Thurlow Bergen and the Alcazar players. This is unquestionably the most pretentious venture yet undertaken by the Alcazar management. The cast embraces fifty-two speaking characters and double that number of supernumeraries, and the five acts introduce nine complete changes of scene, each stage picture being both elaborate and artistic. *Du Barry* was written to serve as a starring vehicle for Mrs. Leslie Carter, and for several years it was generally conceded to be the most stupendous production on the American stage. It tells the true story of a French country girl who was apprenticed to a Paris milliner, became the cat's paw of Count Du Barry, roue and gamester, and so captivated King Louis XV that he made her his favorite and marrying her to a brother of Du Barry qualified her to be presented at court as the Countess Du Barry. David Belasco

took infinite pains and spent an enormous amount of money to make his play a replica of the most luxurious and profligate court in French history, and his stage directions have been rigidly adhered to in preparing the Alcazar production. Miss Roberts will be seen in the title part, Mr. Bergen as Cosse-Brissac of the King's guards, E. L. Bennison as Louis XV, Howard Hickman as Count Du Barry, Burt Wesner as Duc de Brissac, Norval McGregor as the Papal Nuncio, Ernest Glendinning as the porter at the millinery store, Walter Belasco as Du Barry's father, Adele Belgarde as the head milliner, Bessie Barriscale as one of her employes, Christie MacLean as the keeper of a gaming house, and Louise Brownell as an opera singer.

BLANCHE BATES is to play an engagement at the Van Ness Theatre late this summer.

When Love Is Young.—(Chas. Swickard, mgr.)—Napa, June 14, Fairfield, 15; Woodland, 16; Nevada City, 17; Marysville, 18; Chico, 19; Stockton, 20; Lodi, 21; Merced, 22; Modesto, 23; Turlock, 24; Fresno, 25; Coalinga, 26; Tulare, 27; Porterville, 28; Bakersfield, 29; Oxnard, 30; Ventura, July 1; Santa Barbara, 2; San Luis Obispo, 3; Paso Robles, 4; Monterey 5.



**Andrews Opera Chairs**

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

**Imperial Amusement Co.**  
Star Theatre, Portland, Oregon  
**S. MOERTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

**SCENERY**  
**The Chas. F. Rosa Scenic Studio**  
Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco  
**MISS E. MATTINGLY**  
Official Stenographer and Typewriter to Theatrical Agents and Managers  
**Theatrical Typewriting**  
Plays and manuscripts copied. Press work and mimeographing.

**J. B. REIGHLEY**  
**Theatrical Hauling**  
Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly  
**Chairs**  
Full Line  
See Samples at  
**770-776**  
**Mission St.**  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
The Whitaker & Ray Co.

## Roll Tickets

### YOUR SPECIAL TICKET

Printed Both Sides and Numbering Guaranteed	
50,000 .....	\$ 6.50
100,000 .....	10.00
500,000 .....	35.00

Direct Freight Lines  
Cash with Order—No C. O. D.

**The CARTER PRESS**  
PEABODY, MASS.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



It is always interesting to look back upon the activities of the past. We have resurrected an old program that shows Petaluma—the

chicken city—was always a good show town. The cast shown below was in existence September 24, 1877.

## Petaluma Theatre

STAGE MANAGER ..... J. O. BARROWS  
MUSICAL DIRECTOR ..... HENRY WIDMER

# FAIR WEEK

## Grand Season of Legitimate Drama

By a most POWERFUL CONSTELLATION of Leading Artists from the California Theatre and Grand Opera House, San Francisco.

Engagement of California's Young, Popular and Talented Actress

## Ella F. Badger

To render Miss Badger's season eminently successful, the services of

## T. W. Keene

One of the most Brilliant Artists on the American Stage, has been secured through the kindness of John McCullough and Barton Hill. Also

MR. A. D. BILLINGS, MR. JAMES O. BARROWS, MR. DAVID BELASCO, MR. GEORGE CAINE, MR. G. M. FOSTER, MR. FRED COSMER, MISS ANNIE ADAMS, MISS NECIA ROBINSON, MISS CARRIE HEWETT, MISS JENNIE DARAGH, and others.

The Orchestra will be under the direction of Mr. HENRY WIDMER, Leader at the Grand Opera House, San Francisco, and one of the most eminent musicians of the day.

The above gigantic constellation will appear every evening and Saturday afternoon, in the great sensational production of the season.

Opening Night ..... Monday, September 24th

The following magnificent bill will be presented.

# THE LADY OF LYONS

Or, Pride and Love.

PAULINE	ELLA BADGER
CLAUDE MELNOTTE	T. W. KEENE
Col. Dumas	A. D. Billings
Beauseant	Geo. Caine
Glavis	Jas. O. Barrows
Monsieur Deschappelles	David Belasco
Gaspard	G. M. Foster
Landlord	Gilbert Hall
Notary	Frank Cosmer
Widow Melnotte	Miss Annie Adams
Madame Deschappelles	Miss Necia Robinson

OVERTURE ..... MR. HENRY WIDMER and ORCHESTRA

To conclude with the Screaming Farce entitled

## THE YOUNG WIDOW

Alecia (the Young Widow)	Miss Annie Adams
Lucy (her maid)	Miss Jenny Daragh
Mandeville (of the Light Dragoons)	D. Belasco
Splash (always in trouble)	Jas. O. Barrows

Notwithstanding the enormous expense of the above great combination of Artists, the prices of admission will remain as usual.

Dress Circle and Orchestra ..... One Dollar  
Gallery ..... Fifty Cents

In order to prevent confusion and mistakes, no seats will be reserved, and our patrons are earnestly requested to be in their seats at 8 o'clock, as owing to the extreme length of the programme the performance will commence promptly at that hour.

## The Colored Comedian Was the Best of It

A local manager the other day advertised for some amateurs. In the large batch of correspondence that came in, the following amusing letter was received:

San Francisco, from Alameda, Cal.  
Dear Sir: Your add was in the Examiner that you wanted amatures. We have a co that is called "Dunne Bros." We act every where. We are not amatures but professionals. Every place we went we made a hit. Our Colored Comedian is the best part of it. We have good acts. These are them. "The Bold Robbery." "The Burglars Alarm." "The Villain." "Nick Carter." "The book agent and the Clamb seller." How much do you pay. If the people of you show don't throw stones, holler and don't let you go throw your act we don't want them kind. Answer this letter and If you only get care fare we dont wish to come. Ther are four of us and every-one of us are pleasing. We would show some of the S. F. People what the Dunn Bros. can do. We are under 15 years of age. The Bold Robbery act is pleasing. The boss comes out and says he put an add in the paper for a night watchman for his

Bank. The Colored comedian comes in and applys for the job. It goes on so forth. This act was written by the Novelty theaters manager just for us. Answer and tell how much you get.

## Sees Faults In Our Theatres

American theatres are not properly constructed, either for the safety or for the comfort of the audiences. This sums up the observations of Albert Heilmann of Munich, a member of the firm of Heilmann & Littmann, Ltd., architects. The firm has a contract

from the German government to build a new royal theatre at Munich, and Mr. Heilmann is searching the world for suggestions in architecture. "I am familiar with the theatres in New York," said the German architect, "and on my way home from India I have been looking over the theatres on the Pacific Coast. The one thing that struck me everywhere was the lack of care for the safety of the audiences. One will see wood everywhere in the construction of American theatres. In Germany the law is much more rigid and complete. Wood is never used in the wall of a place of amusement, and the entire building is made fireproof in the full sense of the term. A disaster like that at the burning of the Iroquois Theatre, or like that other at Boyertown, N. Y., in which several hundred persons perished a few years ago, or, again, like the burning of the Herald Square Theatre in New York City, which cost the lives of eight firemen about eight weeks ago, or the fire at Coney Island—Ach! anything like that would be impossible in Germany. The government builds theatres—there are royal theatres at Berlin, Munich and other cities—the new theatre at Munich will cost more than 3,000,000 marks (about \$750,000). But no place of amusement would be permitted to exist if it was not absolutely safe. Another thing I have noticed is that the floors are too flat—level, you know. If one is at any distance in the rear, it is impossible to see what is going on on the stage. A floor like that is very well for a concert hall, but in a theatre the spectators should have a good view of the stage. Have I found nothing good in America? Ach, yes! There are the hotels. They are even a little more comfortable than those of Germany. You have excellent hotels. And the hotels mean a great deal to a country. If India only had good hotels, it would be the most widely traveled country in the world. The railroads of India are good, very good, almost as good as those of America, and one day's journey takes one to a different country, no matter where one starts from. The next day one will find different people, different customs, everything different. But the hotels are bad, and that robs travel of its pleasure."

## Wilkerson Company Sues for Salaries

John O. McElroy, to whom was assigned the claims for unpaid salaries from a number of actors recently at the American Theatre, brought suit Tuesday against A. Ottinger, Nate Franklin, M. E. Clute, John Doe Herman and Ira P. Wilkerson for \$4,121, claimed to be due the actors. The un-

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books, Established 1876  
819 & 821 Van Ness Ave., San Francisco

paid wages are claimed as follows: Lou Anger, \$380; Edward Castano, \$380; Al Johnson, \$020; John H. King, \$475; Will Oakland, \$400; Ellie Smythe, \$345; Louie Silbers, \$150; and Robert H. Wilson, \$301. These amounts include traveling expenses claimed to be due.

## Italian Grand Opera At the Princess

The International Italian Grand Opera Company will begin their engagement at the Princess Theatre on Monday, June 14. The company is composed of 150 principals, chorus, ballet and orchestra, and will give complete scenic and costumed productions. The repertoire for the first week is: Monday, Aida; Tuesday, La Traviata; Wednesday matinee, to be announced; Wednesday night, Fedora; Thursday, Rusticana and I Pagliacci; Friday, La Traviata; Saturday matinee, Fedora; Saturday night, Aida; Sunday night, Rusticana and I Pagliacci. The principals are: Mlle Bertozzi, Duce-Merola, Strauss, Norelli, Novelli, Zarad, Bossi, Signor Bari, Colombini, Accangeli, Samueloff, Secci, Zara, Oteri, Frasca, Gravina, Amani, Giuliano and Bozzani. Prices will be 50c, \$1.00, \$1.50 and \$2.00.

ESTHER RUJAUERO leaves today for Denver to play leads in stock with Theodore Larch.

THE purpose of Oliver Morosco's visit to San Francisco last week was to look over the possibilities of the new Colonial Theatre. The proposition of his being associated with John Cort in the management of the theatre has been broached.

FRED O. OSTORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

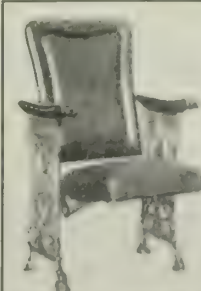
## New York Dramatic Agency

Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
**Belasco Theatre Building, Los Angeles**  
Entire Third Floor



## SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



## C. F. Weber & Co. Opera Chairs

All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.

# California State Fair

## WANTED

Sacramento, Aug. 28 to Sept. 4, 1909

Inside and Outside Attractions  
Address, FRED L. MARTIN  
Chairman Amusement Committee, State Agricultural Society  
Capitol Building, Sacramento, Cal.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. Eureka Times: "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. Working All the Time. "Featured Everywhere."

BERT LEVEY, AGENT.

## Personals

GERALD HARCOURT left last Monday for a month's vacation in the red-woods on the Russian River.

BRUCE McRAE, who is at present leading man with Ethel Barrymore in Lady Frederick, is to be starred next season in the new play called The Flag Lieutenant.

HENRY E. DIXEY let it become known Tuesday night that he has married again—and has been married for three weeks at least. His bride is Marie Norstrom, leading woman of the Mary Jane's Pa company in which Mr. Dixey is the star.

THE MANY friends of Mrs. Lou Hallett will be pleased to learn of her great success in Los Angeles at the head of a flourishing dramatic school, as well as being a partner in the New York Booking Agency, that is rapidly coming to the front as a vaudeville factor.

### IRENE OUTTRIM

Ingenue Leads and Singing Soubrette  
At Liberty—Care Dramatic Review.

### ROBERT LAWLER

Leading Man  
Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

### ARTHUR HILL

Comedian  
Richard Jose Co. Care of DRAMATIC REVIEW

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
At Liberty after June 1st

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care Dramatic Review

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
Care Dramatic Review Third Season

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Millar Bacon

Singing Light Comedian

James Post Co.

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Alcazar Theatre, San Francisco

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

## GEORGE SAUNDERS

Dramatic Review

## MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

## Howard Foster

In Stock with Ralph Stuart

Salt Lake City

## CARRIE CLARKE WARDE

The Cook Lady  
Orpheum Circuit Los Angeles

## GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco

## EDDIE

## Mitchell

Juveniles

## EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

## MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

## HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filed

## MAXWELL ALEXANDER

Scenic Artist  
Care Dramatic Review.

## FREDERICK GILBERT

Leads and Heavies  
Pickwick Stock, San Diego

## CHESTER STEVENS

Blunkall Co., Long Beach

## JULIETTE CHANDLER

Soubrette

## ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

## DAN KELLY

Comedian  
Care Dramatic Review

## GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose



**Darrell tanding**

Stage Director  
Edmund Gardiner Stock, Victoria

**Alf. T. Layne Daisy D'Avra**

Grand Theatre, Sacramento

**T. N. Heffron**

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company  
On tour, Care Review

**Reginald Holmes**

Characters  
Edmund Gardiner Stock, Victoria

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"  
"The Man in Front." Can Book or Wild Cat

**Louise Kent**

Leading Woman  
Management Geo. L. Baker  
Portland, Ore.

**Thurlow White**

Engaged for production "When Love is Young," by Mr. Charles Swickard.  
Address REVIEW

**E. P. Foot**

MUSICAL DIRECTOR  
Murray & Mack Co., Grand Opera House, Los Angeles.

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Budd Ross**

Comedian  
Princess Theatre, San Francisco

**Bertha Foltz**

Leads  
The Players

**Al Hallett**

Stage Director  
Broadway Theatre, Oakland

**Priscilla Knowles Bennett Jack**

Leads Characters  
Broadway Theatre, Oakland

**Milton Stallard**

Stage Director  
Ye, Liberty Playhouse (Revolving Stage) Oakland

**Whit Brandon Ethel Tucker**

Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads  
Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10  
Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters  
Mrs. Wiggs of the Cabbage Patch Management Liebler & Co.

**George B. Baldwin, Jr.**

Willard Mack Stock Co., Salt Lake City

**Monroe Salisbury**

Leads  
Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue  
Davidson's Theatre, Milwaukee



# VAN NESS THEATRE, Two Weeks, Beginning Monday, June 7th

MATINEES SATURDAY ONLY

CHARLES FROHMAN PRESENTS

## ETHEL BARRYMORE

IN HER MOST SUCCESSFUL COMEDY

### Lady Frederick

By W. SOMERSET MAUGHAM, Author of "JACK STRAW"

#### TOUR 1909

May 31-June 5—Los Angeles, California, Mason Opera House.....One Week  
June 7-19—San Francisco, California, Van Ness Theatre.....Two Weeks  
June 21-23—Oakland, California, Macdonough Theatre.....Three Nights  
June 24—San Jose, California, Victory Theatre.....One Night  
June 25—Stockton, California, Yosemite Theatre.....One Night  
June 26—Sacramento, California, Clunie Theatre.....One Night

June 28-30—Portland, Oregon, Bungalow Theatre.....Three Nights  
July 1—Tacoma, Washington, Tacoma Theatre.....One Night  
July 2—Victoria, British Columbia, Victoria Theatre.....One Night  
July 3—Vancouver, British Columbia, Vancouver Opera House.....One Night  
July 5-8—Seattle, Washington, Moore Theatre.....Four Nights  
July 9-10—Spokane, Washington, Spokane Theatre.....Two Nights

#### Margaret Illington Living in Nevada

RENO, Nev., June 8.—After preserving absolute secrecy regarding her place of abode in this city for the last seven months, Margaret Illington-Frohman, wife of Manager Daniel Frohman of New York, was found to-day after a systematic search extending through several days, in a simple little frame cottage at 334 Moran Street, on the outskirts of this city. She was engaged in watering the small lawn, gowned in a plain home dress of white material, apron and large white sunbonnet over her head almost obscuring her face. Her mother, Mrs. Light of Bloomington, Ill., whose name here is supposed to be Baker, was with her. Her father and brother will arrive here in two weeks to remain until fall. As her mother stoutly denied at the gate that the actress lived there, the daughter quickly disappeared indoors and viewed the interviewer from a window. Elizabeth Ehling, a maid, completes the occupants of the mysterious home. Telegrams to the number of five and six daily are delivered under the names of Maud Light and Mrs.

Baker. Letters come to Miss Margaret Light, Julia Ehling and Louise Ehling. The laundryman says they refused to give any name, only the number of the house. The iceman and waterman know them as Taylor. The grocer at an obscure little store only knows the mother as a personal customer, she visiting the store for their daily needs. The telephone is under the name of Baker and the daily newspapers have the name of Haight for them as subscribers. When on the streets Margaret Illington intensifies her disguise by wearing a white sweater, stock and bell-shaped straw hat trimmed very modestly with white material. She carries home her own purchases. Accompanied by her mother, she frequently drives in a surrey, the livery horse being aged and unattractive in order to prevent any attention to her and to mislead residents who note the many arrivals of wealthy New York prospective divorcees. Never before in Reno's history has a woman so completely obscured herself and her presence as has Margaret Illington in Reno until today. Her \$1,000 saddle horse arrived yesterday by express from New York with a special attendant at a cost of \$455. Now that her identity is disclosed she

may be seen riding her fine horse along country roads. Her only friends here are a former classmate and "chum" of her girlhood days in Bloomington, who appeared with her in amateur dramatic performances before Mrs. Frohman entered professional stage life. Margaret Illington as she appears in Reno would never be recognized by her photographs. The subterfuges to which she and her mother have resorted in their efforts to maintain absolute obscurity is an

intensely interesting feature of their presence here. The mother appears in response to every call at the door, protecting her daughter from possible identification. A cool reception was the experience of the interviewer today when their identification was evident to them. If the divorce suit is filed soon, as is expected, the question of legal residence will likely be raised, as it is believed by many that Miss Illington has only been in Nevada since taking the house six weeks ago.

#### Byde-a-Wyle Theatre

Long Beach, Cala.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

#### James Austin Gleason—Webster Lucile

Light Comedy and Character Juveniles and Comedy  
At Liberty after June 12th. Address this office.

#### Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

#### Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.

#### .. Season Opens Late in August ..

30  
WEEKS  
ALREADY  
FILLED

#### AS THE SUN WENT DOWN

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, June 19, 1909

No. 17—Vol. XX—New Series



DE MOINE SEIBERT



ALICE LINDLEY



GAVIN DOROTHY



A Star Act in Vaudeville—HER OWN MOTHER



## Develop One Thing Well

Develop concentration! The one indispensable requisite to ultimate success is concentration, or devotion to one subject; especially is this so with human talent. One, well cultivated, deepened and enlarged is worth a hundred shallow faculties. The first law of success at this day, when so many people and so many things are clamoring for attention, is concentration, to bend all the energies to one point and to go directly to that point, looking neither to the right nor to the left. Balzac said, "Life is short and Art is long"—I add, the range of human knowledge has increased so enormously that no human brain can grapple with it, and the woman who

add know one thing well must have the courage to be ignorant of a thousand other things however attractive or inviting. As with knowledge, so with work. The woman or man who would get along must single out their specialty and into that pour the whole stream of their activity, all the energies of the hand, eye, tongue, heart and brain. Broad culture, many-sidedness, are beautiful things to contemplate—but it is the narrow-edged men and women—those of single and intense purpose, who steel their souls against all things else, that accomplish the hard work of the world and are everywhere in demand, when hard work is to be done. I ought to be rich with the knowledge of *how* things ought to be done, but that's another subject, maybe I'll tell you of it some day. A woman—or man—may have the most dazzling talents, but if they are scattered upon many objects they will accomplish nothing. Strength is like—well—is like gunpowder, to be effective it needs concentration and aim. If you aim at the whole target you will seldom hit the center. Even your old literary lights may revel among the sweetest and most beautiful flowers of thought, but unless they gather and condense the sweets in the honeycomb of some great thought or work, their finest conceptions will be lost or useless. They say a Yankee sailor can splice a rope in many different ways, but an English "jackie" knows but one mode, but that mode is the best. To do anything perfectly there should be an exclusiveness, a bigotry, a blindness of attachment to that one object which shall make all others for the time being seem worthless. Just as the general who scatters his soldiers all about the country incurs defeat, so do they whose attention is forever diffused through so innumerable channels that it can never gather in force on any one point. The human mind is exactly like a burning glass whose rays are intense only as they are concentrated. As the glass burns only when its light is conveyed to the focal point, so the former illumines the world of drama or literature or business only when it is directed to a solitary object. Do you know that many actors walk as much idly on Broadway as in a few years would carry them around the globe? Many a person misses being a great man or woman by splitting into two middling ones. The time spent in profitless, desultory reading if concentrated upon a single line of study, would make one master of an entire science or literature. The toil expended by the newspaper man in writing disconnected essays, dissertations and sketches to buy his daily bread would produce—if di-

rected with energy for a year to one absorbing subject—a volume, instead of two or fifty or more crude and ephemeral articles which are once read and then forever forgotten. "Never say die!" That is a good expression. "Never say die" means live forever. That brings us to the greatest of all subjects, life. There is probably no more frequent cause of failure in life than that greediness which leads us to grasp at too many of its prizes. To strive for a high professional position and yet to expect to have all the delights of leisure—to lie in bed till noon instead of—well, of looking over the finale of the first act—to labor for vast riches and yet to ask for freedom from anxiety and care and all the happiness which flows from a contented mind; to indulge in sensual gratification and yet demand health, strength and vigor; to live for self and yet to look for the joys that spring from a virtuous and self-denying life, is to ask for impossibilities. In law, in medicine, in trade, in the theatrical profession, the most successful have been those who have stuck to one thing. Old what's-his-name—once imitated on the stage of the Drury Lane Theatre the bellowing of a cow so well that there was a general cry of "Encore the cow!" Then he attempted with inferior effect to vary the performance, threw in the bleat of a lamb and so on, when his friend old—I can't think of his name—whispered in his ear, "Stick to the cow, man; stick to the cow." There are few in life who would not do better to "stick to the cow" than attempt the part of Harlequin. There was also an actor once who undertook to do all the parts of a comedy, and he no doubt set himself down as an universal genius, not only did he attempt the lead, but he put in for the heavy, the high and low comedy and the tag, and had there been an orchestra in those days he unquestionably would have insisted on being first violin. There are thousands of good people who exhibit just so absurd and monopolizing an ambition. Ninety-nine cases out of a hundred the old adage proves true that "a Jack-of-all-trades" is good at none. A circus-rider may ride five or six horses at a time and not break his neck, but a man or woman who drives five or six trades or speculations abreast generally tumbles to the ground. I once had a knife that contained a half-dozen blades, two or three corkscrews, a file, a small saw, a tooth-pick, and a pair of tweezers. It was wretchedly adapted to any of these purposes and I soon got rid of it and bought an old ten cent knife with one good blade. This has been a long dissertation and only goes to show in a measure the truth of what I said earlier in the writing. I ought to be rich with the knowledge of how things ought to be done; ah well, it's not what I get that keeps me hustling, it's what I reach for, with a glorious melody in my mind of "Beautiful dream come true."—*Esther Rujaero.*

## Is Beck Going Into Dramatics Again?

Several important conferences in the offices of the Western Vaudeville Theatres and Orpheum Circuit in the Long Acre Building, between C. E. Kohl, George Middleton, Frank R. Tate, J. J. Murdock and Martin Beck, who in turn have conferred with Klaw & Erlanger, have caused a rumor

## ...Don't Say You Didn't Know It... My Semi-Annual Clearance Sale

### SUITS AND OVERCOATS

Beginning June 17th, and continuing until the Public Press will be made until a week after. This is intended to give my regular customers six days to make their selections before the general public gets in. Reductions on same as last year's successful sale. To wit:

**\$25.00 Suits      \$30.00 Suits      \$35.00 Suits**  
**\$15.00      \$20.00      \$22.50**

**Chas. S. Rosener**

**57 POWELL STREET**

**San Francisco**

to circulate, says a letter from New York, which may affect the policy of various theatres in the West, and the general belief is that Martin Beck may invade the so-called legitimate branch of the theatre, both as a lessee of houses and a producer. Quite recently Mr. Beck acquired the leases of two Utah houses playing the K. & E. attractions—the Grand Opera House in Ogden, and the Thatcher Opera House in Logan. In addition to these Mr. Beck controls the old Orpheum Theatre in Frisco, now called The Garrick. A change of policy for the Olympic Music Hall in Chicago is under advisement, it appears, as the house may be turned into a musical production theatre. With the Chicago Opera House this would make two houses of the first-class in which Mr. Beck would be interested in the Windy City. As to the productions, it is said that plans have been made to increase the facilities of the producing department of the Orpheum Circuit, which heretofore has been confined to staging vaudeville acts. In this connection it has been known for some time that Mr. Beck intends retiring from executing the routine affairs of the big vaudeville headquarters which he governs. The arrangement of the new offices in the new Long Acre Building gave their first intimation of this new policy, as the heads of all departments were given absolute charge of their branch and instructions were issued to refer all matters pertaining to the various divisions to the respective executive head instead of to Mr. Beck direct, as heretofore. It is Mr. Beck's intention to advance his younger lieutenants into responsible executive positions, and to hold each responsible absolutely for his branch of this large enterprise, in order that he personally may retire from the active attention to the business details, and devote his efforts to more important matters, presumably in another direction.

CHARLEY THROPP WRITES: Philadelphia, June 3.—Well, I am now at the Park Theatre in this town as business manager for Mr. Dougherty, the general manager of the United States Amusement Company, who

have the People's Theatre and Park Theatre in this city and the Academy of Music in Baltimore, Md., and other theatres in Norristown, Pa., West Chester, Pa., and several theatres in the other towns around here, running vaudeville and moving pictures, which is all the go around here now. Just to give you an idea of the way that they want this style of entertainment in this section, our People's Theatre in this town has turned in a profit since last May of over forty thousand dollars so far and no signs of a let up, and that's going some for 5 and 10 cent amusement. No act comes too big for us; we play all the big ones, and it is a life saver for the acts that want to keep going and fills in a lot of the time that they would have to lay off. I was sorry that I could not get out with my many friends this season with the Gingerbread Man, but the show got the money again and I guess the booming I gave the show last year made it easy for the man that followed me. I had looked forward to the trip out there with pleasure, as I still think that you are the people, and they all think I am from the West around here, as I can't say too much about the folks that made me feel so at home as the ones I met in good old Frisco. We are in the midst of a street car strike and they are having it hot and heavy. I walked about five miles to my home last night, and my sympathy was all with the strikers till I got to about the last mile of the journey, then it turned to the other side, as I was all in. But I awoke in the morning with the strikers again. Just by the way of amusement for this slow town (as they call it) we are having riots every now and again, so as to let everyone know that they are not as much asleep as the outside would think. Well, old chap, your paper comes regularly and it is devoured by yours truly.

MESSRS. McCoy and Field of this city are at work on a new opera to be called Cleopatra, which will be produced in New York next season. Mr. McCoy is writing the music and Mr. Field the book.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



# Relief from Garlic Fiends Who Go to Theatre

CHICAGO, June 3.—Eating garlic deprives one of his constitutional right of going to the nickel show, is the verdict of Judge Heap. James La Monta was excluded by the manager of a nickel theatre because of his garlic breath. He brought suit for damages. The manager showed that the audience appeared stricken when La Monta began exhaling his breath and yelled "Get the hook." La Monta was put out. Judge Heap said: "The odor of garlic is sufficient to exclude a person from a place of amusement. It annoys and irritates, and sometimes maddens an audience."

## Spotlights

It is announced that Stair & Havlin have become allies of the Shuberts. Already arrangements have been made with E. D. Stair of the Western firm, under a ten-year contract, for the use by the Shuberts of the Whitney Opera House in Detroit. Hereafter none but Shubert attractions will be booked in that house, the name of which will be changed to the Garrick Theatre.

During the engagement of Mrs. Fiske in Salvation Nell, the hard-working members of the Valencia stock company will enjoy a well-earned vacation. Paul McAllister is going to take a flying trip to Seattle, Lillian Andrews and Charles Dow Clarke are going to Los Angeles and others of the organization are going to the mountains or the seashore. Sunday afternoon, June 27, after a good rest, they will reappear, in conjunction with Arthur Cunningham, in an elaborate revival of another old favorite, Arra-Na-Pogue, one of Boucicault's best. Mr. Cunningham has a lot of new and old Irish songs ready for production.

The English church pageant, which will consist of the rendering in outdoor setting of a series of spectacular representatives of episodes of church history, was opened on the grounds of Fulham palace, London, Thursday afternoon. The pageant, which is under the patronage of the Archbishop of Canterbury and the Archbishop of York, was organized with the idea of popularizing the history of the church affording instruction to the masses, and, incidentally, to bring financial assistance to various state charities. The presentations will be given twice a day, at 3 o'clock and 8 p. m. for six days. The history of the church from the earliest time to the present will be depicted by a body of about 4,000 amateur actors and actresses.

Smallpox is epidemic in Marysville, and the city authorities have closed the public schools and theatres, including two nickelodeons.

## Personals

MANY FRIENDS of Ethel Tucker will be glad to know she has recovered and is able to walk now, though with a slight limp. Miss Tucker broke her leg while playing The Devil (not a joke) last season in the Northwest, and has been laid up ever since.

CHARLES A. MURRAY, of Murray and Mack, after the conclusion of the

Murray and Mack season this week in Los Angeles, will be seen in two character parts at the Belasco. The first of these will be Bub Hicks, which he will play in that theatre's forthcoming revival of The College Widow.

W. T. CLARKE, who plays the part of Sid McGovern, the saloon keeper, in Salvation Nell, which Mrs. Fiske will present at the Valencia for the next two weeks, played a somewhat similar part several years ago in Chimnie Fadden. Last year he was ringmaster in Polly of the Circus.

MAUDE ADAMS' first public appearance mounted on a horse will be made when, as Joan of Arc in Schiller's tragedy, she will gallop across the stage in the stadium of Harvard University, June 22. The horse which the actress will ride is a beautiful white Arabian now quartered at the Central Park riding academy.

THERE was great excitement in the Apollo Theatre, Atlantic City, Thursday night, where Ziegfeld's Follies of 1909 is being given. Lee Shubert and Lew Fields and wife and the Shubert press agent, A. T. Worm, were in the house, when Ziegfeld saw them and requested Mr. Shubert to leave. "I was willing for Mr. Fields and wife to remain," said Ziegfeld, "but my trouble with Shubert dates back three years, when he sent his brother to Paris to offer Anna Held, my wife, \$1,500 a week for an engagement in The Parisian Model. Since that time Shubert has refused to admit me to any of his theatres and has even refused to sell tickets to my friends. As recently as the opening of The Midnight Sons in New York I was barred from the house. He had a nerve to come down here and attempt to see The Follies of 1909 tonight. As soon as I learned he was in the house I sent word that Mr. and Mrs. Fields and Mr. Worm were welcome to remain but that Shubert must leave immediately."

It is beginning to look as though Eleanor Robson was to marry August Belmont, the New York financier, for a dispatch from Lexington, Ky., dated June 9, says: "August Belmont, the New York financier, left here this afternoon for New York after spending two days at his nursery farm in this county. He was accompanied by Miss Elinor Robson. Others in the party were Mrs. Vanderbrook, who chaperoned the party, and young Vanderbrook, her son. It was only recently that the name of Belmont and the actress were coupled in a matrimonial way, which was followed by a denial. Just before leaving for New York this afternoon Belmont said he was in the racing game to stay and that he saw no reason for quitting. He expresses satisfaction over the racing situation in the East."

THE rooms of the Press Club on Market Street were thronged Monday night by the newspapermen and newspaperwomen of the city, who were present to do honor to May Boley and Zoe Barnett of the Princess Theatre company. In addition to the newspaper writers there were present several hundred invited guests. The club's jinks room was converted into a ballroom for the occasion and a delightful program of music and with dancing. A supper was also a

# The Elleford Company

For 1908-09 — All Royalty Plays  
PALS, by Edmund Gay  
ALL DUE TO DIANA.  
DORIS  
FROM FARM TO FACTORY  
A WOMAN'S SECRET  
UNDER THE GASLIGHT.  
DE. BILL  
THE OTHER FELLOW  
THE NEW CINDERELLA  
MAN OF THE HOUR and WAY DOWN EAST  
W. J. ELLEFORD, Sole Proprietor and Director  
WILLIS BASS, Business Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



Oliver Morosco's Plays  
Ready for Stock

The Judge and the Jury  
The Empress and the Soldier  
In South Carliney  
Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"

The Handsomest in the West  
Co 300,000.00

The Garrick Theatre  
San Diego, Cal.  
MOROSCO & WYATT  
Lessees and Mgrs

feature. The Press Club Quartet rendered the Ode to Tombstone III. The club's first grand opera, repeated encores being called for. James Stevens, the well-known baritone, Stephen Joseph Warrall, the basso, and Ray Youngman, a tenor from New York, sang some of their best songs. Nat Landsberger rendered several violin selections, and Fletcher Tilton presided at the piano. A special orchestra discoursed music for the dancers.

SYLVIA LYNDEN, who has just arrived from Buenos Aires, had the pleasure last Sunday of seeing her sister, Baroness von Heimbach of Hollister, for the first time in six years. Notified of the arrival of Miss Lynden, Baron and Baroness von Heimbach hastened to this city, and there was a glad reunion at the St. Francis Hotel. It has been six years since the two sisters have met. During those six eventful years Miss Lynden has risen in the theatrical profession. After starring in eastern productions she went to South America, and there achieved success in something no other English speaking actress had ever attempted—the playing in Spanish in the Latin American theatres below the Isthmus. Not only did Miss Lynden essay the leading roles in Spanish, but she scored a success. Most of her plays were translated by her from the English. "Our audiences in Buenos Aires are unusually brilliant," said Miss Lynden. "The women are handsomely garbed in the latest Parisian gowns and they exhibit their wealth in jewels. The Argentines are very rich and spend their money freely for amusements that appeal to them. The operatic companies, composed principally of Italians, are generally well received." Miss Lynden tells an interesting thing about her experiences as a manager. She has forced her Spanish actors to dispense with the services of a prompter. The custom before her advent had been for a prompter to sit in a pit in front of the stage and prompt everyone throughout a performance, but this annoyed the gifted Californian so much that she compelled her actors to learn their roles. Miss Lynden will remain in San Francisco about a week longer before continuing her tour of the world.

## New Oxnard Opera House

OXNARD, CAL.  
New House and Doing Big Business  
GEO. P. AUSTIN, Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.

## NEW CONCORD THEATRE

Just completed and ready for traveling  
PRICES, 10c to \$1.00

## WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West  
September and October. Stage for Grand productions. Theatre Open

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA CO., CAL.  
C. CIPOLLA, Manager  
The coal mining town; good stage.  
For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.  
JOHN R. ROCHE, Lessee and Manager  
The finest theatrical town outside of the city in the West. Magnificent theatre with stage 100x100 ft.  
attraction, parking room, 1,000 seats to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Seats 1,000 population. For the stage  
F. R. BARCROFT, Manager

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage  
H. Lewin H. H. H.

## GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1539 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. MRS. H. JACOBS, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
Parent's Stationery Co. 818 Van Ness Avenue, S.F.



## Moving Pictures Around the World

On a small island in the Pacific Ocean the exiled lepers of Molokai gather daily before the flickering wonders of a screen that shows them the world of life and freedom.

Seated in the luxurious saloon of an ocean liner a group of travelers study the lifelike pictures of the countries for which they are bound.

In Iceland, excited Eskimos applaud the heroism of a cowboy who rescues a captured maiden from the redskins.

Half way around the world in northern Russia tearful peasants sorrow over the pictured plight of a forlorn French lover.

The correspondents with the battleship fleet tell us that in every corner of the globe they found those dimly lighted rooms where living comedy and tragedy flash across the screen. Thus are moving pictures helping to make "the whole world kin."

It has been fifteen years since the old biograph with its flickering, eye-straining spectacles of express trains, ships and parades invaded church parlors and town halls for "one night stands." In those days the manufacturers neither produced specially posed pictures nor employed regular staffs of actors. Scenes containing plenty of lively movement were shown—street spectacles, cavalry drills, battleships and the like—but the expense of films and machines limited the growth of the business.

Trained stock companies of actors and actresses with salaries from twenty to seventy-five dollars a week are now kept on the staff of the film manufacturers. Acting before the camera is considered particularly good training, calling as it does for great facial expression; one New York studio has on its staff a young actress who has been playing a well-known part all winter within a stone's throw of Times Square. The cost of picture making ranges from a few hundred dollars for the simple scenes requiring little preparation, to thousands for the elaborately staged, beautifully tinted *film d'art* of one French company.

Patents galore have been made on cameras, projecting lenses and machines until the clear moving pictures of today portray life so closely that we can believe the newspaper story of the Montana cow puncher who fell asleep in one of Butte's Dreamlands and awoke to see a grizzly bear bounding towards him on the screen. The bear died, the newspaper said, and the show stopped temporarily while the smoke cleared away and a settlement for broken glassware was made with the saloon keeper next door.

Broadway audiences are no more loyal to their favorites than are the patrons of "canned drama" with its "first nighters" and its friendly and unfriendly critics. One little girl who plays a prominent part in the pictures of a certain New York manufacturer has been named Annette by her admirers of the East Side. Her appearance on the screen brings a round of applause that needs only the star's smiling nod of appreciation to complete the picture. In one of Fourteenth Street's big theatres a few weeks ago, the first show of the day had just started with not more than twenty-five persons scattered over the house.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

Over in one dimly lighted corner was an interested spectator whose extreme dislike for the villain was expressed in loud and continuous hissing which continued as long as the heavily mustached "home wrecker" was in the picture. Visit a moving picture show on a Saturday night when the house is full, and you will soon be convinced of the real hold this new-found amusement has upon the audiences. Certain houses have become genuine social centers where neighborhood groups may be found any evening of the week; where the "regulars" stroll up and down the aisles between acts and visit friends, and where the far-sighted proprietor has learned the names of the children and remembers them with a friendly pat on the head.

In New York City alone there are some 350 motion picture theatres with daily audiences of a quarter of a million or more and a Sunday attendance of half a million. Chicago entertains daily some 200,000 people in its 345 picture shows, and Philadelphia's 158 nickelodeons claim audiences of 150,000 every day of the week.

Replies to letters sent by the writer to the principal cities of the country, combined with statistics compiled in *Insurance Engineering* for April, show that in 118 leading cities of the country there are 1,987 moving picture exhibitions. A statement of the number who attend all the exhibitions in the country would be a mere guess, but 4,000,000 a day is given as a conservative estimate.

Two-thirds of the entire theatre-going public entertained by this "infant industry" with its \$50,000,000 of invested capital and its 190 miles of

films daily thrown upon the screen of 7,000 nickelodeons—this in round, bare figures is the extent of the new amusement that has sprung up within a decade and become popular only within four or five years. Its interest to social workers is apparent; for the great majority of moving picture audiences are made up of those who have little opportunity for other wholesome recreation. What are the possibilities of an amusement popular enough to attract twice as many people a year as the ten million who see professional baseball? And what should be the attitude of the social worker toward this new-found recreation?

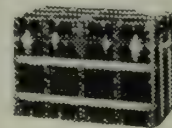
A writer in a large Western city says: "The beginnings of crime are developed here and the absence of parents at the show causes downfall and ruin." An investigator in a city of western New York writes that the shows stimulate thefts and become the lounging places for perverts, and still another asks: "What do you think is to be the effect on the future of all this craze to be amused and to find amusement in such vapid stuff as most of these pictures are?"

This report comes from a New Jersey mill town: "While there is nothing morally degrading about them there is nothing inspiring or elevating. The places are an education in mediocrity, and while not harmful for the grown person whose tastes are of the cheap order, it is too bad that school children should become delighted with the same cheap show."

Indictments are common enough. What are some of the possibilities of the business?

The educational and scientific value

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

of moving pictures is just beginning to be realized. The People's Institute, New York, suggests their introduction into the public schools to give the children graphic presentations of historical events, the growth of plants, the habits of animals, methods of industry and means of transportation. Some interesting and instructive films recently produced by a New York company show a trip through the Bronx Zoo with stops before the cages of different animals. This branch of photography has made still greater advance in England where thousands of feet of film trace the steps in organic and animal life from micro-organisms, up through insects and reptiles to birds and mammals. Several New York exhibitors have offered to throw open their houses for a few hours on Saturday in order that certain classes from the schools may see the educational films.

Last July the Bijou Dream in Boston, one of the theatres in the Keith circuit, was turned over to a new management. It had been conducted as a moving picture house since February, 1908, but with the change of management came a change in program. Besides the film service

Continued on Page 13.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming. Many other routes at slightly higher rates for you to select from.

Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Ollie Morosco Achieves New Fame as Author and David in Hartford Gives Fine Characterization of Richest Man in World, in Los Angeles

LOS ANGELES, June 17.—The season of musical comedy at the Grand ended last Saturday night, and Manager John Blackwood is giving us a revival of melodrama. The people want it, therefore the people should be pleased. Harry Girard makes his first appearance this week in A Milk White Flag at the Burbank Theatre, singing My Prairie Land. The words of this song are by Oliver Morosco and the music by Mr. Girard. Mr. Girard has opened a studio in the Majestic Theatre Building, and in his leisure time is at work on a comic opera. He is the composer of The Alaskan and has a baritone voice of good range and fine quality. Charles Murray, of the Murray and Mack Company, has been engaged by Mr. Blackwood to play the part of Bub Hicks in the coming production of The College Widow at the Belasco. David M. Hartford is again back on the stage this week as John Burkett Ryder in the production of The Lion and the Mouse, at the Belasco Theatre. This is the first time we have seen Mr. Hartford on the stage since the final performance of The Dollar Mark. There have been rumors to the effect that Howard Scott would leave the Belasco and appear in New York in The Dollar Mark. Now there is another report to the effect that he has signed a contract to remain with the Belasco Stock Company through the coming summer and fall. We sincerely hope that the latter is the fact.

BELASCO—The production of The Lion and the Mouse by the Belasco Stock Company is one of the best things that this able company has done; and it is far ahead of the productions which we have had. Richard Bennett is introduced to local audiences in the small role of Jefferson Ryder. He is making a decided hit with the patrons of the house, and, although his is a minor part, he comes in for his share of the applause. The part is a juvenile, but Mr. Bennett does big things and handles big parts, and it will be a pleasure to see him in a big, real character. The central figure in the play is the girl. Florence Reed, in the part of Shirley Rossmore, shows that she possesses real dramatic power. She has a pleasing personality and gives a splendid portrayal of the part. David M. Hartford is fine as John Burkett Ryder. His tremendous personality enables him to make most virile the part of the great financier. Richard Vivian does excellent work as the Hon. Fitzroy Bagley, the English secretary to Ryder. The rest of the company are well cast, and it is impossible to imagine a finer production.

BURBANK—Hoyt's A Milk White Flag is being revived by the Burbank Company this week. This play was produced by the Burbank Company about a year ago, and the cast is practically the same as then. Blanche Hall is Pony Luce, the sixteen-year-old daughter of the regiment. William Desmond repeats his former success as Piggott Luce; A. Byron Beasley is Phill Graves,

the undertaker; Willis Marks is the lone private of the Ransom guards; Harry Mestayer is the young attorney; John W. Burton is the colonel; Henry Stockbridge is Paul Baring, and Margo Duffet is the gossiping young woman. Among the newcomers in the cast are Lovell Alice Taylor as the almost, but not quite widow; Charles Giblyn, as the bandmaster, and Frederick Gilbert as Mark Tombs, the doctor. There are several new musical numbers, and the chorus is quite up to date. The whole show is most satisfactory, but the chief attraction is Harry Girard's song, My Prairie Land. The words of this song are by Oliver Morosco, and the music by Mr. Girard. Mr. Girard is accompanied by the Ellis Quartet. Miss Hall is the Indian maid who is being wooed by Mr. Girard in the song. The stage is set appropriately for the song. Mr. Girard has a very fine voice, and we earnestly hope that we may have a chance to hear it often.

MAJESTIC—Kolb and Dill are repeating their success of last week and are continuing to make everyone happy by their performances in Lonesome Town. This is their final week at the Majestic. Next Sunday night at their last performance they will produce The Politicians. Theirs has been a very successful season, and the final week will not be behind any of the previous ones.

MASON—Dainty little Marie Doro is appearing at the Mason for the week in The Morals of Marcus. Miss Doro is one of the most popular as well as the youngest of the English-speaking stars. The part of the fugitive from the harem demands both intelligence and thought. These Miss Doro gives us as well as a pleasing personality; she also gives us a hint of the wonderful reserve power at her command; this little woman has a great future ahead of her. The story of the play is entertaining, the action brisk and the staging very good. Mr. Arden as Sir Marcus Ordeyne does some very good work. He is at his best in the third act, where Sir Marcus calls Carlotta his wife to save her from the Turk, Hamid. Marion Abbott, as Antoinette, does the best work in the minor roles. Marie Wainwright gives a well-bred, aristocratic Mrs. Grundy. Fred L. Tiden is good in the role of Sebastian Pasquale. Fred Eric is cast as the Turk. Jane Grey, who was for a time with the Belasco Company here, has one of the minor parts. The performance is all that we could wish it to be.

GRAND—The Grand comes into its own this week with Lillian Mortimer's No Mother to Guide Her. This is a real melodrama, and the patrons of the house seem to be very well satisfied with the change. The cast is a strong one, and the summer season bids fair to be a very successful one. Miss Dalton and Mr. Webb have the leading parts, and they act well together. Miss Rauworth has the part of an old gypsy, which she handles well. Mr. Stevens, George Field, Harry Earl and several others complete the cast. Blossom Seeley

does a specialty between two of the acts. The staging shows a careful attention to detail. The management promises clean, up-to-date attractions, barring the suggestive.

ORPHEUM—Several of the acts on the bill at the Orpheum are musical numbers, but each in its turn is so good that it can not be spared. Countess Rossi is a feature of the bill. M. Paulo helps the Countess out in her skit. During the Performance, Flo Adler sings popular songs with dash and spirit. The Lulu Beeson Trio, composed of Miss Beeson and Messrs. Ward and Weber, give A Night in El Paso, which is composed of music and moonlight and dancing. Holding over are Russell Brothers, in Our Servant Girls, Frederick Allen and Company, the Normans, Francini-Olloms and the Avedano Quartet. New motion pictures fill out a very pleasing bill.

LOS ANGELES—Williams and Walker's Chocolate Drops, with King and Bailey, head the new bill at the Los Angeles Theatre. The bill also includes Mr. and Mrs. Forbes in A Wild Rose, Cal Stewart with his Uncle Josh yarns, Grover and Richards in a skit, Merry Mirthful Moments, Fox and Crystal in The Sharper and His Mark, Miller and Tempest in Kix and Trix, and new motion pictures.

FISCHER'S—Musical melodrama is the term which best fits The Heroic Tramp, the Fischer offering for this week, and the final one of the stock company. Eddie Murray, in the title role, does some good character and eccentric work, while Hughie Metcalfe pleases the crowd. Fred Gamble assists Dolly Graham with her "heavy," and the two conspire to make way with the old soldier. The hobo hero saves the day. Miss Montgomery, who takes the part of a "sweet young thing," shows emotional abilities. Jennie Barnett makes an attractive ingenue street waif. Miss Montgomery's I Love My Wife, but O You Kid, pleases the audience. John Cook's The Candy Kid is another problem song of the street. Dolly Graham's effort, Redhead, which she sings with the aid of the Roly Polys, creates mirth. The real musical solo is The Garden of Dreams, sung with great expression by Miss Montgomery.

UNIQUE—The change in the program at the Unique has been a success so far. For the current week the headliners are the Bruno Kramer Trio of European gymnasts. Reisner and Gores present a character singing and dancing act that is very clever. Lew Virden and Gertie Dunlap have a sketch that is out of the ordinary and very pleasing. The Unique Company appears in a one-act comedy, by James T. Kelly, called The Masqueraders. This is one of the funniest things yet put on by the company. The leading comedy part is that of a wealthy Irishman and is well taken care of by Jack Martin. Winnie Baldwin is cast as maid; Stella Adams as the Irishman's wife; Mr. Vane has a good part, as have Mr. Gerald, Miss Parker and Miss Baumann. There are several catchy songs interpolated. An illustrated song and motion pictures complete an exceptionally good bill.

WALKER—There is real enjoyment in the show arranged by Mana-

ger Harry Pieper for this week at the Walker Theatre. Carter and Brunton present a Nell Brinkley sketch full of clever dancing, good singing and laughable comedy. The gowns worn by the female member of the team are from original drawings by Nell Brinkley. Warren Ellsworth, that tale-teller with a fund of new ones, keeps the audience convulsed. He is one of the few monologists that don't have to rely on a grotesque makeup. Lola Forrest, a newcomer, pleases by her winsome manner and lyric soprano voice. The Walkerscope shows two enjoyable comedy pictures. Joseph Manley pleases with a new pictorial ballad.

William Collier may play at Hamburger's Majestic Theatre during July, presenting some of his most recent successes, with a specially organized company. Manager Morosco's recent trip to San Francisco had more purpose than to make engagements for a musical comedy company, but just what significance the local theatrical fraternity did not know. Mr. Morosco stated last night that Collier negotiations were under way, and that he expected a definite answer today, but that as yet no deal had been concluded. Mr. Morosco has been in communication with several eminent actors for the three or four weeks of open time at his Broadway house, among them being an English actor of international reputation, and also Wilton Lackaye and Henry Miller. Collier's time, however, fitted the open date here, and none of the others could adjust themselves to these conditions. Two or three road plays, including Three Weeks, will follow Kolb and Dill at the Majestic, then will come Mr. Collier—if this matter goes through—and then a musical stock company under the direction of Harry Girard. It is more than probable that the Shuberts will have a theatre at the site of the old federal building at Main and Winston Streets. Dr. West Hughes, A. M. Chaffey and George Chaffey, the owners of the property, have gone to New York to meet J. J. Shubert at his solicitation to arrange the preliminary negotiations, with assurances from Mr. Shubert that he is ready to satisfy their demands as to security for the rent and the like. The plans for the new building, which called for an expenditure of \$20,000, were submitted to Mr. Shubert some weeks past, and were given his acceptance in writing at the time. There then arose a difference regarding the surety to be given by the Shuberts for the fulfillment of their lease of the building, and the matter dropped for the time. When he was in San Francisco Mr. Shubert again communicated with Mr. Miller, and expressed his ability to meet the demands of the owners of the lot, and asked that they come to New York to confer with him. A conference between Dr. Hughes, the Chaffeyes and the Shuberts was held June 5th, at the Shubert offices in New York. FLORENCE LEMERY.

There is great happiness in the Belasco circle of San Francisco this week, for Walter, the actor member of the family, was presented with a bouncing boy by his charming little wife last Wednesday. Congratulations.



## Correspondence

NEW YORK, June 13.—The Southern-Marlowe revival of Hamlet at the Academy of Music showed Mr. Sothorn in one of his greatest characters. The famous soliloquy was well given. Again, in the churchyard scene, Mr. Sothorn rose to the part in his lament to Horatio on the finding of Yorick's skull. This also brought in Rowland Buckstone as the First Grave Digger. Mr. Buckstone's work in this part is too well known to need comment. Enough to say that he played it with his usual skill. Of Miss Marlowe's work as Ophelia little but praise can be said. In the mad scene she showed all her old power of tragedy, and jointly shared with Mr. Southern the plaudits of the audience at the end of the act. She was recalled time and again to bow her acknowledgments. The Horatio of Frederick Lewis was a good performance. \* \* \* Sir Charles Wyndham, Mary Moore and the two remaining members of the former's company, Sam Sothorn and Lillian Waldegrave, who were hurriedly called from London by Alf Hayman when it was arranged at the last moment that the veteran English actor should appear in a two weeks' revival of The Mollusc during his visit here, were enthusiastically received at the Empire Theatre last Monday night. The audience was as large as on the opening night at the same theatre when Maude Adams produced What Every Woman Knows, a performance which Sir Charles witnessed on Saturday night and praised highly. No better acting has been seen here in a long time than Sir Charles's last night in the part of Tom Kemp who, in Herbert Davies's comedy, undertakes to cure his valetudinarian sister of "molluscry." And Sir Charles's reason for demanding that his original company should be brought over for the production was plainly justified by the work of Miss Moore, Miss Waldegrave and Mr. Sothorn. Miss Moore's portrayal of the role of the easy-going Mrs. Baxter was flawless, and she received almost as flattering a reception as her husband. \* \* \* The Follies of 1909 had its first production at the Apollo Theatre in Atlantic City last Monday night. It follows the lines of Mr. Ziegfeld's previous Revues, being divided into two acts and showing eighteen scenes, some of them very elaborate. The words and lyrics are by H. B. Smith and the music, which comprises thirty numbers, is by Maurice Levi. Everything important and every person in the public eye has been touched upon. Distinctive numbers were sung by Nora Bayes, Harry Kelly, Lillian Lorraine, Jack Norworth, Annabelle Whitford, Billie Reeves and Arthur Deagon. The production here is preliminary to what is expected to be an extended run in New York. \* \* \* Preparations for the massive Joan of Arc performance to be given in the Stadium at Harvard, Cambridge, Mass., on the evening of June 22, in which Maude Adams is to play the title role, are fast nearing completion. All cues for the entrances of the actors at the proper moment will be given by a series of red and white electric bulbs strung at the different entrances to the stage. Large arc lights will be strung around the rim of the Stadium and entwined throughout the entire bowl of

the amphitheatre. Tomorrow the entire production of Joan of Arc will be brought to Boston and will be temporarily housed in the Colonial Theatre. Rehearsals of the fifty principal persons in the cast will be conducted there, and at the same time the small army of 1,250 supernumeraries will rehearse in the Stadium. \* \* \* Back Again, a musical comedy, the book by Owen Davis and the songs and music by the lyrical authors of The Three Twins, Karl Hochsna and A. C. Hauerbach, was produced for the first time by Milton and Spencer Aborn tonight at Olympic Park, Newark. The leading parts were taken by Genevieve Finlay, Amelia Summerfield, Henry Norman, Henry Coote, Ned Nye, Constance Farmer, Gertrude Des Roche, George Shields, Lizzie McCaul and Robert Pitkin. The piece deals with the matrimonial entanglements of a retired sea captain in the Shrewsbury River and Rumson Road colonies of New Jersey. It was warmly received. \* \* \* George Behan, the character actor, appeared for the first time recently in vaudeville last week at the Colonial Theatre, presenting, with the assistance of Frank Sheridan and company, a one-act skit called The Sign of the Rose. The story deals with a Black Hand kidnapping, which pleased the gallery, and a large house applauded Mr. Behan generously. \* \* \* Alick Lauder, brother of Harry Lauder, made his first appearance in this country as a comedian last week at Keith & Proctor's Fifth Avenue Theatre in a character sketch called The Christening, with which he has been identified in English music halls. Mr. Lauder is a clever comedian, and portrays an amusing type of Scotchman. \* \* \* It became known here last week that the recent mysterious visit to Cincinnati of William Morris, independent vaudeville booking agent of New York, was to close a deal with I. M. Martin to book all the attractions in Martin's New Orpheum Theatre and roof garden, which is to be erected in the Walnut Hills residence district. This means, it is said, another vaudeville war in Cincinnati. It is the first time Morris has invaded this field. \* \* \* Mrs. William E. Annis, whose husband was shot and killed by Captain Peter C. Hains, Jr., U. S. A., appeared in vaudeville last week in Hammerstein's theatre for the first time in New York. Mrs. Annis, who is clever at the piano, was assisted by the five instrumentalists. She will probably remain on the stage until married again—which the press agent says will be soon. \* \* \* Charles Frohman announces in Paris that he has secured Edmond Rostand's Chanticleer for America. Mr. Frohman expects the play to produce a sensation in New York. The famous barnyard drama, which the author of Cyrano de Bergerac spent so much time writing and rewriting for Coquelin Aine, and the future of which at Coquelin's death Rostand said was to be decided by his son, Jean Coquelin, has not yet been produced on any stage. The difficulties of representation are increased by the fact that all the characters are animals. \* \* \* In laying plans for their repertoire of Shakespearean characters for next season, Julia Marlowe gave Edward H. Sothorn the surprise of his life yesterday when she stipulated that she would alternate with him in his own favorite role of Ham-

## Charles Swickard Offers When Love is Young

With Virginia Shelton

Other Successes { THE FIRES OF ST. JOHN, THE COURT MARTIAL,  
THE GREAT LIGHT, TAPS

let. The conversation occurred while the stars were doing a rehearsal of their company at the Academy of Music in some of the scenes of Twelfth Night. Mr. Sothorn at first refused to accept Miss Marlowe's proposition seriously. But a few minutes' talk showed him that she was in earnest. Then the details of her project were gone over. Miss Marlowe advanced arguments, artistic and business, why it would be advisable for her to attempt the experiment which has enticed other important actresses in the past. Mr. Sothorn finally yielded and consented to appear in the role of the king on the nights when she assumed the character of the prince. The agreement was then made binding and the plan was officially announced. Intense womanliness has always been the keynote of all Miss Marlowe's characters. Nevertheless she has acted masculine roles in the past, notably among them, the boy poet, Chatterton and Prince Hal, and of course, the legitimately feminine assumption in Twelfth Night and As You Like It.

ROB ROY.

SALT LAKE CITY, June 14.—Salt Lake Theatre—Marie Doro played to large audiences last week and made a great hit with her charming style. Colonial Theatre—Three Weeks has just closed a most successful engagement at the Colonial, and after a great deal of unmerited adverse criticism, proved itself a clean and interesting play. Next week the Ralph Stuart company will play The Master at Arms. All the other theatres have closed for the season and all the houses are being overhauled. At Saltair Grigolati's Aerial Ballet is playing a summer engagement.

GLEN SMYTH.

SAN DIEGO, June 16.—Garrick (J. M. Dodge, mgr.)—The Bishop of Birmingham is the piece presented by the Raymond Teall musical comedy company at the Garrick this week. The piece is a little different from the average musical comedy inasmuch as it has a strong plot which is seldom lost sight of. Wm. Friedlander appears as John J. Smith, a salesman. Max Steidle as Crazy Jake. Cash Night as Michael Finney, a New York merchant. They all have good parts and make the most of them. Raymond Teall is seen in a character part for the first time since the beginning of the engagement. He appears in the role of Felix, a negro servant, and

provides plenty of fun. Nan Halperin, Mattie Hyde and Grace Wolf are congenially cast. A number of catchy songs are introduced, among them are Reed Bird, by Nan Halperin and chorus; I'd Like to Have a Girl Like You, Orvie Post and chorus; Heinie, by Nan Halperin; Everybody's With You When You Smile, by Wm. Friedlander; Mandy Lou, by Evelyn Bunin and chorus. The chorus is well dressed and sing and dance well. Lillian Sutherland and Jack Curtis appear in a vaudeville sketch during the olio and make a big hit. Pickwick (Scott A. Palmer, mgr.)—The Armstrong musical comedy company is putting on a musical absurdity entitled College Days. Barney Williams, Walter Spencer and Billy Onslow handled the comedy end of the piece in a first-class manner. Ethel Davis and Elma Elwood also did full justice to their respective parts. The chorus, as usual, is well dressed and work hard. Good business continues to rule. Queen (John Donnelon, mgr.)—The bill as presented this week is a very good one and is headed by the Monetta Five, who have one of the most refined musical acts seen here in many a week. Second to them comes Hasse and Mariette, who scored a big hit with the sensational Apache Dance. Grace Carlyle and Carroll England also scored with several popular songs. Cowboy Williams pleased with his juggling act. Good moving pictures conclude. Grand (Fred Ballen, mgr.)—The Grand has a good show this week, which is composed of the following acts: Christopher, the magician, and The Lazwells, premier singing and dancing artists. Latest moving pictures. Empire (W. W. Bosley, mgr.)—The Empire has an unusually good show this week. Phil La Tosca, the talkative juggler, has a very good act of its kind. Elliott Beamer, basso, delighted with several songs. The Hill Sisters, song and dance artists; latest moving pictures. Union and Bijou offer moving pictures and illustrated songs.

CARL E. LUNDQUIST.

## New Theatre for Lovelock

Joseph Hill of Lovelock, Nevada, is building a theatre in that town, and will be ready to book shows there in a few weeks.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



Correspondence

SPOKANE, June 13.—The Servant in the House, by Charles Rann Kennedy, at the Spokane for one week, pleased large houses. Pixley-Ludors, The Burgomaster, was well received; good company; here for three nights, 13-15. Nat Goodwin, 20-21. John Drew, July 5-6. There is an excellent bill at the Orpheum this week. In the headline position is Helena Frederick in The Patriot, other good ones are Charlotte Parry, Selma Brattz, World-Kingston, Jarrow, John Keller, Marie Russell and Orpheum pictures. Headliner at the Washington is Mlle. Alice Loretta and her \$10,000 statue dog, Ben. Others are, Glendower-Marrion; McDevitte-Kelly; Rae-Brosche; Jere Sanford, and moving pictures. A good bill at the Pantages. The Huntress; White City Quartet; Louise Kent company; Naples Quartet; the Prentiss Troupe, Bert Murphy, who "sings to beat the band," at the Nataritorium Park, is making a big hit. There were over 5,000 at the park Sunday, the largest crowd that has attended the park this season. Bowen's American Band give band concerts every afternoon and evening. Sells-Flotow Circus 14, at Recreation Park. Laura Adams, late of the Jessie Shirley stock company, has gone to San Francisco to spend a month with her sister.

SEATTLE, June 14.—Moore Theatre—The Broadhurst play, The Easterner, which opened last night at the Moore, has an intelligent interpretation at the hands of Mr. Goodwin, and the beauty of Miss Goodrich is also a saving part, but the work is not up to the standard set by The Man of the Hour. Beginning Thursday, the remainder of the week's engagement of the co-stars will be filled by The Genius, which will no doubt prove more acceptable. Mr. Goodwin is as easy in his acting as ever, and the radiant Miss Goodrich has advanced perceptibly as an actress. Grand Theatre—Ferris Hartman and his company opened their second week's engagement with It Happened in Nordland, which is a good clean musical comedy, with rollicking songs and amusing dialogue. The chorus did good work, and a few of the support have almost equal opportunities with Mr. Hartman to make a hit. Seattle Theatre—A thrilling melodrama, Tennessee Tess, is offered this week to Seattle Theatre patrons, and as this is the style of play which most pleases them, the engagement should be a successful one. Miss Bunting as Tennessee Tess has ample opportunity for her acting, and enlists the sympathies of the audience. The five acts are filled with stirring situations. Lois Theatre—On Parole is having its first presentation in this city at the hands of the Pantages players. This famous war play is filled with quiet, effective scenes, and makes a very pleasing evening's entertainment. The parts were well handled, special mention being due Miss May as Constance, and Mr. Holuber as Dale, who were particularly effective. Following last week's good bill comes another crackerjack to the Orpheum. Margaret Moffat and her company present Awake at the Switch. Redpath's Napanes with George Hillman have a miniature musical comedy, Fun in a School Room. Armstrong and Clark, Loney Haskell, monologist; Londe and Tilley, European gym-

nasts; and the Three Bohemians are a tuneful trio of strolling minstrels. At the Star—Albini, the magician and illusionist; Carita Day and her dancing Adonises; the Barnes-Reming company in Mrs. Potter's First; Sados, the London juggling eccentric; Bessie Allen, the dancing Californian; Eva Mudge, a character change artist, completed a strong bill. At Pantages, the Original Svengali Trio offers a novelty. The explanation of the act is this: One man works in the audience, with his back to the stage at all times; a lady sits at a piano on the stage, with her back to the audience; a second man stands on the stage, with his back to the audience. If one whispers to the man in the audience the name of a musical selection, the lady instantly starts to play and sing it; if one whispers to the man in the audience the name of any character, the man on the stage appears dressed as that character.

TACOMA, June 12.—Matters theatrical are rather quiet here. The Goodwin engagement, 3-4, served to bring out fashionable audiences who seemingly enjoyed The Easterner and The Genius. Mr. Goodwin has many faithful admirers in Tacoma who always turn out when he visits Tacoma and laugh with him and at him. Miss Goodrich was much admired. Of the excellent supporting company, Miss Tilbury and Neil O'Brien are well known here. The stage settings and costuming were all that the most exacting could desire. Moving pictures of the Burns-Johnson fight were well patronized at the Tacoma, 10th to 12th inclusive. The house remains dark until the 18th, when The Merry Widow comes for three performances, followed 21-22 by John Drew. The McRae company last week successfully produced Lord Chumley at the Tacoma and the week previously satisfactorily explained What Happened to Jones. In both plays Philip Sheffield, the latest recruit to the McRae players, made an excellent impression. His singing and playing was a feature that added distinctly to the success of the productions. Miss Robeson appeared in character roles in which she shone resplendent. Miss Oswald as always was excellent and the whole company were seen to distinct advantage. With this week's engagement the McRae players will close for the present in Tacoma, probably returning in July. They will open in Bellingham the 20th inst., for a short season of stock. John McCabe, Thos. Sullivan and Bingham Percival closed with the McRae company May 30. Miss Erba Robeson, the popular character woman, leaves June 18 for San Francisco, where she will begin a vaudeville engagement. Mr. Mandel Lune, last winter manager of the Savoy Theatre, was married June 6 to Miss Rae Cohen of this city. The marriage service and banquet took place at Temple Beth Israel, and included many Seattle and Portland guests. Miss Marion Van Tassel, who was such a favorite with Star Theatre patrons, was married May 16 to Franklyn Stevens (non-professional) of Seattle, Wash. Mr. Albert Gray will produce The Chimes of Normandy at the Tacoma Theatre June 24. A chorus of seventy people have been rehearsing for months and a finished performance will doubtless be given. The vaudeville and picture shows are all doing a good business. Miss Mabel McKinley at the Grand last week was a good

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the Enormous Business of Last Season's Tour

**RICHARD J. JOSE**  
AND HIS OWN COMPANY Presenting  
The Successful Comedy Made Famous by  
JOHNSTONE BENNETT  
**...Jane...**  
Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE  
Sole Proprietor  
FRED S. CUTLER  
Manager

New and Novel Features  
A Harp Soloist

NOTE.—I own the Western rights to JANE and with all managers against producing same under its own or appropriated title.—RICHARD J. JOSE.

**Terry McKean's Players**  
A FIRST-CLASS COMPANY IN STANDARD PLAYS  
Time open from Sept. 1st for extended stock engagement. Write  
**TERRY MCKEAN, Sole Proprietor and Manager**  
Address care Francis Valentine, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

**Western Stage Appliance Co.**  
Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware  
866 San Pablo Avenue, Oakland, Cal.

**Stop at the Hotel Dale**  
On the Rialto—Home of the Profession  
Special Rates  
Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
**Cor. Golden Gate Ave. & Fillmore St.**  
Take McAllister Street Car at the Ferry

drawing card. Francesca Redding and company amused with a play. Miss Redding is a handsome and talented woman, who deserves a better vehicle. The hit of the bill was Cooke and Rothert, who certainly got the laughs and who made the Apache Dance attractive and interesting, and free from vulgarity. This week the Mararenko Gypsy Troupe of Russian singers and dancers pleased everybody. Faust Brothers, pantomimic comedians, and Horace Mann and Cad Franks, in travesties, are all old favorites here and as such were warmly received. The rest of the bill was fair. At the Pantages last week the one big hit was Bonner, the educated horse. This week a troupe of trained rats, presented by Prof. Roberts, gave a unique act. The Four Bards had a meritorious acrobatic act, and the Terry Twins, a laughable skit. Ella Garrison and company appeared to advantage in Shakespearean travesty.

BELLINGHAM, June 9.—The management of the Beck's Theatre is now in a position to announce definitely the date of the inauguration of the summer stock company, which has been secured for Sunday afternoon, June 20, when a production of In the Bishop's Carriage will be given. This will be followed by The Spoilers, The Heir to the Hoorah, When Knighthood was in Flower, Dorothy Vernon of Haddon Hall, David Harum, Old Heidelberg, The Love Route, Way

Down East, Leah Kleschna, The Climbers, Brown of Harvard, Sherlock Holmes, If I Were King, The Warrens of Virginia, Cousin Kate, Pride of Jennice, My Wife, The Prisoner of Zenda, Caught in the Rain, The Crisis, and others. The management has arranged with Henry McRae to put in his company.

Ethel Barrymore Denies Story

The news collectors of the daily press, finding they could not get an interview out of Ethel Barrymore, proceeded to bait and worry the young bride by hinting at a business alliance with the Shuberts. The scheme worked, for on last Wednesday they got a small but forcibly worded contribution from the young Frohman star, as follows:

"I wish to deny most emphatically the report that I am contemplating leaving the management of Mr. Charles Frohman for that of the Messrs. Shubert. I would rather work in the chorus for Mr. Charles Frohman than be starred in the greatest part ever written by any other manager in the world ETHEL BARRYMORE.

**RAY YOUNGMAN**  
Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness the-  
atre Bldg.,  
Van Ness  
Avenue,  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Seibert & Lindley & Co.

San Francisco is enjoying itself hugely this week over the clever, clean-cut fun that is so plentifully provided in Her Own Mother, the comedy playlet that DeMoine Seibert, Alice Lindley and Gavin Dorothy are presenting this week at the National Theatre. It is not saying too much to characterize this sketch as one of the big vaudeville hits of the season. It is a hit because it has merit and because real actors are playing it. Many sketches fail because those presenting it have never had the proper training for acting. Because a person has a certain funny streak, it does not follow that he or she is an actor. With the Seibert-Lindley Company all are real actors, with all kinds of experience and decided ability. Alice Lindley, the star of the little company, is an exceedingly clever comedienne of great magnetism and a most pleasing personality. Her dressing is distinguished for its richness and its exquisite taste. Mr. Seibert is a clever character man and director, and Gavin Dorothy is a reliable, pleasing juvenile, who is good in most any thing that he may be called upon to do. In fact, all three are trained dramatic people as well as experienced vaudevillians, and wherever they have appeared have won instant and great popularity.

## Correspondence

OAKLAND.—At the initial appearance of Landers Stevens and Georgia Cooper at the Broadway, Monday eve, the house was packed to the doors. Manager Smith put on Raffles, for the opening production, and in no production did Stevens or Miss Cooper appear to better advantage. The supporting company proved capable of handling the difficult play, especially is this true of Roy Clements as Capt. Bedford, Al Hallett as Crawshaw and Priscilla Knowles in the role of Mrs. Vidal. The play will continue the balance of the week and will be followed by My Tom-Boy Girl. At the Liberty, James Keene is presenting Fabio Romani to fair attendance. The play, which is a dramatization from the well-known novel, The Vendetta, was elaborately staged. Mr. Keene gave a clean and meritorious rendition; and in the double role of Fabio Romani and Cesare Oliva. As Piccio and Respetti, George Webster

and Henry Shumer were responsible for some good character work. Robert Lawlor was also in the cast and deserves special mention. Of the women, the most praiseworthy work was done by Lillian Elliott and Laura Hudson. Next week The Girl of the Golden West, which is now under preparation by Bishop's new stock company. The Opera Company from the Princess journeyed over here, 14th, and gave one performance of Piff, Paff, Pouff to a capacity house. Fred Mace and May Boley, in the leading roles, were very much to the good, and their support by James Stevens, Walter Catlett and Zoe Barnett was all that could be desired. John Drew was here 15-16 to capacity business; Ethey Barrymore, 21-24; Merry Widow, 28-July 4; Marie Doro, 5-7. This week's program at The Orpheum is an exceptionally strong bill. Mabel Hite and Mike Donlin make an immense hit, and the sketch presented by Claude Gillingwater & Company causes no end of laughter. Billy Van in his monologue keeps the audience in good humor and the balance of the bill does not lag for a moment. Good specialties are given by Mazzuz and Mazette, The Vindobonas, Donald & Carson, Saader-Lavalle Trio. Mrs. Fiske will give one performance at The Liberty during July. The First Born will be the attraction, week of the 28th, at The Liberty. Miss Helen Hill, a graduate of the University of California, has joined the Ethel Barrymore Company and will go East with that organization.

PORTLAND, June 14.—The past week has not been a very lively one in theatredom as far as this city is concerned. The three principal theatres are closed, the Bungalow bringing a very successful season to an end last Saturday night, the Baker closing with the engagement of The Burgomaster towards the middle of last week, and the Heilig having been closed as noted last week by the city officials. The Bungalow will re-open, however, next Sunday night, with The Merry Widow. The K. & E. shows will be housed at that theatre until the opening of the stock season in September. The close of the Baker stock company last Saturday night was quite an event. The house was packed and at the end of the play, The Girl of the Golden West, every member of the company was called out and given an ovation. Only three members are announced to return for the next season, Izetta Jewel, Mina Gleason and Donald Bowles. William Gleason will be unable to act on account of sickness for several months, but it will be a pleasure to his many friends to learn that he is improving. Manager James H. Erickson offered a good bill to his patrons the past week. The feature act was the playlet entitled The Futurity Winner, and it was a good one. A real race horse scene is introduced, on the plan of the race in Ben Hur. Another first-class act was offered by Sullivan-Pasquelena company. James Thornton proved to be one of the most entertaining monologists that has appeared here. Frank La Dent was also

entertaining with his juggling act. Tonight the bill is as follows: Laddie Cliff; Eight Original Madcaps; Three Leightons; Max Witts' Singing Colleys; Ollie Young and Brothers; Gattelle Brothers; and Evans and Lloyd. For the second week of his engagement at the Lyric, Edward Harrington and his musical comedy company produce The Isle of Zaza. The company are doing nicely and no doubt will remain for the entire summer season. Ed Harrington and Charles Connors are the principal comedians. The chorus is well trained. At the Grand the bill for this week is Makarenko Troupe; Clara Thropp; Mann and Franks; Faust Brothers; The Torleys; and Fred Bauer. Pantages has The Four Bards, in feats of balancing, for this week's feature act. The Burns-Johnson pictures are being displayed at the Baker this week. Manager Calvin Heilig says that he has just completed arrangements for a new Heilig Theatre to be begun at once at the corner of Seventh and Taylor streets, and to be completed by January 1 next. It will cost \$200,000 and will seat 2,000 people. E. W. Houghton will be the architect. Until this playhouse is completed, the first-class attractions in Portland will be played at the Bungalow. This means that George Baker and his stock company will have to find another house temporarily. That house will probably be the old Baker Theatre. A. W. W.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

This and Next Week  
Only Matinee Saturday  
No Sunday Performance  
"A Divine Comedy of the Slums"  
Harrison Grey Fiske Presents

**MRS. FISKE**  
And the Manhattan Company in  
"SALVATION NELL"

A Play in Three Acts, by Edward Sheldon  
Seats now on sale at the Theatre and Emporium

Commencing Sunday Matinee, June 27  
**ARTHUR CUNNINGHAM AND VALENCIA STOCK COMPANY IN "ABRAHAM-POGUE."**

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

NEXT WEEK  
Second Week of

## THE BLUE MOUSE

Prices for This Engagement, 25c to \$1.50.  
Matinees, 25c to \$1.00.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Commencing Monday Evening, June 21,  
Second Week of the  
Eminent Emotional Actress

**FLORENCE ROBERTS**  
Supported by **THURLOW BERGEN** and the  
Alcazar Players, in David Belasco's  
Historical Play,

## DU BARRY

A Superb Pictorial Production.

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America  
Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

**JOSEPH HART'S "FUTURITY WIN-  
NER,"** Showing an Actual Horse Race;  
**JAMES THORNTON; CAMILLE TRIO;**  
**CLARKE and BERGMAN; ELIZABETH**  
**MURRAY; WARREN LYON and MEYERS;**  
**SISTERS GASCH;** Special Feature Motion  
Pictures, "A DAY IN PEKIN." Last week  
**ADELAIDE,** the Dainty American Dancer  
and Her Dancing Four.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

## Grand Opera Season

Saturday Matinee, "FEDORA"  
Saturday Evening, "AIDA"  
Sunday Evening, "CAVALLERIA RUSTI-  
CANA" and "PAGLIACCI"  
Monday and Saturday Evenings and Wed-  
nesday Matinee, "LUCIA"  
Tuesday Evening and Saturday Matinee,  
"Il Trovatore"  
Wednesday and Sunday Evenings, "CAR-  
MEN"  
Thursday Evening, "CAVALLERIA RUS-  
TICANA" and "PAGLIACCI"  
Friday Evening, "FEDORA"  
Prices, \$2.00, \$1.50, \$1.00, 50c.

## Fischers THEATRE

E. A. FISCHER, PROP.  
BUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music

Last Performances  
"ARE YOU A TOURIST?"

Commencing Monday Matinee, June 21st  
The Screaming Absurdity.

## ...TWINS...

A Double in Laughter  
"If It's Fischer's It's Good."

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.  
Popular Prices 10c, 20c and 25c

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2757 MISSION ST. Phone MARKET 1865

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Ethel Barrymore's second and last week in Lady Frederick has held up wonderfully in interest and attendance and Miss Barrymore will have to her credit two weeks of extremely good business. Next week comes Marie Doro, in *The Morals of Marcus*.

## Alcazar Theatre

It is like old times to see Florence Roberts once more the attraction at the Alcazar, and that those old times still hold most potent powers is proven by the large business that has been attracted to the theatre all week to welcome the star and to see the riotous exhibition of splendor in the Du Barry scenes. Probably of all the Belasco plays Du Barry heads the list in the measure of gorgeous mountings, and as the play itself deals almost solely with the whims and passionate outbursts of the royal mistress, the chief aim of this article is to discuss the acting of Florence Roberts. First of all, the part of Du Barry is a most arduous and exacting one and the physical strain, to say nothing of the mental effort, must be something tremendous. Miss Roberts comes through all this with no abatement of a powerful portrayal to the end. Du Barry is not the best thing she does, largely for the reason that it is not a particularly well drawn characterization. Miss Roberts, from the moment of her first light comedy scenes in the first act to the strongest ones in the succeeding places maintains a high efficiency and plausibility and to most of those present it was generally conceded that her efforts were much more successful in the part than those of the original Du Barry as known to the American stage. In the supporting company there were any number of small parts well played. Thurlow Bergen, as Cosse-Brissac, was less ardent and more confidential in his portrayal than the part seemed to warrant. In the rear seats his voice could not be heard. Louis Bennison gave a superb picture of the king and Burt Wesner was forcefully pleasing as the captain of the guard. Norval MacGregor, as the Papal Nuncio was adequately dignified and Wm. Garwood, who has a most pleasant manner and evident ability, will be a welcome addition to the company. It might be suggested that his depiction of the character of the young Richelieu was such as to convey the idea of approaching senility. It would have been better, even if it were necessary to stretch historical license, to play the part with a little more stamina, for it must be allowed that even if the Marshal of France were a rouse and reveler, he would have some moments of dignity and weight. Alfred Aldridge read his few lines as the Lord Chancellor well, and Walter Belasco pleased very much in the small part of Du Barry's father, a character he created in New York. Marie Baker was exactly suited to the part of Hortense and gave a particularly good characterization. The personal charm of Bessie Barriscale was effective in the part of Sophie, and Adele Belgarde was, par excellence the grande dame, Marquise de Crenay. Du Barry is in for several weeks of great business.

## Valencia Theatre

Predisposed against it from reading the story of the play, because it treated

of the low and the vulgar and the vicious elements of life, *Salvation Nell* took me into camp the other night, bag and baggage, and for two and a half hours held me spellbound. The vicious cruelty of poverty, of degradation, the repellant aspects of the slums, all fade away from the mind as the actors develop an absorbing story of life—elemental and brutal but so strong in its human features that it is absorbing every minute in its appeal. Mrs. Fiske, by introducing this play to the theatregoers does much to wipe out the mistake of last season when she brought out that wretched Ibsen nightmare, *Rosmersholm*. She still has much of that muffled, indistinct enunciation that is so exasperating, but notwithstanding this she is vitally human and understandable as *Salvation Nell*, and in her best moments in the play, she brings tears to the eyes, whether you are willing or not. Holbrook Blinn, who, although a San Francisco product, has been away so long as to be almost unknown except in a vague way, as rumors of his success come floating in from London or New York, is a magnificent actor, of the finest intelligence and poise. His treatment of the character of Jim Platt, the tenderloin tough, is characteristic of the keenest artistic perception and largely to his efforts is the sordid nature of this man beast relegated to a background of obscurity. In him the primitive qualities dominate because of the lack of rightful influences in his early and subsequent life, up to the conversion of *Salvation Nell*, when he, too, responds to the finer and more uplifting influences of an awakened ambitious conscience. Next to these two characters, that of Hallelujah Maggie, played by Charlotte Thompson, who has taken the stage name of Mary Madison, stands out with singular distinctness. Charlotte Thompson made her real theatrical advent in a department of bright writings in *THE DRAMATIC REVIEW*, called *The Ravings of Charlotte Thompson*. The Ravings were the sanest and most brilliant imaginings contributed by any writer in the United States. The speeches and sermons and epigrams of Hallelujah Maggie are the Ravings of Charlotte Thompson brought to life. Her lines are given with a most unique and forceful manner, and she presents a most convincing type of self-sacrificing and practical slum worker. Hope Latham is a vivid, fleshly impersonation of a girl of the red light district, and down the whole line of similar characterizations there are many that could be held up to unusual commendation. The direction of the stage is a positive achievement and I commend it to other directors who can learn much in the way of the proper handling of large numbers. The tension was established early in the first scene and never allowed to break during the rest of the performance.

## Princess Theatre

Grand opera in San Francisco may be characterized as a sure fire proposition if it has any excuse for existence at all. Little was known in advance of the singers who make up the principals of the *Edwards' Grand Italian Opera Company* that opened at the Princess Monday night, but as night after night went by we were forced to realize that this is an organization that is superior to any popular priced grand opera company we

have ever known here, and if it does not develop a Tetrizzini it will at least show a more uniform grade of high talent. The week has been devoted to repertoire as follows: Monday and Saturday—*Aida*, with the following cast: *Aida*, Mme. Bertossi; *Amneris*, Daughter of the King, Mlle. Strauss; *The Priestess*, Mlle. Zarad; *Radames*, Captain of the Guards, Mm. Bari; *Amosastro*, King of Ethiopia, Father of *Aida*, Mm. Arcangeli; *Ramphis*, Mm. Gravina; *The King*, Mm. Oteri; *A Messenger*, Mm. Giuliani. Tuesday, Wednesday matinee, and Friday—*La Traviata* (*Camille*). Cast of characters—*Violetta Valere* (*Camille*), Mme. Norelli; *Annina*, Mlle. Zarad; *Flora Bervoise*, Mlle. Donner; *Alfredo Germont*, Mm. Amadi; *Georgio Germont*, Mm. Zara; *Baron Danphol*, Mm. Di-Giacomo; *Doctore Grenvil*, Mm. Oteri; *Marquis D'Obigny*, Mm. Kaplan; *Gaston*, Mm. Giuliani. Conductor, G. Merola. Wednesday evening and Saturday matinee—*Fedora*. Cast of characters: *Fedora*, Mme. Therry; *Countess Olga*, Mlle. Donner; *Dimitro*, Mlle. Williams; *Louis Ipanoff*, Mm. Colombini; *De Sirix*, Mm. Arcangeli alternating with Mm. Di-Giacomo; *Dsire*, Mm. Giuliani; *Rouvel*, Mm. Di-Giacomo alternating with Mm. Frasca; *Cirillo*, Mm. Gravina; *Borov*, Mm. Di-Giacomo alternating with Mm. Frasca; *Grech*, Mm. Oteri; *Sergio*, Mm. Correnti. Thursday and Sunday, June 20—*Cavalleri Rusticana*. Cast of characters: *Santuzza*, Mme. R. Duce-Merola; *Lola*, Mlle. Strauss; *Mamma Lucia*, Mlle. Kaplan; *Turridu*, Mm. Bari alternating with Mm. Colombini; *Alfio*, Mm. Zara. Conductor, G. Merola. I Pagliacci. Cast of characters: *Nedda*, Mme. Bertossi alternating with Mlle. Donner; *Canio*, Mm. Bari; *Tonio*, Mm. Arcangeli; *Beppe*, Mm. Giuliani; *Silvio*, Mm. Zara. Conductor, G. Merola. The company has several very good singers, namely Mme. Bertossi, Mlle. Strauss, Mme. Norelli, Mme. Duce-Merola, and Bari, Colombini and Arcangeli. In addition to being splendid singers, these artistes are actors of eminence. A strong feature of the performance is the conducting of Merola. He holds his musicians together with a strong and intelligent personality. Business has been very large and the season of five or six weeks promises to be a record breaker.

## American Theatre

The *Blue Mouse* is heralded as an adaptation from the German by Clyde Fitch. Its alleged origin and adapter are apt to create false impressions of the piece, despite the press agent reputation given the play during its Eastern run, for it is bright with the near spice of a French farce, while it is almost, if not quite, totally lacking in the usual Fitchian brilliancy of dialogue, epigram and what-not that has heretofore distinctly typified the Fitch comedies and dramas. It is racy—a bit racy—without being at all what one could call objectionable, but its dialogue is quite commonplace, relying rather on situations than upon its verbiage to make its appeal. That the appeal, humor and enjoyable entertainment is there has been attested by thousands upon thousands, and will be doubtless endorsed by countless thousands to come whose enjoyment of the dainty Elsa Ryan and her capable support is still in futuro. The story of the play may be briefly sum-

marized as the tale of an ambitious young railroad man who employs a notorious actress to personate his wife that he may allow the president of his road to make love to her and thus bring about his promotion to the post of division superintendent. Of course, the appointment is secured through the wily offices of the young woman who, though as "wise" as they come, is still at heart a good woman and thoroughly in love with a young author to whom she is engaged. But the complications! They are endless and indescribable. Were I to attempt an accurate description of the playlet, the prospective playgoer would be robbed of his right—the enjoyment of the plot development—hence I refrain. There are two stars in the company, the Messrs. Shubert have selected for their initial seasonal offering at the American, viz., Elsa Ryan, the *Blue Mouse*, and Wilton Taylor, the "Joie" Llewellyn, railroad president and ladies' man. The rest of the cast is most competent—in fact there isn't a bad spot in the cast—but it is upon the shoulders of these two, principally assisted by Geoffrey C. Stein, as the young secretary, that the burden of the active fun-making falls. Most of the humor is that of situation, but the vivacity and naturalness of the two chief actors makes the success of the play. There are a half dozen good "bits" well done. Inda Palmer, as the kittenish although somewhat antique wife of the railroad president, is excellent. Caroline Pearce is a winsome Mrs. Rollett, while G. D. McIntyre, as her father, Harry Millarde as the young author, Edgar Elkas as the auctioneer, and John Thatcher as "The Old Boy" all do work worth mentioning. Somehow or other the setting and furnishing of the first act is hardly all that it might be made, showing the offices of the railroad president and his secretary, while the second act seemed not unusually elaborate as the home of the *Blue Mouse*. But despite its somewhat meager setting the play itself hits true and has just enough of the suggestiveness to give it all the appeal of the French farce, without the opportunity for censorship usually found in the Gallic vehicle. Capacity houses have ruled all week, and will doubtless continue during the fortnight run scheduled.

## Personals

MARY BOLAND has recovered sufficiently from her appendicitis operation to reappear with the John Drew company.

This is the last week of the Francis Murray company in Petaluma. Following the engagement there the company will play the small towns in the northern part of the state.

Terry McKean and Walter Newman, who have out Terry McKean's players, now playing Airdome time in Modesto, have decided to separate. Mr. McKean will continue with the present company, getting two leading people in place of Walter Newman and Bertha Holtz, who will immediately organize their own company and tour the state.

JENNIE KELTON and Del Lawrence were married at noon on June 14th, at the home of Mr. and Mrs. Alf Layne in Portland.

WILLIAM ABRAMS and Agnes Williams have returned from Seattle, where they have been members of the Lois stock company.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

Talk about your "half-price bargain sales" and other fancy "money's worth twice over" ideas, Morris Meyerfeld's show shop is double discounting the idea this week, and the bill offered at the O'Farrell Street vaudeville emporium is well worthy of a place in that "all-star-olio" class, even though it isn't particularly so heralded. Our friend, Gerald Dillon, might have worked himself overtime had he known beforehand exactly what his material was going to be, but mayhap it's just as well that he spelled out only the cut and dried vernacular of the craft, for as it is the houses all week have been crowding even the excellent "S. R. O." records of the house, and if the public had been really "wised up"—!!! It's a cracking fine bill all the way through, from our old comic opera friend, Cheridah Simpson, with her so-called pianologue, to the Sisters Gasch, who are gymnasts of sterling worth, and there are so many particularly brilliant spots in it that the one or two which don't scintillate quite with the brilliancy of the stellar numbers may be well passed without unfavorable criticism. There are several distinct hits, as I said before, but the one bright and particular star who, according to the program isn't a star at all, is chic, petite little Louise Meyers in a soubrette role. The sketch which provides her excuse for being is yclept When Dreams Come True. I'm not at all clear about just the plot (?) of the "sketch," but one thing is certain, Miss Meyers with her pick-out song and mirror search-light stunt during the chorus makes easily the hit of the offering. Mildred Warren and Bert Lyon, the other members of the company, are well worthy their mode of praise as well, but the French maid is all "it," so much so, indeed, that her encores have been numberless. Miss Simpson has lost none of her flirtatious grace with the gain in experience with the flight of time, and the rendition of her piano monologue is beyond reproach and as popular as may be. Dainty Adelaide does toe dancing that can only be truly appreciated when seen in her Bill Poster's Dream, and the settings provided are most realistic. When the lady steps from the scenic frame of which at the rise of the curtain she seems an integral part, it is a keen surprise to the audience, while her achievements in toe dancing are even more so. Elizabeth Murray's Irish and negro melodies are not only tunelessly rendered, but are acted with an unctuous humor which goes far toward making them "go." The Ellis-Nowland Comedy Circus is hilarity in extremis, while the Novelty Dancing Four have certainly mastered the intricacies of Terpsichore most pleasingly. The "heart-interest" appeal of A Spotless Reputation continues, with Messrs. Pellaton and Foran contributing equally to the technical merit of the skit. Unusually effective motion pictures and some delightful music complete a most diverting entertainment.

### Fischer's

A one-act musical comedy, entitled Are You a Tourist, has been playing to very good business at this theatre for the past week. It consists of a

number of hilarious situations, which keep the audience in a continual round of laughter. Ben T. Dillon, who handles the part of Alonzo Block, the wealthy tourist, is seen to advantage, the character being one of the best in which we have seen this capable comedian. Leibman Geysler, manager of the hotel, was played by Will King, whose Hebrew impersonations always make good with the audience. Tracy MacDermott and John W. Beane, as Ed Fox, the stock broker, and Wun Lu, the Chinese porter, respectively, did some very good work, the former singing some catchy songs which were well received. Miss Raymond was good as Catherine and received many recalls in her song, Dainty Little Ingenue. Miss Carter, the detective, and Uneda Newface, Catherine's mother, were in the hands of Nellie Montgomery and Anna Clack, both of whom did justice to their parts.

### Pantages-Empire

The head-line act for the week is in the capable hands of Walter Montague & Co., in an intensely dramatic offering entitled The Under Dog, telling the story of two men in love with the same woman. The scene opens with one of them at the phone receiving a message from the woman he loves warning him to beware of his rival, who has sworn to kill him for ruining him in a stock deal, which he claims was accomplished by dishonest and underhanded methods. From here on the act is intensely interesting. The woman they both love comes to the apartments of the successful broker, where she is found by his rival, who forces her to conceal herself behind the curtains and overhear their conversation. He confronts his former friend, who contemptuously calls him "The Under Dog." Her subsequent confession of love for the Under Dog and the discomfiture of the dishonest rival is cleverly worked out and leads up to a fitting climax. The respective characters are capably handled and cleverly portrayed. Scott and Whaley are a couple of colored comedians who are as funny as they are clever. As gloom dispellers they are IT. Pederson Bros. have something new to offer in the line of Roman ring gymnastics. Their work is clever, startling and well received. McGloin and Shelley dance and sing. They are not much on the sing, but they certainly can dance. Madame Wanda's troupe of trained dogs provides an interesting and well-received portion of the entertainment. Dan J. Harrington is a decidedly clever and versatile ventriloquist. The motion pictures and the Pantages-Empire orchestra combine to make the program most enjoyable.

### The National

An unusually pleasing program is to be found at the popular Steiner Street show-shop this week. The Weston-Young Co. have something new to offer in a musical skit entitled The Young Reporter, which is brimful of catchy songs and clever dancing. There are three men and two women in the act who cleverly uphold the many laugh-provoking situations. They have a breezy air about them which makes them decidedly likable. Nadje, billed as the "Queen of Equipose," comes in for

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Santner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.  
Phone Park 1177

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

.... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

Now Booking Acts

THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706

ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

hard-earned and well-merited applause, although she is placed at great disadvantage on the program. Toma Hanlon supplies some male impersonations of a clever nature. Her song, Gee! I'm Glad I'm Single, is one big hit. A dainty little comedienne is little Zena Keith. Matt Keefe, again on the bill, warbles as sweetly as ever and comes in for a warm welcome. Martynne, the mirror dancer, supplies some beautiful terpsichorean features. Kessler and Dunn, a couple of clever dancers, are nothing startling, but are up to the standard. A couple of good contortionists and equilibrists are to be found in Genero and Theol. DeMoine Seibert and Alice Lindley, assisted by Gavin Dorothy, present a bunch of nonsense, entitled Her Own Mother. The situations are amusing and capably handled by the individual members of the cast. This act is one of the big laugh-producers of the season and shows the performers to be unusually clever performers. The animated pictures are enjoyable and round out a refreshing programme.

## Partner in Vaudeville Sketch

Chinese character preferred

Address J. ROSSEAU, G. D., San Jose, California.

## The Thalia

Managers Kelley and Riley have an exceptionally strong offering for this week. Edith and Sig Franz contribute some comedy trick bicycle riding of a clever nature. Sig Franz is easily one of the cleverest trick riders seen in some time, his balance riding on one wheel being exceptionally so. He is capably assisted by his helpmate. Eldid's Chileans are seen to advantage in a foot juggling and equilibristic turn. Some good comedy acrobatics are well received from the Boldens. Murilla and Par Mar are clever singers and dancers. Rose Stevens offers popular ballads. Eva Rowland in her original dancing, Mlle. Lucille and other favorites contribute their share to a good show. Moving pictures complete the bill.



## The Wigwam

Manager Harris has a program this week of exceptional talent and versatility. La Loi Helene is the sensation in her original terpsichorean creation, Cleopatra's Death Dance. While in the category of Salome dancing it is of a more refined and artistic nature. La Loie's beautiful presence holds her audience in a thrall of delightful expectancy, depicting a picture of the most sublime happiness to the most tragic despair. The most fastidious and critical can find nothing in La Loie's interpretation of poetic grace but admirable enjoyment. In Harry Le Claire is to be found a female impersonator that is a hilarious enjoyment every minute he is on the stage. Le Claire enjoys the happy faculty of making friends with the audience as soon as he appears. His work is the essence of cleverness and composed of good, clean, wholesome comedy. His travesty of the Devil is decidedly original and calls for a good round of applause. De Butz & Tossell, billed as clever bicycle cut-ups, contribute some clever stunts, although nothing new or startling is introduced. The greater part of the act is composed of kidding. The power house gag is sadly out of place. Mr. and Mrs. Edward Lucas are well received in scenes from Dicken's Martin Chuzzlewit, David Copperfield and Bleak House. The play is novel, interesting and composed of very clever work. Zay Holland, violin soloist and singing comedienne, is well received. The Elite Four contribute some delightful ensemble and solo numbers on numerous musical instruments. They are all clever artists. Sidney Grant, with a line of funny stories and a Chinese act in which he is the whole thing, shows some class. Motion pictures, as ever, are thoroughly enjoyed, and complete the bill.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of June 20, 1909:

NATIONAL, San Francisco—Francesca Redding and company; Ward Brothers; Brenon and Downing; Mabel McKinley; Cook and Rothert; La Loie Helene. WIGWAM, San Francisco—Harry Burgoyne; Anderson and Burt; Burt Sheppard; Saona; The Last of the Regiment. BELL, Oakland—Seibert and Lindley; Kessler and Dunn; Martynne; Weston and Young; Nadje; Toma Hanlon. NOVELTY, Vallejo—Harry Le Claire; Will Oakland. LOS ANGELES, Los Angeles—Sydney Grant; Zay Holland; Elite Four; De Butz and Tossell; Miller and Tempest. QUEEN, San Diego—Fox and Crystal; Mr. and Mrs. Forbes; Cal Stewart; Grover and Richards.

## Vaudeville Notes

A decision was handed down by the Supreme Court on Monday afternoon in the case of Addison Gooding against the Chutes Company, upholding the verdict for \$8,000 damages awarded the plaintiff by a jury in the Superior Court. The action has been in the courts for several years. Gooding was

one of the animal keepers at the Chutes Zoo and among his duties was that of feeding the camel, reputed to be a very vicious animal. Gooding in his suit for damages contended that he was not warned of the viciousness of the animal, and when he entered the stockade to feed it the camel became enraged and seized his leg in its teeth. His leg was so badly crushed that amputation was necessary. The Chutes Company appealed the case on the ground of insufficient evidence.

Reno, Nevada, June 15, for two weeks is the present stop in the eastward homeward march of J. B. Dyllin.

Verden and Dunlap have retired from the Raymond Teal company and are playing dates in and about Los Angeles.

Toma Hanlon, the male impersonator at the National this week experienced a most harrowing experience one day recently. Together with a merry crowd of fellow-performers, she started out for a horseback ride through the Park. Everything was serene and lovely until the beach was reached, when everything went wrong. Instead of her mount following the rest of the party, who had turned toward the Cliff House, it wheeled to the left and started off at a swift canter which Miss Hanlon was unable to control. The rest of the party was unaware of what was occurring and went merrily on their way, and Miss Hanlon was at her wit's end as to what to do. The refractory beast finally brought up in front of one of the road houses, where she was received with a hearty laugh for a welcome. She appealed to the bystanders, explaining that her mount was unmanageable. At this point one of the crowd stepped forward and, patting the horse, called by the name of Queenie, at the same time calling for a glass of beer, which was given (not to Miss Hanlon, who refused) to the horse, who, after draining the contents contentedly answered the rein, and Miss Hanlon thankfully departed to regain the bunch. Miss Hanlon refuses to accept a mount hereafter without first scanning its pedigree.

Walter Montague is busily engaged in perfecting the details of his new vaudeville vehicle, which is to be entitled Hunting an Heiress. Nothing personal in the title, as Walter has already a charming better-half.

W. E. Thomson (Zeke), the advertising man, is sojourning for a few days in his bungalow at Camp Meeker.

Our old friend, Carroll Johnson, opens an engagement at the Wigwam. Lots of old friends to greet you there, Carroll.

Manager Kaiser of the popular Grauman house in the Mission, has a strong offering for his patrons this week. Kewana, a Japanese juggler, has a number of new and interesting stunts of dextrous nature to hold attention. Leo Murphy, a little tad, shows remarkable talent on the violin. His touch shows the making of an artist. A few more weeks of vaudeville will rub off the rough edges and put him before the public. Du Vaull and Lotta in a comedy sketch manage to please. Joe Valle renders some lively and artistic airs on the Hoodlum's Piano. Trixeda and Rob-

inson open their act with a great line of up-to-date slang, which is thoroughly enjoyable. Trixie should take the tip I gave some time ago and contribute a little more dancing. It would go mamense. Salvo & Co. in a shadowgraph offering prove quite novel entertainers. Olive Reed is becoming a big favorite in the rendering of the illustrated songs. Three sets of motion pictures complete a bang-up show.

The Board of Pardons of Pennsylvania last Thursday recommended to Governor Stuart that a pardon be granted to James B. Gentry, who has been in prison for nearly 15 years for the murder of his actress-sweetheart, Madge Yorke, in Philadelphia. We hope he will have to stay there the rest of his life. Murder is too common these days.

## Louise Kent and Company

Louise Kent, supported by Donah Benrimo and Wm. V. Mong, opened on the Pantages Circuit in Spokane, Wash., June 13, playing an eighteen-minute comedy, entitled Sold. Miss

Kent has long been known as the best-dressed woman in stock, and she will, no doubt, soon acquire the title of the "best-dressed woman in vaudeville." Her supporting company is the best obtainable. Miss Benrimo, late of the S. Miller Kent (no relation to Louise) company on the Orpheum Circuit, is a clever woman of the striking brunette type and also a splendid dresser, while Mr. Mong, late star of the Clay Baker, is too well known as a capable and versatile actor to need further comment. The progress of the act will be watched with interest, as Manager Johnston of Portland (Pantages Theatre) pronounces it "The best try-out ever given in the house."

GEORGE LASK WRITES: Paris, May 26.—Over here for a week. Sail back next Saturday. The Naked Truth a great success in London. Just met Mr. and Mrs. Morris Meyerfeld. Lots of new ideas in costumes, lights, scenery and effects. Best wishes.

## IDORA

### "The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement—20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## The New Madison's Budget No. 12

will go to press shortly and should carry the advertisement of every vaudeville artist who desires to keep his name before the leading managers and booking agents all over the world. Each copy of **MADISON'S BUDGET** is preserved for years—**NEVER THROWN AWAY**, thus giving every advertisement in its pages a permanent value.

**AN ADVERTISEMENT THIS SIZE COSTS \$7** including a free copy of the book. Larger or smaller spaces in proportion. Page rate, \$75. Terms, cash with order.  
**JAMES MADISON**,  
1404 Third Ave. New York  
I buy old copies S. F. Figaro, also hangers and programs early San Francisco variety and legitimate theatres.  
**JAMES MADISON**

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## Santa Fe BACK EAST EXCURSIONS

### SALE DATES

June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## The Orpheum

That the Orpheum is highly successful in its quest after novelties, will be strikingly evidenced next week, when Joseph Hart's Futurity Winner will be presented. It is a one-act drama in two scenes by Edmund Day, which is difficult to adequately describe. The first takes place in the jockey's headquarters at Sheephead Bay Race Track, just prior to the big racing event, The Futurity. The second is "in the stretch" on the track itself, showing an actual race between three thoroughbred horses. While all this is accomplished within twenty minutes, the story is completely, faithfully and interestingly told. James Thornton will renew his acquaintance with the Orpheum patrons next week. Mr. Thornton is a witty entertainer. The Camille Trio, comedy horizontal bar performers, will also be included in the coming bill. They are marvelous gymnasts and original and amusing comedians. Gladys Clarke and Henry Bergman will present a divertissement called The Chaffeur and the Maid. It consists of comedy dialogue and some lively singing and dancing numbers. Next week will be the last of Elizabeth Murray, Warren, Lyon and Meyers and of Adelaide and her dancing four. The finale to the programme will be a series of Orpheum motion pictures of extraordinary merit and interest entitled A Day in Peking.

## Alcazar Theatre

As only praiseful things have been written and said about the Alcazar's production of Du Barry, it is not surprising that a second week of Belasco's historical play is announced. No previous enterprise of the Alcazar management could be compared to this one in point of artistic histrionism, elaborate staging and pecuniary outlay. Combined with the lavish public eulogisms be-

stowed on the production as a whole is distinct compliment to Florence Roberts for her work in the title part. She is exceptionally qualified to give faithful portrayal of the sublimated milliner—the doll of history—who swayed a monarch of France and made the most fastidious aristocracy on earth respond in servile humility to her most absurd whims. The people supporting the star have also had flattering things said and written about them, and the scenic investiture is generally pronounced both stupendous and artistic. There will be many false prophets in stageland if Du Barry does not run a third—or even a fourth—week.

## Valencia Theatre

Mrs. Fiske will enter upon the second and final week of her engagement in Salvation Nell on Monday night. Not in years has San Francisco been so stirred by a play as by this colossal drama of the slums. All San Franciscans who desire to see Mrs. Fiske in her latest and one of her greatest triumphs will have to visit the Valencia Theatre during the coming week. San Francisco has merely duplicated the conspicuous stamp of approval which was accorded Salvation Nell in New York and all across the continent. For her present tour Mrs. Fiske enlarged her Manhattan Company to more than fifty members. Never has this stirring aggregation of dramatic players appeared to better advantage. Salvation Nell unfolds a marvelous love story—a love story that goes straight to the heart of every spectator. As Nell Sanders, in the play, Mrs. Fiske says, "Love, they say, it's strong as death, but I know, Oh, I know, it's strong as life itself." In these words is contained the entire keynote of this "divine comedy of the slums." Mrs. Fiske's only matinee is Saturday. At the matinee, Sunday, June 27th, Arthur Cunningham and the Valencia Stock Company, greatly refreshed after a two

week's vacation, will return in an elaborate revival of Dion Boucicault's ever-green drama, Arrah-Napogue, or The Wicklow Wedding.

WALTER NISSON, now on the door at the Valencia, will be the advertising agent of the new Colonial when that theatre opens next September.

## Fischer's Theatre

The regular devotees of Fischer's seem to care little as to plot or congruous action, so long as it is humorous. A medium that will answer all these requirements will be next week's bill, Twins. It possesses less of plot than any of its predecessors, but is plethoric in mirth. An impoverished physician, with a lovely daughter, has advertised for patients of all styles and a rejected suitor arranged to supply them. He engages the services of Mike Maloney and Mose Askstein to impersonate the Siamese Twins. They are joined by a ligament of sawdust and in the subsequent operation, which is screamingly ludicrous, the doctor becoming frightened that he will be prosecuted for malpractice, is compelled to give his consent to the marriage of his daughter to the persistent suitor. As the twins, Messrs. Dillon and Vack should be in their element. The musical contributions will be up to the usual standard and embrace a number of recent successes.

## Dates Ahead

Alcazar Stock.—San Francisco.  
Annie Russell in Stronger Sex.—St. Louis, indefinite.  
Belasco Stock Co.—Los Angeles.  
Bishop's Players.—In stock, Ye Liberty Playhouse, Oakland.  
Ed Redmond Stock.—Fresno, Cal.  
Edmund Gardiner Stock Co.—Victoria.  
Edward Armstrong Musical Stock.—San Diego.  
Elleford Company.—Honolulu, indefinite.  
Fischer's Musical Stock.—San Francisco.  
Geo. B. Howard Stock.—Vancouver, B. C.  
Geo. L. Baker Stock Co.—Portland, Ore.  
Graustark (Western)—Chicago, indefinite.  
Guy Smith Stock.—Oakland, Cal.  
Henry McKee Stock Co.—Spokane, Wash.  
James Post & Co.—San Diego for summer.  
Jessie Shirley Stock Co.—Spokane, Wash.  
Kolb and Dill.—Los Angeles for summer.  
Lyric Stock Co.—Portland, Ore.  
Morosco's Burbank Stock.—Los Angeles.  
Raymond Teal Musical Comedy Co.—San Jose, May 2, indefinite.  
Pantages Stock.—Seattle.  
The Alaskan (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.  
The R. E. French Stock Company—Third Avenue Theatre, Seattle, Wash., permanent.  
Valencia Stock.—San Francisco.  
Walter Sanford Stock Co.—Vancouver.  
Willard Mack Stock Co.—Salt Lake City.  
Ye Liberty Stock.—Oakland, Cal.

ALLEN CURTIS MUSICAL COMEDY CO.—Long Beach, June 6-Sept. 27.

ETHEL BARRYMORE (Chas. Frohman, mgr.; J. Clarence Hyde, adv.)—San Francisco, June 7-19; Oakland, 21-23; San Jose, 24; Stockton, 25; Sacramento, 26; Portland, 28-30; Tacoma, July 1; Victoria, B. C., 2; Vancouver, 3; Seattle, 5-8; Spokane, 9-10.

JOHN DREW (Chas. Frohman), (Francis Reid, agt.)—Sacramento, June 19; Tacoma, 21-22; Seattle, 23-26; Victoria, 28; Vancouver, 29; Bellingham, 30; Portland, July 1-3; Spokane, 5-6.

N. C. GOODWIN—Spokane, June 20-21; Butte, 23; Fargo, 25; Duluth, 26, and close.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.  
THE BURGOMASTER COMPANY (Wm. P. Cullen, mgr.)—Wallace, Idaho, June 19; Hamilton, Mont., 21; Missoula, 22; Helena, 23; Great Falls, 24; Anaconda, 25; Butte, 26-27; Bozeman, 28; Livingston, 29; Billings, 30; Miles City, July 1; Glendive, 2; Dickinson, N. Dak., 3; Mandan, 5; Bismarck, 6; Jamestown, 7.

WHEN LOVE IS YOUNG (Chas. Swickard, mgr.)—Chico, June 19; Stockton, 20; Lodi, 21; Merced, 22; Modesto, 23; Turlock, 24; Fresno, 25; Coalinga, 26; Tulare, 27; Porterville, 28; Bakersfield, 29; Oxnard, 30; Ventura, July 1; Santa Barbara, 2; San Luis Obispo, 3; Paso Robles, 4; Monterey, 5.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Escanaba, Mich., June 13, and week; Ishpeming, 21, and week; Marquette, 28, and week; Calumet, July 4, and week; Lake Linden, 7, and week; Hancock, 19, and week; Bessemer, 26, and week; Ironwood, Aug. 2, and week; Ashland, Wis., 9-21.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MOETON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## SCENERY The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco  
MISS E. MATTINGLY  
Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press  
work and mimeographing.

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
The  
Whitaker & Ray Co.

# Theatre for Rent for Vaudeville

Large, fine Theatre, with 800 seating capacity, large stage, in city of 5,000 people. Can be leased for vaudeville purposes. Rent, very reasonable.

Address, H., care of Dramatic Review.

# Lease for Sale or Theatre for Rent

Magnificent new Theatre, in booming town of 12,000 people; can be leased at moderate rental. Seating capacity, 800, with large and fully equipped stage.

Address, THEATRE, Care of Dramatic Review.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES  
Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Spotlights

Dick José and his company are now playing the Nevada country to big business. The José tour this spring has been a huge success.

The Valencia stock company and Arthur Cunningham, after a two weeks' rest, will come back to their own at the Sunday matinee, June 27, when Dion Boucicault's brightest and best drama of the "ould sod," Arrah-Na-Pogue, or The Wicklow Wedding, will be revived on an elaborate scale.

George Foster Platt, stage director of the Valencia Theatre, accompanied by his assistants, Gilmore Walker and George Von Blix, has been enjoying his vacation in the Yosemite Valley and at the Mariposa grove of big trees. He will be back, ready to begin staging Arrah-Na-Pogue, on Monday morning.

It is computed that The Merry Widow, although produced only two seasons ago, already has been played over 15,000 times by the numerous operatic companies that are presenting it in England and in all the cities of any importance on the continent. The American production which Henry Savage has been presenting in New York for one year, and in Chicago for six months, will be seen at the Van Ness Theatre on the Fourth of July. It is undoubtedly the reigning musical sensation of the world.

The scenes of Polly of the Circus, Frederick Thompson's elaborate production, are laid in a small town in the middle west, where a circus is playing on a lot adjoining the parsonage. Polly, the principal rider, has a mishap in the ring, and as there is no hospital in the town, she is taken to the clergyman's home for care, up to that time she has known nothing of any life except that under the white top. The story of how the clergyman falls in love with her is the pivotal point of the play.

Thursday night, June 10, was "purple night" at the Princess Theatre. On that occasion San Francisco lodge of Elks No. 3 visited the playhouse. Six hundred seats were set apart for this purpose. The attractions included Fred Mace, Stevens, Budd Ross, Hynes, Bulotti, Conlan, May Boley, Zoe Barnett and Miss Nelson. The jinks was given in appreciation of the many courtesies extended the lodge by Manager S. Loverich and Harry Campbell. The chorus was enlarged for the evening by the addition of twenty-five members of the lodge.

## Personals

THE Place-Bell company are playing in stock at Swain's theatre in Santa Cruz. Ralph Bell, who is playing the leads, has become very popular in the seaside town.

BILLY ROCHESTER, the ex-Tivoli singer, who has been at death's door the past year, is greatly improved in health now as the result of a five weeks' stay at Rio Vista on the Sacramento River. He has returned to town and feels like a well man.

GEORGE SEYBOLT, secretary of the Actors' Society, will retire from that office, July 1st, and return to the stage.

EDDIE BOLAND, who has been acting as treasurer of the Oakland Orpheum for the past two years, has retired from the position.

THAIS LAWTON, formerly leading woman for the Alcazar stock company is playing the leading role in Our Boys in Khaki.

HENRI GRESSIT, the diplomat from the Savage office, who always does the most difficult things with an easy grace, has struck the town, three weeks ahead of Mme. Butterfly, the biggest money-maker in a theatrical way of the last ten years.

ADELE RAEFFER, leading woman with the Kolb and Dill company, was quite severely injured in an automobile accident in Pasadena, Wednesday night. She was taken, unconscious, to the Pasadena hospital, but later regained consciousness. Her injuries are not serious.

HAROLD ASHTON, general manager of J. C. Williamson's theatrical enterprises in Australia, is paying San Francisco a flying visit and making the Valencia Theatre his headquarters. He is negotiating with Blanch Stoddard for a starring tour of the Colonies, and has also made Grace Travers of the Valencia company a very tempting offer to go to the antipodes.

EUGENE REED, who plays the part of "Squirt" Kelly, the bartender, in the first act of Salvation Nell, was married to Miss Florence F. Caldwell, who travels with Mrs. Fiske's company, last Monday morning on the arrival of the company from Los Angeles. Judge Flood performed the ceremony and the young couple was extended the hearties of congratulations by all the half hundred people of the Manhattan Theatre company.

MARGUERITE BANKS, daughter of Mr. and Mrs. W. A. Banks of No. 834 Prospect Boulevard, Hollywood, a suburb of Los Angeles, went to Italy as a music student two years ago. She has returned accepted as a prima donna. She brings with her a three-year contract as first dramatic soprano of the new Boston Opera, and will also sing at the Metropolitan Opera House next winter. She is 20 years of age.

AMBROSE MILLER, who has not been in town since the adventurous days of The Girl from Kays, is the Shubert manager back with The Blue Mouse.

FRANCIS REID, the brilliant newspaper man ahead of John Drew, has been joined by his wife, the gifted emotional actress, Josephine Victor, and for the rest of the season she will be with him. After the closing of the company Mr. and Mrs. Reid will take a short trip to Europe to look up a play for Mrs. Reid.

## Moving Pictures Around the World

Continued from Page 4

contracted for from the rental ex- it is only a question of time before the change, exclusive reels are made by the theatre's own operators. The customary, sentimental, illustrated song has been omitted from the program and trained singers have been substituted. "Illustrated talks" are features, and aside from the travel and historical pictures, films with social bearings have been successfully produced. The Boston Trade School for Girls, The District Nursing Association, The Industries of Quincy and School Gardens are among the subjects. Other departments are Current Events in Pictures and Daily News in Brief, consisting of pictured paragraphs of municipal, civic, social, educational, literary and dramatic interests. The Bijou Dream has a weekly attendance of 20,000, and in

spite of a lack of blood and thunder and the absence of the lovelorn soldier and his dying sweetheart, the theatre is a practical business proposition. "It is all so very interesting," writes the manager, "and such wonderful things are possible in the future, that there is no end when one begins to talk of possibilities."

In Paris in the *Opera Comique*, moving pictures are sometimes used in place of the old-time scenery. Rostand and Paul Hervieu have written moving picture plays and many of the French films exhibited in this country were posed by the best actors of that country. Bernhardt and Rejane have acted before the camera and one Parisian theatre has used motion pictures in the *Götterdämmerung* to illustrate the fall of Valhalla. Sweden has already endowed a moving picture theatre for presenting historical scenes.

Fourteenth Street, New York, the Rialto of twenty-five years ago, has become the hotbed of moving picture shows. Only one burlesque house remains. Five of the larger shows can accommodate 2,000 persons an hour, and are open from ten in the morning until midnight. Opera seats, sloping floors and uniformed ushers all lend the appearance of a real theatre. Such shows as these, and they are not uncommon in the large cities, point the way to the introduction of first-class moving picture houses at regular theatre prices where programs in life-like tints may be given to "Broadway" audiences. And one important development that will follow the building of the better class houses is the gradual abandonment of ill-ventilated dark and dangerous store shows on which public odium has rightly centered. Agitation against this class of shows has resulted, however, in general improvement. Better lighting devices have been perfected, fire exits have been enlarged, fire-proof film rooms for the picture machines installed, and the danger from conflagration reduced to a minimum. A prominent New York architect states that the fire risk in a moving picture show is not as great as in the regular theatre with inflammable stage settings and opportunity for a sweep of flames through the stage to the audience. In the modern moving picture machine the roll of film is exposed to the danger of fire in just the one spot where the glare of the light strikes it. The operator runs the roll by hand power from one fireproof box on the top of the machine to another at the bottom. Unless the film is held in front of the ray of light it cannot take fire; and an automatic device shuts off the light as soon as the operator stops winding the roll. And non-flammable film is perfected. The article in *Insurance Engineering* shows that in 115 towns from which reports had been received, there had been minor fires in seventeen theatres, with no loss of life.

Lecturers like Burton Holmes and Fred Niblo are already using moving pictures almost entirely to illustrate their travelogues.

In the Brooklyn Navy Yard a moving picture camera has been fixed on one of the government tugs for photographing speed trials, gunnery practice and maneuvers for the Navy Board in Washington, and a plan is under consideration in the army to use motion pictures as targets for the new coast defense guns which are to be installed in all coast artillery armories

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres  
Goldstein's Hair and Wig Store  
Make-Up, Play Books, Established 1876  
819 & 821 Van Ness Ave., San Francisco

around New York. The guns will be fitted with sub-caliber devices, and the moving pictures will complete the idea of a hostile fleet steaming up the harbor.

Although these new uses and plans for motion pictures point the way to still wider educational and scientific use, the specially posed variety of films predominates today. According to the register of copyrights in Washington, about seventy per cent of the copyrighted films are specially posed. Twenty-five per cent include localities or scenes from actual life; while the remaining three or four per cent are historical, portraying McKinley's funeral, Queen Victoria's funeral, the opening of the Williamsburg Bridge, the inauguration of President Roosevelt, the installation ceremonies of President Butler, Corpus Christi procession, Orvieto, the proclamation of King Edward at St. James Palace, Prince Henry at West Point, and the like.

## New Theatre for Market Street by Spreckels Estate

A petition by Rudolph Spreckels and Claus Spreckels, as executors of the estate of Claus Spreckels, deceased, for permission to construct a class A theatre and store building in Market Street, between Fifth and Sixth, was filed with the Superior Court last Monday. The building is to cost \$250,000. Plans of the structure are filed with the petition. It is to be known as the Theatre building, and will be a superior building to that which stood on the same site before the fire.

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037  
**New York Dramatic Agency**  
Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
**Belasco Theatre Building, Los Angeles**  
Entire Third Floor



**SCENERY**  
We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

**The Pacific Film Exchange, Inc.**  
West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Spotlights

The new Cort Theatre in Chicago will be opened October 10, with The Belle of Bohemia, with Amelia Stone in the title role and a company of sixty-five. At the end of the run of The Belle of Bohemia, the same company will appear in a new bill, it being Manager Cort's intention to conduct his Chicago playhouse as a home for musical stock productions, the most successful of which will be duplicated on the road by specially organized companies. The Cort is on Dearborn street, near Randolph. The seating capacity will be 1,000.

Lee Willard writes from Idaho that a considerable part of that State seems to be full of scarlet fever and bad business.

CLARENCE ARPER is once more acting, playing in stock in Sacramento.

### IRENE OUTTRIM

Ingenue Leads and Singing Soubrette.  
At Liberty. *Care Dramatic Review.*

### ROBERT LAWLER

Richard Jose Co. 1909-10 *Care of DRAMATIC REVIEW*

### ARTHUR HILL

Richard Jose Co. *Care of DRAMATIC REVIEW*

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
At Liberty after June 1st

### WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
*Care Dramatic Review*

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
*Care of Dramatic Review*

### SUSIE HOWARD

Richard J. Jose Co., Season 1909-10  
*Care Dramatic Review* Third Season

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Millar Bacon

Singing Light Comedian

James Post Co.

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

*Care Dramatic Review*

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Alcazar Theatre, San Francisco

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

## GEORGE SAUNDERS

*Dramatic Review*

## MINOR REED

Scenic Artist  
At Liberty Address *Dramatic Review*

## Howard Foster

In Stock with Ralph Stuart

Salt Lake City

## CARRIE CLARKE WARDE

The Cook Lady  
Orpheum Circuit Los Angeles

## GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco

## EDDIE

## Mitchell

Juveniles

## EARLE GARDNER

Arthur Cunningham Co., on Tour  
*Care Dramatic Review*

## MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

## HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

## MAXWELL ALEXANDER

Scenic Artist  
*Care Dramatic Review.*

## FREDERICK GILBERT

Leads and Heavies  
Pickwick Stock, San Diego

## CHESTER STEVENS

Blunkall Co., Long Beach

## JULIETTE CHANDLER

Soubrette

## ARTHUR SHEPPARD

Scenic Artist *Care Dramatic Review*

## DAN KELLY

Comedian  
*Care Dramatic Review*

## GEORGE S. HEERMANCE

Scenic Artist  
Theatre Jose, San Jose



**Darrell Standing**

Stage Director

Edmund Gardiner Stock, Victoria

**Alf. T. Layne    Daisy D'Avra**

Grand Theatre, Sacramento

**T. N. Heffron**

Gen. Director and Leading Heavy

Willard Mack—Bungalow Theatre, Salt Lake City.

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.

Address Bungalow Theatre, Portland, Oregon.

**Robert Leonard**

Arthur Cunningham Company

On tour, Care Review

**Reginald Holmes**

Characters

Edmund Gardiner Stock, Victoria

**Neva West**

Care Dramatic Review

**George Kenneth**

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Thurlow White**

Engaged for production "When Love is Young," by Mr. Charles Swickard.

Address REVIEW

**E. P. Foot**

MUSICAL DIRECTOR

Murray &amp; Mack Co., Grand Opera House, Los Angeles.

**Florence Cordelia Leslie**

Dancing Instructor and Ballet Director

317 Mason Opera House, Los Angeles

**Thomas MacLarnie**

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Bertha Foltz**

Leads

The Players

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Broadway Theatre, Oakland

**Milton Stallard**

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

**Whit Brandon    Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Charles E. Gunn**

Leads

Care DRAMATIC REVIEW

**Walter H. Newman**

Featured 1909-10

Management S. Terry McKean

**Harry C. Bradley**

Light Comedy and Characters

Mrs. Wiggs of the Cabbage Patch

Management Liebler &amp; Co.

**George B. Baldwin, Jr.**

Willard Mack Stock Co., Salt Lake City

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**Beatrice Nichols**

Engaged Leading Ingenue

Davidson's Theatre, Milwaukee



## Baseball As It Was Played 25 Years Ago

By George Barnum, Ex-Umpire National League, Now Playing in The Third Degree

The great question so often asked the old ball-player is "What is the difference between baseball as played now and twenty-five years ago?" Whenever I am asked this question I invariably reply: "Practically none at all. This at first glance may appear laughable and paradoxical. Not so. Baseball today is practically the same as it was not only twenty-five years ago, but fifty years ago. It could not be anything else; for baseball is the evolution of the old English game of Rounders, and from its earliest formation the playing of it was fixed and set by prescribed rules. One has only to read and compare the modern rules of baseball with those enforced when the game was first evolved to see how little material difference there is in them. Hence, the evolution and progress of baseball can only be based upon the progress and skill of the players and the changing of various rules in the points of attack and defense; the discipline of players; the morale of the game; the betterment of conditions for the spectators, and the character of the men who control it. There were nine players in those days placed on the field and designated as now. The distance between the bases was ninety feet then as now. The ball, as far back as I can remember, was  $9\frac{1}{4}$  inches in circumference, and weighed  $5\frac{1}{4}$  ounces as now. The bat prescribed by rule was also the same and the only difference is that in those early days baseball was played as a sport, while now it is a profession. In those days the players were clerks, bank cashiers, physicians, dentists, mechanics, or anybody that could play good ball was made a member of a baseball club. They received no pay, no emoluments of any description, save the honor and the glory of belonging to one particular baseball club, and the gratification of feeling that it was the best ball club in that vicinity. Now they receive salary, and it is only natural that when men are paid for skill and devote their lives to the playing of baseball, that they should be better players, and the game should be better played now than then. That there has been great improvement and progress in the game of baseball from what I saw as a kid in the Elysian fields at Hoboken, and the Capotoline grounds of Brooklyn, until now, is but natural. Its evolution from a gentleman's sport, if I can call it so, to a profession, demanded these improvements. Baseball, in common with other sports, professions and trades,

cannot and must not stand still. Its success and popularity depends as much and more upon these successive improvements, and upon brain, than upon brawn and muscle. It would be the height of folly to compare the baseball of the early 60's with the baseball of today. But in all baseball justice, I must say that when I saw the Atlantics play the Eurekas of Newark in 1865, I was just as enthusiastic, just as ardent a rooter for my home team, as I was for New York against the Cubs last season. The fans and rooters in those days were no different from the ones of the present day, either. In those days the Atlantics from Brooklyn, the Mutuals of New York, the Irvingtons, the Athletics of Philadelphia, and later the Haymakers of Troy, and the Nationals of Washington, were household words, and Dickey Pierce, Ferguson, Creighton, Joe Start, Lip Pike, Al Reach, Andy Leonard, Bill Sweazy, McMahon, Berthrong, and later in the early 70's, George and Harry Wright, Tim Murnane, A. G. Spaulding, Anson, Davey Force, and many others, were as great heroes to the baseball loving public of those days as McGraw, Chance, Brown, Evers, Donlin and Mathewson is today. The progress in baseball has been slow, very slow. It has taken many years of careful thought to bring it to the stage of perfection that it is in today. It has many ardent followers, but I question very much if there are many that can tell you who introduced the Knickerbocker uniform worn today, or who invented the mask or the mits and gloves and other mechanical devices used for the protection of players. Personally, my first recollection of the Knickerbocker uniform was when Harry Wright introduced them with the Cincinnati Reds in '70. Doc Bushong was the first one I ever saw with a mask on, and who wore the first big mit or who evolved it, I do not know, and I question very much also if there will be anyone who can remember ten years from now that Roger Bresnahan was the first one who ever wore a shin guard.

### Letter List

Letters remaining in The Dramatic Review post office:

Aubrey, Jane	Howard, Frank B.
Benham, Harry	(Colonial Tourists)
Boardman, True	Spofford, Eugene
Brackett, Todd	Walker, F. Lawrence
Baker, F. (Grt. Western Minstrels)	Terrell, Cliff
Beggs, Leonis	Vane, Myrtle
Beggs, L.	Willingham, Florence J.
Condon, Alice	Wray, T. G.
Chandler, Juliette	Wakeman, K.
Clarke, Thos. H.	White, M. B.
Curtis, M. B.	
Charman, Fred C.	<b>Telegram</b>
Dupuy, Harrington	Everett, Elmer J.
Durand, Eddie	
Drew, George	<b>Parcels</b>
Desmond, Paula	Foltz, Bertha
Delamater, A. G.	Keane, James
Ealand, T. H.	Verner, Chas. E.
Edwards, L. E.	
Fitch, Geo. W.	<b>Papers</b>
Fitzgerald, Mildred	Ashton, Langtry
Galvin, James (Bell Boy Co.)	Beggs, Lee
Gillard, Victor	Chandler, Juliette
Haynes, George	Crews, Ann
Hall, Norman W.	Royal, Chas. E.
	Vane, Myrtle

## Frawley Still Has Idea of Oriental Conquests

With reference to the proposed invasion of the Orient by T. Daniel Frawley, published in THE DRAMATIC REVIEW last season, his original plans are to be strictly carried out. "My time in foreign countries," says the doughty Tim, "is now already booked up to next spring. The Orient is surfeited with vaudeville, but it is hungry for the high-class dramatic productions, of which it has had none for years. I will leave the Lois in Seattle early in August, as my company is to be rehearsed, and I aim to have it play for one week in that city before our departure in order to get all productions in smooth working order. About August 25th we will take steamship from Seattle for San Francisco, leaving the latter port immediately for Honolulu, where on September 4th we open a three weeks' engagement. On October 10th we open in Yokohama, Japan, and one week later begin a very brief engagement in Kobe. October 16th to 30th will be spent in Shanghai. Our season of two weeks in Hong Kong will begin on October 31st. November 20th will see us installed in Manila for our long engagement in the Philippine capital of six weeks. Then will follow engagements in Singapore, Penang, Colombo, Rangoon and Mandalay, bringing us up to February 4th, the night we open in Calcutta, India. All of February and March we spend in India, including two weeks in Bombay. I open in Cairo, Egypt, on April 3d, for a stay of four weeks. That is as far as the tour has been definitely mapped out. However, Mr. Harold Ashton, an Australian manager, representing J. C. Williamson, the Charles Frohman of

the antipodes, was last week in Seattle, and from my conferences with him, I find I will be able to meet Mr. Williamson in Seattle before my departure. If satisfactory arrangements can be made with him, I will take the company from Cairo direct to Australia to play all of the leading cities."

## Chinese Dramatic Crudities

Here is a sample of one of the naive bits of Chinese stagecraft. Hom Ling, leading tragedian, playing the part of the Younger Son, renders a solo which means that the widow and orphans are going to the temple to celebrate funeral rites. The property man sets on the stage a little box for an altar and throws over the widow's head a white veil, symbol of mourning. Then Hom Ling, as the Younger Son, waves his hands and kicks his foot like a man punting a football. This signifies that the rest of the family is out of his sphere of action. The scene has officially changed from a house to a temple. So while the rest of the family kneels before the altar. Hom Ling strolls over and chats with one of the musicians who happens to be resting. —Will Irwin, in the June *Everybody's*.

The Menzel stock company, which is headed by Kernan Cripps, will close their Fresno engagement on July 4. The Empire Theatre, which is playing the company, will remain closed until September 13.

The election of candidates for the board of directors of the Actors' Society was held in the rooms of the society, Wednesday, June 9th. The annual meeting was held June 10th, at 11 a. m., at which the officers were elected for the ensuing year.

## Byde-a-Wyle Theatre

Long Beach, Cal.

FRANK M. CLARK, LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT. 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## James Austin Gleason—Webster Lucile

Light Comedy and Character

Juveniles and Comedy

At Liberty after June 12th. Address this office.

## Mildred Fitzgerald

Song and Dance Soubrette

Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.

In stock season or special engagements. Address this office.

## Season Opens August 21st—Coast Tour in the Spring

KEEP  
YOUR  
EYE ON  
THIS  
COMPANY

AS THE SUN  
WENT DOWN

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, June 26, 1909

No. 18—Vol. XX—New Series



Burt  
Wesner





### Carrie Goebel Weston

This charming young daughter of Mrs. Ella Weston of Pantages Theatre in this city, will complete her local musical education next week and will probably next year be sent to Europe for the finishing touches. Miss Weston has been musical from her childhood days, and as Little

Carrie was known as the child wonder with the violin. With the development of temperament and through the succeeding years of hard study, she has become an exquisitely beautiful player on the violin, and the future will, we feel sure, proclaim her a great mistress of the instrument that can be made to speak with almost human power.

### News and Notes of Actors Fund

Thomas McGrath, in charge of the registration bureau, reports the continued enthusiasm throughout the profession regarding the new departure of the Actor's Fund averaging about one hundred registrations each week and new members to about half that number. The promised lists from managers are beginning to come in and activity about the fund offices is now up to fever point. The members of the profession are demonstrating their interest in their own charity (the Actors' Fund of America), and every day brings new converts to the cause. Registration is nearing the 2,000 mark and the annual list has passed the 3,000 mark. Some of the reasons, etc., why you should register at the Fund. Why not have your professional address "The Actors' Fund of America?" it is the legitimate clearing house for all things theatrical. Addresses are 'phoned for every day. Is yours among the number? The cost is nominal (\$3), and you are not only helping yourself, but also the grandest and broadest charity in any profession in the world. Is it worth your while to join the Fund? There is but one answer, don't delay, even tomorrow your address may be asked for. It can not be sent out if you are not a registered member of the Actors' Fund. Your name and address reaches all the large producing managers. In no other way except as a member can such a result follow: Show all managers that you have some business ability, and also a pride in your own charity—if you are not registered do so at once. There should be 5,000 registered

members of the Actors' Fund of America by or before September 1—think of it as a business move if nothing else. Don't continue to put off becoming a member of the actors' fund. No prouder statement can be made by any member of the profession than this: "I am a registered member of the Actors' Fund of America."

### General Comments on Foreign Theatricals

London saw Clyde Fitch's *Women in the Case* week before last. \* \* \* In India every drama begins with a prayer. \* \* \* As a rule Japanese performances last from 6 a. m. until 9 p. m. \* \* \* A Berlin attraction is an operetta in three acts by Rudolf Bernauer and Leopold Jacobson, founded on Bernard Shaw's *Arms and the Man*. \* \* \* In Paris the *Comedie Francaise*, which is the endowed theatre of the government, seats 1,400. \* \* \* Ellen Terry, now in London, resting, is to be seen with her husband, James Carew, at most of the important first nights at the London theatres. \* \* \* What manner of people are those Americans who enjoy such rosewater dullness as *Love Watches*, inquires a London critic. \* \* \* Katie Emmett will return to the stage next season. \* \* \* Ethel Irving, who has been very ill in Paris, will soon be seen in *The Painter's Model*. \* \* \* Nothing equals the success of the *Cenaldelle Beffe*, that which not even Victor Hugo ever wrote a more successful play, and it is being translated into French and English. It is now making a triumphal tour all over Italy, and the author is organizing a special company for other tours. Benelli is now a greater fa-

## ... Don't Say You Didn't Know It... My Semi-Annual Clearance Sale

### SUITS AND OVERCOATS

Begins June 17th, but no advertisement in the Public Press will be made until a week later. This is intended to give my regular customers six days to make their selections before the general public gets in. Reductions the same as last January's Successful Sale, to-wit:

\$25.00 Suits      \$30.00 Suits      \$35.00 Suits  
\$15.00      \$20.00      \$22.50

**Chas. S. Rosener**

57 POWELL STREET

San Francisco

vorite with the public than any other dramatic author. \* \* \* The Germans take the theatre seriously, as a record of the performance of the works of great authors during the season of 1907-1908 plainly shows. The list has been compiled by Breitkopf and Hartel of Leipzig, and covers all the first-class theatres in Germany. Schiller was played 1,441 times, *William Tell*, alone having reached 292 performances; *Sudermann* was played 1,202 times; *Shakespeare*, 945; *Nildenbruch*, 938; *Goethe*, 705; *Bernstein*, 510; *Hauptmann*, 476; *Hebbel*, 409; *Lessing*, 370; *Gillparzer*, 369, and *Moliere*, 185. It is a record, says William Bullock, in the *New York Press*, sufficient to make us blush.

### Seattle Fair

Twenty Southern Pacific passenger agents from all parts of the Pacific system visited the Alaska-Yukon Exposition today and were unanimous in their praises of all that they saw. It's a wonder, unique among all similar expositions. It tells a big story to the people of all this nation, true story of what there is to be found today in Alaska and the great Northwest. Every building ready on opening day, June 1, and flags flying and bands playing just as they will continue until closing, October 15. The exposition as it stands represents an investment of about ten million dollars. The forestry building, made of monster timber from forests of Washington, is most remarkable of all the buildings, while the Alaska exhibit tells in detail of the country that has yielded two hundred and ninety-six million dollars worth of products in the past thirty years. The buildings and grounds are remarkably well arranged, so that one can get about easily without weariness and all details most artistic in conception.

F. W. Walters of Medford, Ore., is planning to present a series of opera there this summer, for four nights a week.



### George Bovyer

The most enthusiastic "Coast defender" of them all, whom a cruel fate called East about ten years ago and kept there until two months ago, is George Bovyer, the new manager of the Sullivan & Considine houses in Los Angeles. George likes his job, his bosses have faith in him, and the Los Angeles people treat him well. What more?

PUERL WILKERSON is at present managing the amusement end at Monana Springs, a few miles from Reno, Nev.

### Opening of New Santa Rosa Theatre

The new Columbia Theatre of Santa Rosa, which has been remodeled out of the old Richter Theatre, and which is in every way a fine structure was formally christened last Thursday by the Dick Jose Company. Manager Crone has showed splendid judgment and energy in putting up the place, and we wish for him a most substantial reward.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



## Managers Elect Officers

The National Association of Theatrical Producing Managers, which met recently in New York at the Hotel Astor, elected the following officers and directors: Henry B. Harris, president; Jules Murry, secretary; Henry W. Savage, Hollis E. Cooley, B. E. Forrester, Joseph Brooks and W. F. Connor, directors. After being escorted to the chair the new officers, Messrs. Harris and Murry, made short speeches expressing their appreciation and pledged themselves to devote all their energy to the faithful performance of the duties entailed. The association since its incorporation has won a number of victories for its members. It has obtained an amendment to the criminal code in Canada with respect to play piracies and is assured that a new copyright law will be acted on by the next session of Parliament; it has been instrumental in obtaining the new copyright law in the United States; has secured thirty-five rebates on overcharges by railroads; out of twenty-two complaints made to the Interstate Commerce Commission it has won twenty; more than 100 disputes which would have entailed litigation have been amicably settled and a large amount saved in court costs; approximately 500 complaints involving legal rights have been received and all but four adjusted, and 300 instances of play piracy have been acted upon and in every instance successfully, in some cases even resulting in the ringing down of the curtain during the performance.

## Election in Actors' Society

The 13th annual meeting of the Actors Society of America was held Thursday, June 10, at 11 a. m., in the rooms of the society, President Thos. A. Wise in the chair. After the secretaries and treasurers reports had been read, the officers for the ensuing year were elected. Thos. A. Wise was re-elected unanimously to the office of president; Miss Fanny Cannon, re-elected to the vice-presidency; H. Nelson Morey was unanimously elected to the office of secretary, replacing George Seybolt, who was not a candidate. George T. Meech was re-elected treasurer. The following directors were elected: Ralph Delmore, Fanny Cannon, Wm. Courtleigh, Oscar Eagle, Edward Locke, Lionel Adams, W. D. Stone, Harold Woolf, George Seybolt, Lillian Kingsbury, George T. Meech. The president in his address congratulated the society upon its very healthy and flourishing condition and the deep interest that all of its members have taken in this well-known society. He drew attention to the fact that one year ago the society was heavily in debt, but owing to the splendid work of the board, was pleased to state that all outstanding debts had been paid and that we now start the new fiscal year with a healthy bank bal-

ance. Almost 200 new members have been elected to the society during the past 11 months. The society numbers almost 1,000 members in good standing. Mr. Wise also spoke of the great amount of work that has been done by the play-reading committee. Out of 300 plays that have been read, 10 have been accepted as worthy of production. Three of these have been placed with responsible managers for next season. The play-reading bureau will certainly be a big factor in the society's future. The Actors' Society was largely instrumental in getting the Voss employment agency bill through at Albany. Over 700 engagements have been made through the society's dramatic agency since last September, the commissions on which will net the society over \$8,000. The idea of the actors' fund and the Actors' society working together under the same roof was thoroughly discussed and referred to the board of directors for their final action. Valuable donations to the library have been made by Georgia Wells Memorial consisting of 80 books, and the Sarah Stevens Memorial, consisting of 8 volumes of the Furness Variorum edition of Shakespeare. Also a new limited edition of The Drama in 22 volumes, by the president, Thos. A. Wise. Regular monthly receptions with prominent people as guests of honor will be held throughout the coming season, and on June 30 at 11 p. m., a reception will be given to the officers of the society at their home, 133 West 45th street.

## German Actors Are Illy Paid

After reading official reports and calmly considering the figures which tell of average salaries, the stage-struck boys and girls of Germany still persist in chasing the rainbow. It can be said that they are at least courageous and that they have been duly warned. That the alluring brilliancy of the stage covers a lot of misery is shown in the statistics furnished by the stage association. A few theatrical artists in Germany receive salaries of \$6,000 to \$10,000, but at the same time 50 per cent of the theatrical people, including chorus singers and supernumeraries, receive less than \$200 a year. About 20 per cent earn \$200 to \$300, 20 per cent \$300 to \$600 and the remaining 10 per cent rise above \$600 a year. Thus it appears that only 10 per cent of the stage folk in Germany gain enough to enjoy anything better than a meager living. The best salaries, of course, are paid at the court theatres and at the municipal theatres of the big cities. All in all, the figures present only a miserable perspective for the aspirants. Theatres in the provincial cities and the smaller court theatres pay an average yearly salary of \$240. Stars in these theatres are paid from \$200 to \$480. Out of these meager sums the artists are frequently obliged to expend from \$40 to \$160 for their wardrobes. A few instances are

### The Elleford Company

For 1908-09 — All Royalty Plays


<b>PALS</b> , by Edmund Day	<b>UNDER THE GASLIGHT</b> , DE. BILL
<b>ALL DUE TO DIANA</b> , DORIS	<b>THE OTHER FELLOW</b>
<b>FROM FARM TO FACTORY</b>	<b>THE NEW CINDERELLA</b>
<b>A WOMAN'S SECRET</b>	And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**WILLIS BASS**, Business Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

**Ready for Stock**

<b>The Judge and the Jury</b>	<b>The Halfbreed</b>
<b>The Empress and the Soldier</b>	<b>Garrick Theatre</b>
<b>In South Car'liney</b>	San Diego, Cal.

Is the New Majestic a winner? Well, we guess yes

MOROSCO & WYATT,  
Lessees and Mgrs.

cited showing what kind of lives some of the actresses lead. In Hanau an actress was engaged at \$8 a month. The engagement was made on condition that she also play fourteen days in Putbus and a month in the Kurhaus Theatre at Hamburg with no pay at all. Furthermore, she was obliged to pay her own traveling expenses in going to these places from Hanau. At Erfurt, where there is a population of more than 100,000, the director of a theatre made a contract with a "leading lady," according to which she was obliged to play in the municipal theatre and appear at a cabaret, all on no salary at all. Another of the terms of the contract was that she take lessons in dramatic art from the director, paying him \$9 for eight lessons. At the Volks Theatre in Nurnberg, a city of 230,000 inhabitants, the salaries range between \$12 and \$35 a month. All the figures quoted above are taken from reports relating to 411 theatres in Germany for the season of 1908-09.

## Burroughs Stock for Santa Rosa

Clarke Burroughs inaugurated a season of stock at the new Columbia Theatre in Santa Rosa last Sunday, playing three nights a week there and then moving over to the Unique Theatre of Petaluma. Mr. Burroughs will have a small company and will present 40-minute sketches, filling out the entertainment with vaudeville acts. The company will be composed of Clarke Burroughs, Maud Frances, Paul Brattain, Marie McCourt and Edward Flynn.

MME. LILLIAN NORDICA gave her farewell concert at Queen's Hall in Paris last Thursday, amid scenes of extraordinary enthusiasm. Americans in the big audience included the Duchess of Marlborough, the Duchess of Manchester, Countess Strafford, Lady Lister-Kaye, Lady Paget, Lady Craven and J. P. Morgan. When the singer first appeared the entire audience arose and cheered, and she received a memorable ovation at the close of the concert.

### New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates

GEO. P. AUSTIN . . . . . Manager

### GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.  
full stock of new scenery.

M. C. CLARK, Mgr.

### NEW CONCORD THEATRE

Just completed and ready for travelling troupes. For information inquire of F. DE FREITAS, Concord Hotel, Concord, Cal. Phone Main 353

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.

C. CIPOLLA, Manager

The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

### Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

### Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin . . . . . H. Oppenheim

### GORDAN TAILORING CO.

(Formerly 1124 Market St.)  
1529 Fillmore St. Bet. O'Farrell and Geary  
San Francisco, Cal.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

### WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS

Parent's Stationery Co. 818 Van Ness Avenue, S.F.



## Something of a Sensation

One of the new sensations of the season is the Virginia Shelton company, which is now playing three weeks over the Great Western Theatrical Circuit time. At Napa, last Monday, the play scored heavily, as will be seen by the following from the Napa Journal: "Only a fair-sized audience greeted When Love Is Young at Napa opera house on Monday evening. The company was one of the strongest and best that ever showed here, and the theater should have been packed. A heavy play, the touching little love story that runs through it makes it highly interesting. The production of it greatly pleased those who were fortunate enough to be present. When Love Is Young is a play in three acts which Charles Swickard has adapted from one of the great German dramas of the present generation. The action is laid in a small village of Polish West Prussia, away from the railroad, in a quiet nook in the hills, untouched by the hustle and bustle of modern life and as calm and placid as are its surroundings, so does the play open in the parish of Rosenau. The plot is confined to the household of the village pastor, which consists of Father Vincent, Anna, his niece, over whose birth there hangs a cloud, her half-brother, Amandus, and Father Gregory, the curate. The latter is secretly arranging for Anna's entrance into a cloister, to which she reluctantly consents until the arrival of Hans Hartwig, a young student and distant relative of hers, whose appearance not only disturbs the calm serenity of the parish household, but who also brings with him the first discordant note from the great outer world. Previous to his arrival, her sole concern besides administering to the wants of the small household, is the welfare of her half-witted brother, Amandus. All this is suddenly changed when Hans appears on the scene and Anna instantly falls in love with him. All her affections are from that moment transferred to the subject of her love and as a natural consequence her brother is slighted. This arouses in the dull intellect of the idiot a bitter resentment toward Hans, the unwitting cause of his sister's change toward himself. Therewith Anna has unconsciously sown the seed for the coming tragedy. Her uncle, a man of gentle and tender sentiment, is too busy with his own thoughts and dreams of his past youth to notice what is taking place around him. The zealous curate, ever ready to suspect, warns him in vain and Anna, whether from inborn weakness or sheer desperation, it matters little, follows in the footsteps of her unfortunate mother. The sole witness of her clandestine meeting with her lover is her brother, who in a fit of rage at her refusal to give him sweetmeats when he demands them, reveals all to the suspecting curate, who in turn informs the pastor. The latter, finally realizing what has happened, demands the immediate separation of the lovers, and as the two erring children are saying a tearful farewell the idiot brother takes his final revenge, which, though directed at Hans strikes Anna, in her vain effort to

save her sweetheart from harm. This is a brief outline of the play that is bound to create a sensation.

## Navassar Band At Idora Park

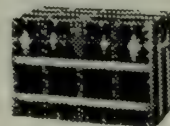
The Navassar Ladies' Band, which has been delighting the eye and tickling the ear at Idora Park, Oakland, for a fortnight past, is now in the midst of a series of farewell concerts. These concluding programs of a pleasing engagement will be rendered every afternoon and every evening up to and including next Tuesday night. On Wednesday the fifty girl musicians will leave for the East, and, on the afternoon of the same day, the vacated music shell will be filled by Erlinger's Band, of Chicago, and Bert Morphy, "the man who sings to beat the band." The Navassars will terminate their stay at Idora with concerts that promise many treats. The daily change of program will be made up of those selections which have proved to be the greatest favorites with music lovers during the engagement. Marches and spectacular pieces will predominate, with an occasional digression to the heavier compositions. All of the soloists will be heard at every concert. At least two of these Nellie Mae Hoone, triple-tongue cornettist, and Elizabeth Shipley, clarinet, have proved themselves clever artists. Particularly delightful are the renditions of The Death of Custer and The Anvil Chorus, among the many descriptive numbers played by the Navassars. These will be given frequently before their engagement terminates. Of the

entertainers who arrive Wednesday, there has been much favorable comment by the Eastern press and public. Erlinger's Band is said to be an exceptional organization. It carries such well-known soloists as William Pixley, euphonium, and Victor Trovato, clarinet. Miss Beatrice Fischer is the vocal soloist. Bert Morphy, who does not travel with the band but will sing to its accompaniment, is said to have a voice of phenomenal strength. His repertoire is composed almost entirely of popular songs, which he sings to the accompaniment of the band playing full forte. Thus has he earned the reputation of "the man who sings to beat the band." Another of the many attractive offerings at Idora is Kennedy's X. I. T. Wild West Show and congress of nations, which has been brought from New Mexico and which will camp in the field encircled by the auto race course. It opens Sunday.

## Frazee is Busy

These are busy times, writes H. H. Frazee, the Chicago manager, to THE DRAMATIC REVIEW, preparing six big musical comedy companies of from forty to sixty people each, in time to open in August. Mr. Frazee will have two companies of The Time, Place and the Girl, two companies of The Girl Question, and one each of A Knight for a Day and A Girl at the Helm. Each play will be seen on the Pacific Coast the coming season, one of which has never been seen in the West, and in it Mr. Frazee will present Billy Clifford, who made a wonderful hit with the show last season.

## The Big Trunk Store (Inc.)



Just received a carload of latest style TAYLOR TRUNKS

687 Market St., S. F. Phone Douglas 3192

after its phenomenal run at the La Salle Theatre, Chicago. Edward Hume and Grace DeMar will be featured with A Knight for a Day, and Robert Pitkin and Jessie Huston will play the leading roles with the Western The Time, the Place and the Girl Company. Work is progressing rapidly on the New Cort Theatre, Dearborn and Randolph Streets, Chicago, in which Mr. Frazee and Mr. U. J. Herrmann are associated with Mr. John Cort. The building will be ready for its opening with a new musical comedy about November 1st.

ANNOUNCEMENT has just been made at Los Angeles of the engagement of Marguerite Favar to Captain F. D. Tompkins. Miss Favar is virtually a newcomer on the Coast, having removed to Los Angeles from Chicago about a year ago, but already is popular in the southern part of the State, where she has met with success as a clever and dainty soubrette in musical comedy stock. Captain Tompkins is in charge of the property division of the Los Angeles Aqueduct and is the son of the late W. C. Tompkins, for many years a successful manager in New York and a member of the old firm of Liebler & Maas.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## The Princess Opera Company Shows Los Angeles That It is a Good Organization

LOS ANGELES, June 24.—The Belasco company are repeating their success of last week in *The Lion and the Mouse* and are filling the house at every performance. Kolb and Dill closed their season at the Majestic, Sunday night, with a final performance of *The Politicians*. Percy Bronson of the Kolb and Dill forces will return to play under Harry Girard's direction when *Sergeant Kitty* is put on at the Majestic Theatre. Bronson is a good dancer and a clever comedian and his many friends here will be glad to hear of his return. Principals in the Morosco-Girard company will include Mary Nelson, Maebelle Baker, Percy Bronson, Agnes Cain-Brown and Mr. Girard himself, who will have the leading "straight" part. The chief comedy role will be entrusted to Henry Stockbridge, with Charles Giblyn also in the company. George Towle will direct the orchestra. William Collier has telegraphed Mr. Morosco that he has acceded to the terms offered, and has cabled to Charles Frohman for his consent to the local engagement. If this is given, Collier will come West at once, and will open at the Majestic about the middle of July in *The Patriot*. John W. Burton of the Burbank stock company will go East on a vacation trip next month. He expects to be gone six weeks, returning by September 1. Henry Stockbridge will play Francis Wilson's role in *When Knights Were Bold*, at the Burbank next week. The week following he will be transferred to the Majestic and will have an important part in *Sergeant Kitty*, which Harry Girard is to stage at that house and in which Agnes Cain Brown and Mr. Girard himself will sing the principal roles. We have missed the genial smile of Joseph Montrose, in his accustomed place at the Majestic this week. Mr. Montrose is ill and is confined to his home. We hope that his recovery will be speedy.

BELASCO—The immense success of the first week of *The Lion and the Mouse* at the Belasco has warranted Manager Blackwood's keeping it on for a second week. There is every indication that the house will be sold out at every performance this week.

BURBANK—*The Traitor*, a dramatic sequel to *The Clansman*, is the offering at the Burbank for the week. *The Traitor* is not a good play, and the characters are impossible. Mr. Morosco's company work hard to make the play a success, but even they can not do the impossible. The story of the play represents the effort of John Graham, chief of the Ku Klux Klan, to break up his organization after it has served its usefulness and is becoming a mere excuse for rascality, and at the same time to free himself of an ugly charge of murder hanging over his head as a member of the clan. William Desmond is cast as John Graham, Charles Giblyn is Steve Hoyle, the villain, and Willis Marks and Henry Stockbridge have negro character parts. Louise Royce is a negro mammy. A. Byron Beasley is a North Carolina mountaineer. Blanche Hall does good work as Stella Butler, and John Burton is good as the Hon. Reverdy Johnson of Maryland.

The balance of the long cast is in able hands and the company are to be congratulated on their efforts to make the thing "go."

MASON—The Princess Theatre Company in Piff, Paff, Pouf, is holding forth at the Mason. There is good fun in this bill, but it requires no serious thought and hence furnishes a pleasant entertainment. Fred Mace plays the Eddie Foy part, and he is very clever in the role. James F. Stevens as Piffle does some really good singing. He has a fine baritone voice of richness and power, and he uses it well. Budd Ross is cast as Paffle and is a very clever comedian. Zoe Barnett, who is a Los Angeles girl, is being cordially welcomed by her many friends here. She does good work with the company. May Boley does some good story telling and is a clever mimic. Helen Darling has a pleasing soprano voice. The chorus is all that can be desired, and the Princess Company is a good stock organization. Their other bills are stronger, and each one will have an opportunity to show what he can do.

MAJESTIC—That much-talked-of play, *Three Weeks*, holds the boards at the Majestic this week. All that can be said in praise is, that the players are capable and really could do good work if they had an opportunity. The people in the cast include Beryl Hope, Harry C. Brown, William T. Hayes and a few others.

GRAND—The play which is furnishing all kinds of excitement and is also a favorite with the gallery is *Bunco in Arizona*, at the Grand. Alice Lewis is *Bunco*, and George Webb, the cowboy hero. Grace Rauworth and Marjorie Dalton make the most of their parts. George Fields does some excellent character work as Frenchy. A good line of comedy is done by Franklyn Hall, a new member of the company.

ORPHEUM—The bill for the week at the Orpheum is not as good as usual. The Baader-Lavelle trio of cyclists head the bill. They are indeed clever. They do everything imaginable with a wheel. Mazuz and Mazette are seen in an acrobatic absurdity. Frank and Jen Latona do several musical specialties. Peter Donald and Meta Carson have a Scotch interpolation, which is very good. The jokes are not only clever but really new. The *Sunny South* is done by ten colored entertainers. It is a song and dance specialty. The holdovers include Countess Rossi and Flo Adler and the Lulu Beeson Trio. Motion pictures complete the bill.

LOS ANGELES—The bill at the Los Angeles this week is a very good one. It is headed by the well-known comedian Sydney Grant. The *Elite Four* are second on the bill. Miller and Tempest present their acrobatic and dancing skit, *Kix and Trix*. Count de Butz and Fossil do some clever tricks on the bicycle. Zay Holland plays the violin and does it well. The *Boyerscope* shows new pictures and concludes the bill.

FISCHER'S—Annie Montgomery and the Eight Roly-Polys head the vaudeville bill at Fischer's this week. Miss Montgomery's swing song and two specialties make a pronounced hit.



### Priscilla Knowles

It is good news to Oakland theatre-goers that Priscilla Knowles has consented to remain with them. In the consequent reorganization of the Broadway stock, when Landers Stevens purchased an interest and changed the name to the Stevens-Cooper Stock, it was feared that Miss

Knowles might not stay. Never in the history of Oakland theatricals has a leading woman endeared herself more to theatre-goers than has this handsome, clever young woman. Her work has received unqualified approval and her personality and exquisite taste in dressing make her a valuable member of any stock. As an emotional leading woman, she is of the first rank.

Miss Swan Wood is featured in a solo dance, the *Blue Feather*. Frank M. Weeks, who bills himself as America's greatest banjoist, proves an adept at picking the strings and supplying black-face comedy. Ballard and Alberta have a pleasing little sketch, *Dick's Return*, which abounds in farce-comedy and new song hits. Leon Le Chatier has a pleasing voice and sings character and popular ballads effectively.

UNIQUE—Three excellent vaudeville acts and a sparkling musical comedy comprise the bill at the Unique this week. La Salle and Lind present a clever club juggling act in which they pass eight clubs at the same time. Fern and Mack present a tramp specialty. Harry Fields has a clever monologue, during which he introduces his Hebrew and Italian character work. My Uncle from Japan, J. T. Kelly's second production at the Unique, is the funniest comedy yet presented by the Unique players. It serves to introduce the three new members of the company, Lillian Massey, James T. Kelly and Louise Lytton, in roles in which they are at home. James Kelly handles the principal comedy part of the role of Obadiah Dawson, who falls in love with a photograph and sends his nephew, Jack Martin, to interview her. The latter marries her, and the resulting comedy is keen and amusing.

WALKER—Elizabeth Houston and company of three people head a bill of rare excellence at the Walker Theatre, in a merry farcelet called *A Cousin of Mine*. Clever Madeline Rowe repeats the hit she made on her last visit. Her sweet voice, winsome manner and quick changes please. Wilbur S. Western, a newcomer, makes a pronounced success of his original offering, demonstrating why he has been a star in the Hi Henry aggregation for two seasons. His quaint Southern dialect is perfect, while his facial expressions fairly convulsed the audience. The new illustrated song, as sung by Joseph Manley, has a great swing and whistling quality. There are new motion pictures, and the "pop. concert," arranged by Director Nelson.

A four weeks' engagement of William Collier, in a repertoire of his most popular recent successes will follow the production of *Three Weeks*, at the Majestic Theatre. This is Manager Morosco's definite announcement. The plays in which Mr. Collier will appear have not yet been decided upon, and it is possible that Los Angeles may see another production of his stellar vehicle for the coming Eastern season. FLORENCE EMERY.

PHILIP SHEFFIELD, Verne Layton and George Clawson are in Tacoma with Henry McRae in his new stock venture in Bellingham.



## Correspondence

NEW YORK, June 20.—F. Ziegfeld's latest "revue," entitled *The Follies of 1909*, was presented last Monday night at the Jardin de Paris, on the roof of the New York Theatre. The show consists of two acts and thirteen scenes, many of which are decidedly novel, including an airship which circles around the roof of the theatre over the heads of the audience. The lyrics were by Harry B. Smith, and the music by Maurice Levi. Half a dozen numbers are worthy of notice. The show started off with *A Court of Venus* and a burlesque upon the opera situation as it existed in New York last season. There is a *Got a Cazzaza* and a *Herr Dimpel* who have trouble over the policy of their opera house; a *Caruso the Second* and a half dozen *Hammersteins* made up to resemble the real owner of that name. A scene which was put on with considerable elaborateness was a representation of an African jungle. Harry Kelly made up as *T. R., a Mighty Hunter*, and Jack Norworth as *Kermit* provoked considerable amusement. There were many jibes at Mr. Roosevelt, and the way in which he is supposed to bag big game was thoroughly burlesqued. Interspersed throughout the two acts there are several unique numbers which give rapid action to the show. Bessie Clayton, the dancer, received much applause. Harry Kelly, Billy Reeves, Arthur Deagon, William Bonelli, and Maurice Hegeman furnished the fun. The best of the women parts were taken by Annabelle Whitford, Edna Chase, Elise Hamilton, Lillian Lorraine, Nora Bayes, Sophie Tucker, and Mae Murray. \* \* \* Down near Coney Island a new vaudeville theatre was opened last week. It is called the *New Brighton Theatre* and stands at the foot of the Ocean Parkway. It is not the usual summer theatre, but is built of steel and cement and is quite as handsome and luxurious as many of the newer houses along Broadway. The spacious lobby resembled a flower garden at the opening performance. Percy G. Williams is the manager, and Dave Robinson is the active head of the syndicate which built the theatre. Of course there was a big audience. There was an excellent vaudeville bill to open the Brighton. Some of those who appeared were Valerie Bergere, in *Billie's First Love*; Raymond and Caverly, German comedians; the Willy Pantzer Trio, acrobats; Montgomery and Moore, in a musical act; Paul Kleist, in black-face fun; Bobby Dohn, the Rooney Sisters, and Stuart Barnes, in monologue. \* \* \* That Shakespeare is not obsolete and that, in the hands of competent players, his work can attract large audiences was shown once more last week by the Sothorn and Marlowe Company in the *Academy of Music*, in *Twelfth Night*, a comedy whose humor is somewhat old-fashioned, although its love scenes have the perennial glory of youth. From beginning to end the audience laughed at and applauded the grotesque pomposity of Mr. Sothorn's *Malvolio*, one of his finest Shakespearean parts, as well as the antics of Mr. Buckstone's *Sir Toby*

Belch, and Mr. Bradley's *Sir Andrew Aguecheek*, capital performances both, while its applause for the graciousness, loveliness and sweet, womanly dignity of Miss Marlowe's *Viola*—a womanliness that could not be hidden underneath her masculine hosen—was as spontaneous and continuous as that which greeted her companion's *Malvolio*. It was a perpetuation of the best Shakespearean traditions informed throughout with a pleasant individuality. All the supporting company showed careful training and intelligent comprehension of the text. \* \* \* Henry Hall last week succeeded William T. Hodge in the role of Mr. Pike in *The Man from Home*, at the Astor Theatre. Mr. Hodge, who married Helen Hale on Sunday, has started on a honeymoon trip which will last two months. Mr. Hall has been playing the leading role on tour. \* \* \* Mrs. Fiske, who has been appearing in *Salvation Nell* in San Francisco, will be seen in a new play early next season. Her New York engagement will be played in *Dalys Theatre*. She will open her next season in October and will continue to present *Salvation Nell* in cities where it has not been seen until the new play is ready. \* \* \* Adelaide Wise, a sister of Thomas A. Wise, now playing the title role in *A Gentleman from Mississippi* at the Bijou, has been engaged to play the role of the stenographer in the comedy.

### ROB ROY.

SAN BERNARDINO, June 22.—After having been dark for several weeks, the Opera House (Mrs. M. L. Kiplinger, mgr.) afforded its patrons a veritable treat last night with *Kolb and Dill*, in *The Politicians*. There was an excellent house to enjoy the comedy, singing and dancing. Next Saturday night, 26, Murray & Mack will hold the boards in *A Night on Broadway*. The *Unique Airdome* (J. W. Leonard, lessee and mgr.) opened last Monday with an excellent vaudeville bill. This open-air place of amusement, with change of bill weekly, promises to be a popular and well-paying place of amusement during the coming summer. At the *Unique Theatre* (J. W. Leonard, lessee and mgr.) Harry Hollingsworth and company are presenting melodrama of the lurid type nightly, with frequent change of bill; business has been fair and the productions all that could be expected at popular prices. M. B. Curtis of Sam'l of Posen fame has been in this vicinity for several months, endeavoring to finance a new theatre building. He claims now to have plenty of money in sight to purchase the lot and erect a modern theatre building, at a cost of about \$25,000, seating about 1,700, at which the initial performance will be given this winter. J. E. RICH.

SAN RAFAEL, June 23.—Tom Phillips is leaving San Rafael! Tom Phillips, the impresario, booster and king of hustlers, will go back to Gotham to take up once more the burdens of a stage manager. Eighteen months ago Phillips came to San Rafael in search of health, having suffered a physical breakdown in Nevada after blazing the way for the Southern Nevada Theatrical Company. He was the first theatrical man to open up Southern Nevada to managerial enterprise. When Phillips came to San Rafael he took over the

## Charles Swickard Offers When Love is Young

With Virginia Shelton

Other Successes (THE FIRES OF ST. JOHN, THE COURT MARTIAL, THE GREAT LIGHT, TAPS)

management of the Garden Theatre. He has placed San Rafael on the map, so to speak, for theatrical enterprise, and while his efforts have not always met with the appreciation on the part of the public to which they were justly entitled, he has never lost faith in his profession. Tom Phillips is going home now. San Rafael is sorry to lose him. To show him that he takes with him their esteem, friendship and appreciation his friends have decided to induce him to accept a benefit performance in which those whom he has charmed with his theatrical efforts will now assume the roles of erring thespians. They—and this includes a conglomeration of local talent such as has never been gathered before at any occasion—will sing, dance, play, recite, move to laughter and sway in tears the host of people who are expected to assemble that night to bid farewell to "Genial Tom." Saturday, July 17, is the date set for the gala performance.

PETALUMA, June 24.—Hill Opera House (J. R. Roche, lessee and mgr.)—Richard J. Jose and company was the attraction Wednesday night, and the famous contra-tenor was greeted by a full house. The three-act farce comedy, *Jane*, was presented. Jose sang as usual between acts and the old melodies were enjoyed by all. Friday night, June 25, *Damon and Pythias*. At the *Unique Theatre* the Clark Burroughs company is giving a sort of vaudeville-dramatic attraction, which is ordinary. Beginning Sunday, Manager A. L. Wells of the Hill will open a season of high-class vaudeville.

EUREKA, CAL., June 17.—Ingomar Theatre (Willard Wells, mgr.): The Elleford Company is playing to fair business and giving splendid satisfaction. They have always been great favorites here. Auda Due was given a great reception upon coming back, as was also Pietro Sosso. The company is good and are presenting their plays very satisfactory. Their first week they changed plays every other night, while this week they changed every night. The Osborn Children have made a hit here. Margarita Theatre (Shaw & Girton, mgrs.): The Harry Hollingsworth Company closed last week after playing fourteen performances to fair business. Iva Shepard, the leading woman, was greeted and entertained by her many friends while

here. The Burns-Johnson fight pictures were presented last Friday, Saturday and Sunday, being booked by the Great Western Circuit. The pictures were good, as was also the business. Empire Theatre (Jas. Van Sant, Jr., mgr.): The Carless Company is playing to good business at this theatre. They change plays twice weekly. The company is booked for four weeks. Pastime Theatre: Moving pictures, to fair business.

SPOKANE, June 20.—Nat Goodwin and Edna Goodrich appear at the Spokane Theatre, 21-22, in *The Easterner* and *The Genius*, to a large sale. The bill at the Orpheum is headed by the English comedienne, Lily Lena. Her songs are excellent, catchy, and she sings them with charming expression. Charles Dana Gibson's electrified *Girl Review*; Julius Tannen; Luigi Brothers; Whittier-Harries Players; the Three Donals; Hyman Meyer, and Orpheum pictures. Washington has a good bill. It includes the *Five Jordans*; *Four Telegraph Messenger Boys*; *Alta Yolo*; *Frank and Black*; *Gruet and Gruet*; *Commencement Days*, by Phyllis Lee company; *Four Fantastic Ladells*; L. A. Lawrence and G. E. Edwards; *Marguerite and Hanley*; *Kimball and Donovan*; William D. Gilson, song illustrator, and motion pictures. The *Majestic Theatre* with vaudeville and moving pictures are doing well. Bert Morphy, "The man who sings to beat the band," has closed a two weeks' engagement at Natatorium Park. He is a strong attraction. His voice is a marvel to all who have heard him. He will be heard next in Idora Park, Oakland. Bowen's American Band is one of the best organizations Spokane has ever had and the afternoon and evening concerts are drawing large crowds to the park. *Liberati's Band* will play here July 11-12; *Fifty-sixth Regiment Band*, August 7-10; *St. Olaf College Band*, August 21, and week. SMYTH.

Pretty, talented and popular Grace Travers will have a splendid opportunity as Arrah Meelish, the sweetheart of Shaun the Post, in *Arrah-na-Pogue* at the Valencia Theatre this coming week. Miss Travers has a native brogue that trips from her tongue most readily, and with her blue eyes and coal black hair will certainly look the character to an eyelash.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



## Correspondence

PORTLAND, Ore., June 21.—**BUNGALOW THEATRE** (George L. Baker, mgr.; Milton Seaman, business mgr.)—At last The Merry Widow has arrived. For many months we have heard of this wonderful success, but it was not until yesterday that Portland theatregoers had the pleasure of witnessing the production. Meanwhile we just sat down and waited and the more we heard of the play the more we wanted to see it, and be it said to its credit that when it did come we were not one bit disappointed, for it is really one of the most pleasant things that one has ever witnessed. We all know that when a play comes labeled Henry W. Savage that we are to get full money's worth, and that, although it may not be the original company, nothing will be lacking that would not put it on the same footing as the originators. In yesterday's production in this city, Mabel Wilber was cast as Sonia, and be it said to her credit that it would be hard to think of any one playing the role better than she does. Her singing is first class, her dancing is graceful, and withal, she has a bewitching personality. George Damerl was cast as Danilo, and, barring some evidence of hoarseness, was satisfactory. The principal comedy roles are entrusted to those two past master comedians, Tom Leary and Oscar Figman, and all the comedy that was possible was well accounted for. The company carries a large orchestra, which adds greatly to the enjoyment of the performance. Taken altogether it is really the hit of this season's offerings. Ethel Barrymore comes to this theatre, 27. John Drew follows.

**ORPHEUM THEATRE** (James H. Erickson, mgr.)—It was a toss up for honors the past week at this house. Laddie Cliff was billed as the feature act, but the Eight Madcaps and the Three Leightons could easily be mentioned as the headliner as well as the one mentioned. The Eight Madcaps did a singing and dancing act that could not be excelled, and the Three Leightons offered the playlet, A One-Night Stand in Minstrelsy, which was one continuous laugh. Ollie Young and brothers in their hoop rolling was also a first-class act. This week's bill is as follows: Margaret Moffat and company in Awake at the Switch; George Hillman; Sisters Athletas; Armstrong and Clark; Loney Haskell; Londe and Tilly, and the Three Bohemians.

**LYRIC THEATRE** (Keating & Flood, mgrs.)—The musical comedy announced for this week is Uncle Heinie's Vacation. The Imperial Musical Comedy Company are doing well at this house and give a creditable popular-priced performance. In yesterday's bill Charles Connors and Ed Armstrong played the principal comedy roles, and Clara Howard, the soubrette of the company, was well received.

**GRAND THEATRE** (James H. Erickson, mgr.)—The bill for the week commencing today is: Dumitrescu Troupe are the headliners, and the other acts are Leo Cooper and company; Kelly and Remo; Virginia Grant; Don and Thompson; The Darts, and Fred Bauer.

Pantages has Wise and Milton for their headliner and Ying Lee and Athon Company for their added act.

OAKLAND, June 24.—Monday night we had the pleasure of witnessing Bishop's new stock company, and Bishop's promise of a fine production of The Girl of the Golden West was more than fulfilled. Of the new leading players there is much to be said. Sydney Ayres has everything that his friends have claimed for him—a tall and stately appearance, well modulated voice, easy, graceful movements and a very conscientious regard for detail work. In addition to all of this, he showed a thorough understanding of his role. Florence Oakley, who will in future be seen in all the leading feminine roles, gives one the impression that she is the best leading woman that Bishop has ever had. She has a wonderful personality, beautiful features, a stunning figure and a winning way about her that made an immediate hit with the audience. Her work was finished and effective. Of the old faces, George Webster, Henry Shumer and Robert Harrison, were prominent in the cast and did splendid work. Robert Lawlor, Walter Whipple and William Wolbert were new to the audience and gave performances thoroughly satisfactory. The play was presented on an elaborate scale, the stage settings and scenic effects being much in evidence. The play will continue all week and will then give way to The First Born. At the Macdonough, Ethel Barrymore gave two performances of Lady Frederick, 22-23, and those who attended were accorded a rare treat. Miss Barrymore was seen to the very best advantage, and her support was good. The Merry Widow, week of June 28th, and then Marie Doro, July 4-6. At the Broadway, Landers Stevens is in his second week of Raffles and is packing the house at every performance. Nightly ovations for Stevens, Georgie Cooper and Priscilla Knowles still prevail, and all the company share in the applause. Faust is in preparation for next week. At the Orpheum everything is running smoothly, and a small house is an unknown quantity. This week's bill is fully up to the Orpheum standard, and the reputation of the house for high quality entertainment is easily sustained. The following roster of acts will speak for itself: A Night at the Circus, Cheridah Simpson, Novelty Dancing Four, Pellaton and Foran in A Spotless Reputation, The Vindebonas, Billy Van, Claude Galling water and company, Mabel Hite and Mike Donlin. Kessler and Dunin, the Great Martynne, Toma Hanlon, Seibert-Lindley Co., Weston and Young Company and Mile. Nadje, are at the Bell and are giving good results. Seibert and Lindley and Gavin Dorothy have a splendid act and are greatly liked. Business continues good and there seems to be no diminishing in the size of the attendance. Mrs. Fiske will give one performance of Salvation Nell at the Liberty, 28. The Heart of Maryland will be the Fourth of July attraction at the Liberty. The Navassars are in their last week at Idora, and their departure will be a matter of regret, as their concerts were very much appreciated. The X. I. T. Ranch Wild West will follow.

LOUIS SCHEELINE.

PITTSBURG, June 18.—Mrs. Laura Biggar Bennett, the former famous theatrical star, has decided to resume the stage. Here today she said: "I am going on the stage again. Any act which I may put on now I pre-

SUMMER TOUR 1909

KEEP TRACK OF US

Beating the **RICHARD J. JOSE** New and  
Enormous And His Own Company, Presenting Novel  
Business The Successful Comedy Made Famous by Features  
of Last JOHNSTONE BENNETT  
Season's **...Jane...**  
Tour Staged under direction of FRED J. BUTLER,  
Alcazar Theatre, S. F.  
RICHARD J. JOSE FRED S. CUTLER  
Sole Proprietor Manager

NOTE.—I own the Western rights to JANE and warn all managers against producing same under its own or appropriate title.—RICHARD J. JOSE.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.

## Stop at the Hotel Dale

On the Rialto—Home of the Profession  
Special Rates

Only Hotel close to Orpheum, Princess, Novelty, National, Alcazar,  
or Pantages—SAN FRANCISCO

**Cor. Golden Gate Ave. & Fillmore St.**

Take McAllister Street Car at the Ferry

sume will be tame, the public has become used to such as Salome or The Easiest Way. My former The Clemenceau Case would be simply a side-show to these, but I'm going back into the business anyway. I've had mine as an editress. Yes, I've had mine. I used to laugh at the stories about the editor of the Arizona Tombstone, but since I was an editress in Albuquerque, N. M., I believe all that I ever read. You see, I started in down there as editress of a paper to boost Bull Andrews in congress at Washington and succeeded in doing that. Then I would go out and solicit advertisements and would get a whole lot of them, leaving the office 'devil to run the sheet. Things would go fine until the collector would go round to collect on those advertisements I had obtained and then the people would laugh and say they never ordered any advertising." Mrs. Bennett created some excitement in court today appearing as her own counsel protesting against holding up of the sale of the Bijou Theatre to Klaw & Erlanger. She was told she must wait until Monday, when the case comes up for hearing.

PHILADELPHIA, June 20.—When Clyde Fitch started to write The Girl Who Has Everything he may have meant to produce a comedy, but apparently the plot got away from him and developed into melodrama. The comedy qualities are most nonexistent, but it is nevertheless an en-

tertaining play as presented by the Orpheum Company at the Chestnut Street Theatre. William Ingersoll well carries on the work of the lawyer-lover, and Marion Barney is delightful as 18-year-old Sylvia Lang. The play has some sentimentality and a little humor and many dramatic points that arouse and hold interest. The most novel feature of the bill at Keith's Theatre is a monkey who can ride a bicycle. This simian was one of Normwood troupe of dogs and monkeys. Bert Leslie's act, Hogan in Society, was well liked. The rest of the bill was well up to date.

CALVIN M. FRANKLIN.

ED CULLEN, long known as general manager for Robinson's Circus, is dead.

WILTON TAYLOR, the rotund comedian of the Blue Mouse company, who has made so many friends at the American Theatre during the past two weeks, was formerly a member of the New York Stock Exchange and stumbled upon his ability as a laugh-maker in an amateur performance given at the Metropolitan Opera House fifteen years ago for the benefit of the Newsboys' Home, an institution which has since developed into the most extensive and comfortable of its kind in the world.

RAY YOUNGMAN

Appearing in  
**THE SEXTON'S DREAM**  
S. & C. Circuit



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

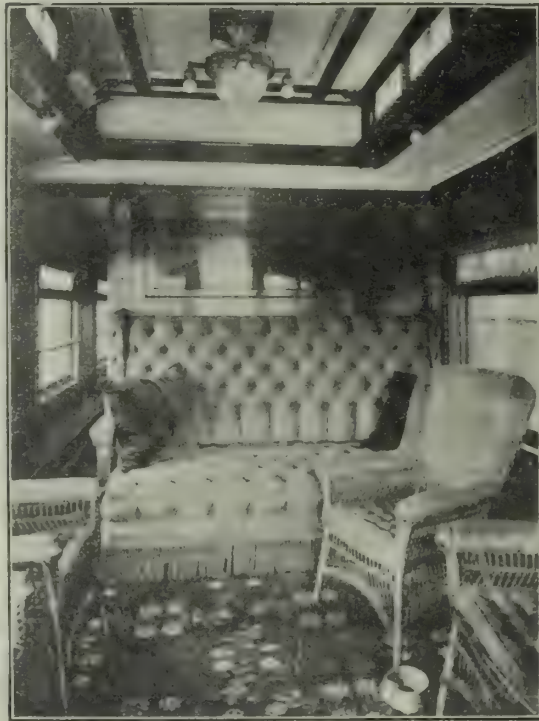
Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## A. Burt Wesner

A real likeness of a real comedian. That is what is shown on our front page today. Burt Wesner, who has been in San Francisco now for nearly three years, is one of the valued members of the Alcazar Stock Company. He is an actor of the finest methods and is generally recognized as an exceptionally clever man. His best work is done in comedy portrayals, although in exacting and strong character parts he is extremely successful. We recall just now his masterly portrayal of the King in *If I Were King*, last year. It was one of the finest things done in this town in years.

## Divorce a Great Boon to the World, Says Elinor Glyn

Elinor Glyn's dramatization of her own story, *Three Weeks*, points out most emphatically the great boon divorce is to the world, for were such a thing possible in the life of the "lady" in *Three Weeks* the play might have a different end. In this respect it is a powerful rebuke to the narrow-minded bigots who would make men and women bear for life the consequences of mistakes they made in unconscious ignorance. It also contains a mute appeal from women for love and affection from man—love that lives and manifests itself as much after marriage as before. In this everyday world man takes too much for granted, and many a wife who should be nourished and inspired by affection and love, figuratively starves from want of it. "My story and play have both aroused much discussion pro and con from the greatest minds of the day, but those who have looked for truth and beauty have pronounced for it with unerring enthusiasm, and those who have condemned it have done so either by delving beneath the surface for hidden meanings and judged it by their own coarse and vulgar inferences, or else have given it but superficial consideration and passed judgment without thought or justice. Those interested in the dramatic exploitation of my play have sought the uplifting view alone and by vitalizing the characters and reproducing the pictures of the beautiful localities in which the action occurred, hope to arouse an interest and receive a support that will not only be of pecuniary value but also serve all the more strongly to impress upon the public mind the lessons I have tried to put forth in my book and play." *Three Weeks* will be seen at the American Theatre, following *The Blue Mouse*.



## The Merry Widow's Business Manager, Henri Gressitt, Arrives In San Francisco In His Private Car, Sonia

Henri Gressitt, business manager for Henry W. Savage, owner of many theatrical enterprises, arrived in San Francisco last week in the interest of that merry Viennese person known as Mine. Sonia, the blithesome widow. Mr. Gressitt has had many years of experience in the world of theatricals. His rise has been steady and he has seen the profession in most of the civilized countries of the globe. "But," says Mr. Gressitt, "my largest and most eventful experience has been in connection with Mr. Savage's greatest success, *The Merry Widow*. Mr. Savage is a Napoleon of managers, the only difference being that there is no St. Helena ahead for the man who has popularized *Parsifal*, whose *Madam Butterfly* was the artistic achievement of the decade, whose productions of *The Merry Widow* have even astonished Vienna. It was Mr. Savage who first thought of the idea of a special car for his business manager. He brought the matter to my attention when we were touring the country with *Madam Butterfly*. At that time he said it was obvious that a business manager who had a good many important matters to arrange, a good deal of writing to do, would save money and do better work if he had his secretary and other assistants in a private car, practically the same conveniences as we have in the New York offices. So the car was designed, and we have named it the Sonia, after that fascinating creature

in Lehar's *The Merry Widow*. As we are on a tour of just ninety-two weeks, you can readily imagine how delighted I am with Mr. Savage's thoughtfulness." While on the subject of cars, it is not too much to say that this man Gressitt is a hero of one of the best jokes traveling about railroad circles. Gressitt, as his friends know, inclines to clothing. His wardrobe is a marvel of beauty and completeness. He is the Beau Brummel of the business. Several years ago, when Mr. Gressitt was managing *Zaza*, he was very much dissatisfied with the short cars the railroads were furnishing him for the purpose of carrying the scenery through the country. After several weeks in which the stuff was broken or damaged, Mr. Gressitt wired to his advance agent

to see the railroad and get longer cars. "See here," said the agent, "my manager wires me for a 60-foot car and I have got to have it." "Who is your manager?" asked the railroad man. "Henri Gressitt," said the agent. "Oh," said the railroad man, without loss of time, "he wants a 60-foot car for his clothes." The business manager of *The Merry Widow* tells me that the work of Sonia and Danilo, particularly in the famous waltz scene, is tremendously trying. Not only do the two persons dance furiously, but there is a bending swing to the waltz which is very bad for breathing. The result is that the principals, seeking to produce a full volume of sound in the famous melody which they sing, are compelled to draw upon their energies to the limit. Mabel Wilber, a famous beauty, dancer and singer, has sung the part a great many times. Even Miss Wilber finds it absolutely necessary to take an occasional rest. "We have had several very strong companies playing *The Merry Widow*," said Mr. Gressitt, "but it is my belief that the organization which Mr. Savage is sending to the Pacific Coast is the best in the world, and when I say that, I mean it, and I think I know of what I speak. You know, of course, that this piece is now being played in every country of Europe from Scandinavia to Naples, from Madrid to St. Petersburg, from London to Belgrade. We are to send a company to Australia, and I have recent information that Hashima Yamagata, the well-known Tokio manager, is negotiating for the Japanese rights to the piece. I am a little puzzled whether the Japs can properly appreciate this operetta and whether the waltz will be a possibility with them. The chief musical instrument of Japan, as you know, is the samisen

which will not lend itself, to my way of thinking, to the dreamy Viennese strains of the Lehar score. The Mexican rights to the piece have already been disposed of, and South America, as far as Buenos Ayres, will soon be in for a time of *Merry Widow* hats, skirts and waltzes. Thus, if I may be allowed to paraphrase, we find that one touch of melody makes the whole world kin. I am pretty sure that some of the good people of this city, and, in fact, the entire Pacific Coast, think that they have been treated badly by not having had *The Merry Widow* before, but this has been the great complaint ever since we left New York City. St. Louis, Kansas City and Cincinnati had *The Merry Widow* before Baltimore, and poor old city of Washington was unable to get it until we had a new President in the White House, and, believe me, when I tell you that we will play many so-called week stands next winter for the first time, so it is simply an old complaint. Mr. Savage could have sent out any number of companies, but he who has sent you the very best, still insists that you shall have the very best, or none, as far as he is concerned."

## American Theatre

*The Blue Mouse* enters upon its third week at the American Theatre tomorrow. The Fitch farce has jumped into instant favor with theatregoers and crowded houses have greeted the performance nightly. The reported salacious and risqué comedy turns out to be just to the contrary and those who have gone to see it have been rewarded with a bright, sparkling play with plenty of action and clever lines. Elsa Ryan, as the *Blue Mouse*, is as charming as ever. By picking Miss Ryan for the *Blue Mouse* character, Clyde Fitch made no mistake.

## NICK TURNER

Can be engaged for the summer. Past two seasons manager of Majestic Theatre, Chicago. Experienced as man ahead, back with show, or advertising agent.

Address, Care of DRAMATIC REVIEW.

## Wanted Quick

First-class Man and Woman for Stock, to work in acts. People doing specialties preferred. Tell all first letter. Must be good. Address  
MANAGER  
DREAMLAND THEATRE  
Albany, Ore.



## Van Ness Theatre

When Charles Frohman took the ex-musical comedienne, Marie Doro, under his wing, with the determination to make the American public realize the worth and attractiveness of the young star. When Mr. Frohman shall have happened upon the right play, then Marie Doro will be good for at least a year in New York, and perhaps two. For there is no actress before the American public today who has quite the charming qualities of this young woman. There is a daintiness and an irresistible appeal about her. And there is, too, a very strong suggestion of emotional power, which probably will be found ready when the occasion requires. In the *Morals of Marcus*, a very pretty and sugary fancy, Miss Doro is a wholesome exposition of attractiveness, and her portrayal is developed in a highly intelligent way. Edwin Arden, who is a most entertaining middle-aged bachelor of somewhat prosy philosophical views and attitude, was magnificent. His great ability as an actor was once more given ample play, and his work was enthusiastically received. Mary K. Taylor a stunning woman of fine poise, made a great deal of a rather foolish character, the divorced Mrs. Mainwaring. Marion Abbott furnished a gem of a portrayal as the French maid, Antoinette. Fred Tiden has done better work than he gives us in the part of Pasquale. Mr. Tiden, who used to be possessed of a most admirable enthusiasm, is seemingly in a fair way to lose that very estimable quality. Too much repression is not good art, and does not particularly appeal to an audience. Marie Wainwright is the grande dame to the life. Her part is not of much opportunity. The setting of the first act was noticeably pleasing. The *Morals of Marcus* will continue next week.

## Valencia Theatre

The second week of Mrs. Fiske's presentation of *Salvation Nell* is productive of extremely good business, many people who saw it the first week having taken the opportunity to witness a second performance, for there is so much to see, and such a wealth of detail beautifully done, that two, or even three visits, are necessary for the proper appreciation of this play and the intelligent efforts of the players. Following the last performance tonight, the stock company, headed by Arthur Cunningham, will return for a week of Irish comedy, and then a series of farces and comedies will be produced.

## Princess Theatre

The popularity of the grand opera season continues without abatement. The very favorable impression left last week has resulted in creating a decided enthusiasm among both music lovers and theatregoers, and the house is practically sold out at every performance. The six weeks' stay of the company will be a record-breaker for this city, and will redound greatly to the credit of the management, who induced the company to come directly across the continent especially for this engagement. Commencing with Sunday night, the change of bill nightly has been adhered to, and the following repertoire has embraced the week's

offering: Sunday evening, *Cavalleria Rusticana* and *I'Pagliacci*; Monday and Saturday evenings and Wednesday matinee, *Lucia*; Tuesday evening and Saturday matinee, *Il Trovatore*; Wednesday and Sunday evenings, *Carmen*; Thursday evening, *Cavalleria Rusticana* and *I'Pagliacci*; Friday evening, *Fedora*. This afternoon, *Il Trovatore* will be the bill, and tonight *Lucia* will be offered. A notable list of operas will constitute next week's repertoire.

## Alcazar Theatre

Du Barry, a veritable triumph of pictorial opulence and finished, gripping acting, is finishing its second week to splendid business. Florence Roberts dominates the play with a wonderful portrayal of the name part and her support is in every way good. Following Du Barry, on Monday will be a comedy bill—*The Country Girl*—in which Miss Roberts is particularly clever, and a little classic in dramatic construction, *Journey's End in Love's Meeting*, which has never been seen in this city.

## American Theatre

The Blue Mouse continues to do a wonderful business and the feeding of laughter to our theatre going public is evidently just what is wanted in San Francisco at the present moment. This, the first of the Shubert offerings, under the new condition of affairs, will continue for a third and last week.

## Reno Will Have New Theatre

RENO, Nev., June 21.—The contract is believed to have been signed and the bond for lease accepted this week for the construction of a \$40,000 theatre in First Street by United States Senator Nixon. Arthur Aylesworth, manager of theatres in Goldfield and Tonopah, was to put up a sufficient bond to insure Nixon for the lease to extend ten years. The theatre is to be constructed in accordance with plans submitted by the lessee, subject to the approval of the Senator.

## August Belmont to Wed Eleanor Robson

LONDON, June 20.—It is learned on very excellent authority that the engagement of August Belmont and Eleanor Robson is to be announced and that the marriage of the American financier and the actress will take place in Europe this summer. It is impossible at this moment to confirm the report. Miss Robson, who has just crossed on the liner St. Paul from America, has only just reached here. The information, however, is most reliable and states that the news comes direct from one of the parties concerned.

The Richard Jose company closes July 3, after a prosperous tour of the State.

The Kolb & Dill show, after closing in Los Angeles, Sunday night, played San Bernardino, Santa Barbara, Monterey, Santa Cruz and San Jose, reaching the latter city last night, after which it closes.

## Personals

The Elleford Company leaves today for six weeks in stock at Goldfield.

CHAUNCEY SOTHERN has joined Walter Sanford, who has a small company in Calgary.

WALTER HOFF SEELEY expects to leave today for New York City on a short business trip.

PHIL HASTINGS has added to his many duties that of press agent for Herr Fischer of Sutter Street.

DARRELL STANDING has joined the Lois forces in Seattle. He recently closed with the stock in Victoria.

The Place-Bell Stock Company closes in Santa Cruz tomorrow night. Show business in Santa Cruz has been decidedly quiet.

ROBERT H. BRACKETT, of the Clunie Theatre enterprises in Los Angeles, is in town for a few weeks, with Fischer's Theatre as his headquarters.

MYRTLE VANE, who was a great, glorious success in Vancouver as leading woman for Walter Sanford's Stock, returned to San Francisco last week, upon the closing of the stock, which gave way to Frank Healey's San Francisco Opera Company.

FRED E. WRIGHT, Shubert Brothers' special representative in advance of The Blue Mouse company, relates many interesting anecdotes of the Hoytian days at the old Bush Street Theatre. Wright was general agent of all the early Hoyt successes and passed a great deal of his time in this city when David Warfield was an usher at the old Bush.

GUSTAV FROHMAN, the eldest of the three Frohman Brothers, who are such distinctive figures in American theatrical life, is in town with the Marie Doro Company. Years ago, Mr. Frohman was the dominating theatrical figure in this city and promises before he leaves to give THE DRAMATIC REVIEW readers some recollections of those days. They will be extremely interesting.

AN interesting feature in Mrs. Fiske's production of *Salvation Nell* at the Valencia, is the appearance of the Merideth children. Little Meridith is the small, dirty faced urchin that nightly comes in for applause by his inimitable characterization of a slum swell. Los Angeles people will be surprised to learn of the success these talented children are meeting with while members of Mrs. Fiske's company.

Kolb & Dill will play a season in Seattle, opening early in August.

When Love is Young closed in Merced last Tuesday night. The excessive hot weather of the valley towns cooled the ardor of theatregoing to the extent that the management concluded discretion was the better part of valor and closed, although the show had received fine notices.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

NEXT WEEK  
Second Week of

## THE BLUE MOUSE

Prices for This Engagement, 25c to \$1.50.  
Matinees, 25c to \$1.00.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, June 28, and All Week

FLORENCE ROBERTS  
Supported by THE RLOW BERGEN and the Alcazar Players in the Charming Comedy

## A Country Girl

Preceded by the Delightful One-Act Play  
JOURNEY'S END IN LOVE'S MEETING  
By John Oliver Hobbs  
MISS ROBERTS AND MR. BERGEN  
APPEAR IN BOTH PLAYS

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

LADDIE CLIFF, England's Greatest Boy Comedian and Grotesque Dancer; EIGHT ORIGINAL MADCAPS; MAX WITT'S SINGING COLLEENS; OLLIE YOUNG AND BROTHERS; JAMES THORNTON; CAMILLE TRIO; CLARKE AND BERGMAN; NEW ORPHEUM MOTION PICTURES. Last Week and Tremendous Sensation, Joseph Hart's FUTURITY WINNER, Showing an Actual Horse Race.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

## Grand Opera Season

This Saturday Matinee, "IL TROVATORE"  
Tonight, "LUCIA"  
Sunday Evening, "CARMEN"

NEXT WEEK  
Monday and Thursday Evenings and Saturday Matinee, "RIGOLETTO"  
Tuesday, Friday and Sunday Evenings, "FAUST"  
Prices, \$2.00, \$1.50, \$1.00, 50c.  
Coming—SAMOLOFF

## Fischer's Theatre

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Home of Mirth and Music  
Last Performances

## ...TWINS...

NEXT WEEK  
Another Scrammely Funny Affair

## Off to Mexico

Don't Miss it!  
Two performances nightly 8 and 9.30.  
Matinees—Mon., Wed., Sat. and Sunday at 2.30.  
Popular Prices 10c, 20c and 25c

## Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

Starting This Sunday Afternoon, Return, for One Week Only, of

Arthur Cunningham  
In Boucicault's Greatest Play

## Arrah Na Pogue

Paul McAllister, George Osbourne and All of the Valencia Favorites in the Cast

Wed. Mats., 25c; Sat. and Sun. Mats., 10c, 25c, 35c and 50c; Evening prices 25c to \$1.00

Commencing Monday Matinee, July 5  
WHAT HAPPENED TO JONES

WILLIAM MAXWELL  
ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

The Camille Trio at the Orpheum this week seem to supply the demand of vaudeville audiences by their "low comedy." Fifteen minutes of which is devoted to "slapstick" horizontal bar eccentricities that draws to a finale grotesquely hilarious. This trio have been top liners for many years in the leading vaudeville houses and those who will witness their very entertaining act this week will find it no less entertaining than their effort on past occasions. Warren, Lyon and Meyers in their clever little one-act musical comedy—as it may be classed—continue to make good with their audiences. It appears by the tumultuous applause accorded to this act each evening, the continued decline from the serious to the frivolous and the reception given this unique concoction of woman, song and music easily entitles it to the first mention of this week's review. Miss Meyers is a comedienne through and through and delighted the audience with her "Reflectograph" as well as little by-play and mimicry. An innovation comes to us with the opening of the program, Sisters Gasch doing marvelous feats in gymnastic equilibrium. Their act is a happy diversion from the usual "World's premier" as well as some of their attitudes. They are modest, refined and altogether interesting in their work. Miss Clark and Henry Bergman do some foot work and try a whirl in comedy repartee. James Thornton comes to us with a pleasing sermon and delights the audience with his humor as well as his barbershop talk, evidencing much real wit. His voice is not as good as it was wont to be, nevertheless his medley of many choruses proved a strong climax to his turn. From laughter we were carried into realms of melodrama with The Futurity Winner, which is rich in situations. It is the best picture ever presented on the vaudeville stage. Those horses alone are enough to thrill you, they lunge neck and neck for supremacy. The Orpheum feature picture, A Day in Peking, affords one a splendid spectacle. The holdovers, Elizabeth Murray and Adelaide in The Billposter's Dream, continue popular offerings.

### Pantages-Empire

The Apache Dance is again offered for this week, but this time it is in the hands (or rather the feet) of a couple of clever performing canines. The Murrays present their clever little animals in a number of acrobatic stunts, but it remains for their Apache Dance to save the day. Shale and Cole, in a song and dance turn, in a tired-appearing manner, contribute a few songs and several clever steps. Abrams and Johns, in the old-reliable theme of a confiding wife and a deceitful hubby, bring forth many a laugh. Miss Johns is especially good in her tipsy scene. The Four Lincolns, as a singing quartet, can vastly improve on the comedy portion of their act, as it could easily be dispensed with as it is at present. The Saytons introduce an act of startling

realism in the guise of alligators. The scenic effects are in strict keeping with the haunts of these reptiles and worthy of special mention. A canine member of the team as the baby member of the family forms an amusing feature of the act. Miss Evans, a singing and almost dancing soubrette, takes up a good portion of the bill with a big bunch of near-jokes and several songs. Moving pictures complete the roster.

### Fischer's

Herr Fischer and his well trained troupe of clever actors are giving the Sutter street district a great laughing diversion in the form of Charley Alphin's absurdity, Twins. There is some good music thrown in, a number of comely dancing girls and the genial atmosphere of the Fischer Theatre, and the result is "good show." The leaders in the riot of fun are Ben Dillon, Will King, Tracey McDermott and Cecil Fitzgerald, the latter being called on a few hours' notice to take Comedian Vack's place, and to his credit be it said, he scored heavily and made decidedly good. Nellie Montgomery is still the pretty and vivacious soubrette. The show is one to please.

### The National

If there is anyone that cannot find complete satisfaction in this week's program at this staple house, they should at once consult their family physician, as it is without a doubt one of the best offerings of the season. Mabel McKinley is the hit of the show. Miss McKinley has a beautiful voice, which is equally pleasing in either rag-time, classic selections or ye olden-time ballads. La Loie Helene, who created a sensation here some time ago in her Salome dance, returns with her new creation, Cleopatra's Death Dance. La Loie is magnificently costumed, in keeping with the character, yet modestly so, and her dancing is a revelation of dancing grace. Francesca Redding & Co., in a farce entitled The Man from Texas, are a relief from the slapstick acts so prevalent in vaudeville. The act is brimful of good sane comedy situations requiring clever and finished acting ability and again the parts are all evenly balanced and the unison of their work and support given each other combine to make the act a screaming success. Salome is backed off the boards when Ward Bros. appear in their abbreviated kilts and liberal display of shapely underpinning. Did I say shapely? Pardon me! But they are certainly side-splitters. A coming genius is to be found in Leo Murphy, a little shaver who shows a phenomenal touch on the violin. Cook and Rothert, in their own original Apache Dance, eliminate the suggestive features found in other dances of this nature. Miss Rothert is a danseuse of exceptional grace, and Cook contributes some clever stunts and impersonation, the one of D. J. Grauman as the next mayor of this city taking the house by storm. The Intruders, a comedy sketch, offered by Brennan and Downing Co., is a scream from start to finish. Moving pictures complete the bill.

### The Wigwam

This week's offering at the Wigwam is drawing capacity attendance

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf. \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## W. P. Reese

Representing  
SULLIVAN & CONSIDINE

1117 Market Street, San Francisco, Cal.

Phone Market 6873

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write  
or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

... BERT LEVEY ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## Clune Vodville Circuit

New Booking Acts  
THEATRES—PICTURE HOUSES—PARKS AND FAIRS  
Film Service—Machines—Operators—Singers

Phone Main 1706

ROBT. A. BRACKETT, Manager  
727-729 So. Main St., Los Angeles, Cal.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## Partner in Vaudeville Sketch

Chinese character preferred

Address J. ROSSEAU, G. D., San Jose, California.

Harrington, whose work is exceedingly clever and most agreeably appreciated. Anderson and Burt, in an amusing little playlette dealing with domestic dissention accomplish the desired result by keeping the audience in continual laughter. Motion pictures of the usual high standard adopted by this house complete the bill.

Jessie Shirley, late of the Jessie Shirley Stock Company, will appear on the Orpheum Circuit in a dramatic sketch, The First Woman Governor, written by herself. Her support numbers three men. Miss Shirley will have a try-out, 24, in the Orpheum Theatre in Spokane. She will appear in Butte, August 22; the following week in Spokane; then to Seattle, and down the Coast for ten weeks, over the Orpheum Circuit.

at every performance, and, as usual, complete satisfaction is carried away. Carroll Johnson is the feature attraction, and it is superfluous to say that he ably upholds the distinction. Carroll has lost none of his popularity with the audiences here, and his dancing is as graceful as of yore, and his usual immaculate appearance is in evidence. His recitation, The Fight to a Finish, is well worth hearing alone, aside from his other entertaining features. Al Cameron & Co. present a story in song, The Last of the Regiment, which is one of the prettiest acts seen in some time. The harmony is delightful, the scenery most picturesque and the comedy clean and wholesome. Bert Shepard, the Australian Whip Manipulator, introduces a novel and intensely interesting act. The accuracy with which he handles his whips is remarkable. Harry Burgoyne is a most entertaining feature of the bill with his typical Cockney songs and impersonations. Saona, presenting impersonations of celebrities, past and present, proves himself a master of the art of makeup. A versatile ventriloquist is to be found in Dan J.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of June 27, 1909:

NATIONAL, San Francisco—The Torleys, Faust Bros., Mann and Franks, Clara Thropp, The Maker-enka Troupe. WIGWAM, San Francisco—Seibert-Lindley Co., Kessler and Dunn, Martynne, Weston and Young, Nadjé, Toma Hanlon. BELL, Oakland—Francesca Redding Co., Ward Bros., Brenon and Downing, Mabel McKinley, Cooke and Rothert. NOVELTY, Vallejo—Saona, La Loie Helene, Anna Merrill. LOS ANGELES—Los Angeles—Harry Le Claire, Harry Burgoyne, Anderson and Burt, Burt Sheppard, The Last of the Regiment, Zena Keife. QUEEN, San Diego—Miller and Tempest, Sydney Grant, Zay Holland, Mrs. and Mr. Ellis.

## Vaudeville Notes

A vaudeville circuit extending around the world is planned by John P. Squire, who arrived here with his wife, known on the stage as Rosa Barnes, on the steamer China Tuesday. Squire is interested in the Arcade Amusement Company, which controls a string of theatres in Northern China. He says that it is extremely difficult to get performers there because of the distance from the theatrical centers, and he is now on his way to New York to confer with a representative of Harry Rickards, an Australian manager, and thence to London to confer with other managers, with the idea of forming a circuit in the Orient which will make a complete round-the-world chain.

Billy Malan and Jim McGrath received the shock of their lives this week. Last Wednesday, June 16th, with a couple of fair friends, whom they were showing the rustic delights of Golden Gate Park, they came upon the badly decomposed body of a man who had killed himself several months ago. They notified the police, and then decided that was enough for one day.

Rumor says that Sid Grauman dropped a good-sized bundle of the long green on Frankie Neil last Saturday. Sid's middle name is Patrick. Maybe that accounts for it.

The Garrick will open about July 3d with the Yiddish Players as the attraction.

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET 1865

**THE FRANCIS-VALENTINE CO.** **Show Printers**

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

## Personals

HOWARD HICKMAN and wife (Bessie Barriscale) and Fred Butler and wife (Adele Belgarde) have had their cars put in shape and next week will find them starting on a two weeks' vacation where the roads are good.

MORTIMER LAZARD, who has been managing the tour of Emma Eames and Emilio de Gogorza, is at home in Los Angeles after a busy season in the East. Mr. Lazard will remain there during the summer, and in the fall may return to New York to take up an important executive position in the office of the Henry Wolfsohn Company.

GEORGE FOSTER PLATT, stage director of the Valencia Theatre, and Gilmore Walker, his assistant, enjoyed their vacation during Mrs. Fiske's engagement seeing the wonders of the Yosemite Valley. Paul McAllister took an extended automobile tour through Lake County, George Osbourne visited his ranch near Fresno, Gerald Harcourt camped out on the Russian River, Robert Homans took his bride of a few weeks to Laurel Dell and Charles Dow Clark and Lillian Andrews visited friends in Los Angeles. They and the other members of the Valencia stock company feel greatly refreshed by their fortnight's rest, but all are eager to once more face the footlights and familiar faces of the Valencia's audiences.

A CABLE from London says that Maud Allan has signed a contract with R. E. Johnson of New York for an American engagement next year. The contract with Johnson stipulates that she is to give fifty performances in the United States; also that the orchestra accompanying her dances shall never number less than sixty players. Her first appearance in America will be in the Metropolitan Opera House in New York. Miss Allan's engagement will include San Francisco, her old home, where she was known as Miss Maude Durrant.

In his dressing-room at the Bentley Theatre, Long Beach, last Sunday evening Stanley Twist, a member of the stock company, shot himself in the left hand accidentally. His hand was fearfully powder burned. The accident happened after Twist had survived five acts of a thrilling military drama with all sorts of terrible escapades without getting a scratch. The cartridge in the weapon which caused the injury was a blank.

CHARLIE PIKE, city passenger agent for the Salt Lake Route, the Beau Brummel of Los Angeles railroad men and the friend of show people in that portion of the State, is to be married. This information has been confided to a few personal friends after exacting a solemn promise from each that he would not divulge it to his best friend. But Pike

## AMERICAN THEATRE

SAM S. & LEE SHUBERT (Inc.)

New York Lyric Theatre Success

## THE BLUE MOUSE

By CLYDE FITCH

Nothing Like It Since the Dawn of Time

"Standing Room Only"  
Sign Displayed Everywhere

told it to a married man and so it is now an open secret. The young bride-to-be is Miss Edna Masonave, known professionally as Edna Mason, under which name she has appeared upon the stage. She possesses a beautiful contralto voice and has refused a number of flattering offers to appear in musical comedy. The last public appearance of Miss Masonave was with the Edgar Temple Comic Opera Company at the Auditorium in Los Angeles. The fact that Charlie Pike had even contemplated marriage comes as a distinct surprise to many. Pike has been connected with the Salt Lake road practically since the road was opened. It can be safely said that much of the Salt Lake Route's passenger traffic has been worked up by the genial Charlie, who has made a host of friends all over the Coast.

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement--20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address

J. H. B. Fitzpatrick

M. M. RILEY G. A. KELLEY  
**THALIA**  
Concert Hall  
514½ PACIFIC STREET  
Up-to-Date Vaudeville  
NO ACT TOO BIG FOR THIS HOUSE

**Santa Fe**  
**BACK EAST**  
**EXCURSIONS**

SALE DATES

June 1 to 4, 14 to 19, 25 to 27, inclusive.  
July 1 to 7, inclusive.  
Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## The Orpheum

The program for next week indicates a continuance of that high standard of vaudeville for which this popular theatre is so famous. Laddie Cliff, the seventeen-year-old English singer, dancer and comedian, who scored such an immense success recently in New York, will make his first appearance in this city. His humor appeals as much to the American as it does to the Englishman, and his eccentric dancing never fails to excite the greatest enthusiasm. That fascinating aggregation of twisting, twirling and dancing wonders, The Eight Original Madcaps, are included in the coming attractions. Max Witt's Singing Colleens, a feminine quartet, which presents a delightful tuneful novelty, entitled Songs of the Old and New World, is sure to be a delightful feature of the new bill. Ollie Young and brothers will offer a distinct novelty, for in addition to their hoop rolling, which, by the way, Ollie Young was the first to introduce on the stage, they will introduce a wonderful exhibition of Diabolo playing and boomerang throwing. Next week will be the last of James Thornton, the Camille Trio, Gladys Clarke and Henry Bergman, and also of Futurity Winner with its thrilling horse-race. A series of Orpheum motion pictures of novelty and interest will terminate the performance.

## Valencia Theatre

Arthur Cunningham and the Valencia Stock Company will follow Mrs. Fiske at the Valencia Theatre, beginning the summer season this Sunday afternoon in an elaborate revival of Dion Boucicault's evergreen and always interesting drama in three acts, Arrah Na Pogue, or the Wicklow Wedding. Of all the Boucicault plays, Arrah Na Pogue is easily the best, the characters of Shaun the Post, Colonel O'Grady, Beamish McCoul, sweet Arrah herself, and that most villainous villain known to the stage,

Michael Feeny, being well known to all patrons of the Irish drama. There is life, excitement, snap and loads of good comedy in all of the twelve stirring scenes of the play and the costumes of the Irish peasants flaunting the green in spite of the laws, together with the gold and scarlet of the English, add the charm of vivid colors to the picturesque grouping of the incidents attendant upon the wedding and the homecoming. All of the Valencia favorites will appear in the cast, including Paul McAllister as Colonel O'Grady, George Osbourne as Michael Feeny, Gerald Harcourt as Beamish McCoul, Grace Travers as Arrah Meelish, Edith Lyle as Fanny Power, and Lillian Andrews as Katty Walsh. The Wednesday and Sunday matinees, discontinued during Mrs. Fiske's engagement, will be resumed, as well as the customary popular prices of this theatre. What Happened to Jones, George Broadhurst's best and brightest farce, with Paul McAllister as the bogus Bishop of Ballarat, will follow Arrah-Na-Pogue at the Valencia.

## Alcazar Theatre

A double bill is announced for the coming week in the Alcazar. Wycherley's three-act comedy, A Country Girl, will be preceded by Journey's End in Lovers' Meeting, a playlet by the late John Oliver Hobbs, which has never been presented in San Francisco. Florence Roberts and Thurlow Bergen will appear in both plays. A Country Girl has been selected to follow Du Barry, because it will remind this city's playgoers that Miss Roberts is no less magnetic as a comedienne than in emotional work. She will have the role of Peggy Thrift, a rustic heiress, who is less of a fool than she looks and acts. By her clever interpretation of the somewhat complex character, Miss Roberts made one of her biggest hits in the old Alcazar. A sub-plot is deftly interwoven with the love affairs of Peggy, and it shows how Sparkish, a young coxcomb, allowed his vanity to override

his discretion when he permitted his fiancée, Moody's sister, to be made love to by Ned Harcourt, her brother's former companion and pupil in the frivolities of the town. There is almost enough fun in this side issue to make a first-class comedy of itself. Journey's End in Lovers' Meeting has been presented in this country only by Ellen Terry, and the Eastern critics pronounced it a masterpiece of short-play writing. It tells the story of a society woman who is estranged from her husband but continues to live in the house with him. On returning home from a ball she is followed by an old admirer on the pretext of restoring some article she dropped during the dance, and while he is with her the husband returns. She conceals the admirer in the library, and the delightfulness of the play consists of the manner in which he is got rid of and a reconciliation between husband and wife is effected. While the theme itself may not be new, its treatment is decidedly novel, and as the wife, Miss Roberts will be afforded opportunity to display her art in a role that has been a favorite of Miss Terry and the Eastern public.

## Dates Ahead

**Alcazar Stock.**—San Francisco.  
**Annie Russell in Stronger Sex.**—St. Louis, Indefinite.  
**Belasco Stock Co.**—Los Angeles.  
**Bishop's Players.**—In stock, Ye Liberty Playhouse, Oakland.  
**Ed Redmond Stock.**—Fresno, Cal.  
**Edmund Gardiner Stock Co.**—Victoria.  
**Edward Armstrong Musical Stock.**—San Diego.  
**Elleford Company.**—Honolulu, Indefinite.  
**Fischer's Musical Stock.**—San Francisco.  
**Geo. B. Howard Stock.**—Vancouver, B. C.  
**Geo. L. Baker Stock Co.**—Portland, Ore.  
**Graustark (Western).**—Chicago, Indefinite.  
**Guy Smith Stock.**—Oakland, Cal.  
**Henry McRea Stock Co.**—Spokane, Wash.  
**James Post & Co.**—San Diego for summer.  
**Jessie Shirley Stock Co.**—Spokane, Wash.  
**Kolb and Dill.**—Los Angeles for summer.  
**Lyric Stock Co.**—Portland, Ore.  
**Moroso's Burbank Stock.**—Los Angeles.  
**Raymond Teal Musical Comedy Co.**—San Jose, May 2, Indefinite.  
**Santas Stock.**—Seattle.  
**The Alaskan (Wm. P. Cullen, mgr.)**—Chicago, April 11, Indefinite.  
**The R. E. French Stock Company.**—Third Avenue Theatre, Seattle, Wash., permanent.  
**Valencia Stock.**—San Francisco.  
**Walter Sanford Stock Co.**—Vancouver.  
**Willard Mack Stock Co.**—Salt Lake City.  
**Ye Liberty Stock.**—Oakland, Cal.

**ALLEN CURTIS MUSICAL COMEDY CO.**—Long Beach, June 6-Sept. 27.

**ETHEL BARRYMORE** (Chas. Frohman, mgr.; J. Clarence Hyde, adv.)—Sacramento, 26; Portland, 28-30; Tacoma, July 1; Victoria, B. C., 2; Vancouver, 3; Seattle, 5-8; Spokane, 9-10.

**JOHN DREW** (Chas. Frohman), (Francis Reid, agt.,—Victoria, 28; Vancouver, 29; Bellingham, 30; Portland, July 1-3; Spokane, 5-6.

**MRS. FISKE**—Oakland, June 28; San Jose, 29; Fresno, 30; Stockton, July 1; Sacramento, 2; Portland, 4.

**MURRAY & MACK.**—San Bernardino, June 26; Santa Paula, July 1; Oxnard, 2; Ventura, 3; Santa Barbara, 4; San Luis Obispo, 6; Paso Robles, 8; Salinas, 9; Monterey, 10; Santa Cruz, 11; Hollister, 12; Gilroy, 13; Palo Alto, 15; Redwood City, 16; San Mateo, 17; Oakland, 18, and week.

**SANFORD DODGE.**—Ogalla, June 25; Julesburg, Colo., 26; Alliance, Neb., 29.

**THE ALASKAN** (Wm. P. Cullen, mgr.)—Chicago, April 11, Indefinite.

**THE BLUE MOUSE** (Shubert's; Ambrose Miller, mgr.)—San Francisco, three weeks, closing July 3. Then Portland, 12, and week; Seattle, 18, and week.

**THE BURGOMASTER COMPANY** (Wm. P. Cullen, mgr.)—Butte, June 26-27; Bozeman, 28; Livingston, 29; Billings, 30; Miles City, July 1; Glendive, 2; Dickinson, 3; Mandan, 5; Bismarck, 6; Jamestown, 7.

**WHEN LOVE IS YOUNG** (Chas. Swickard, mgr.)—Coalinga, June 26; Tulare, 27; Porterville, 28; Bakersfield, 29; Oxnard, 30; Ventura, July 1; Santa Barbara, 2; San Luis Obispo, 3; Paso Robles, 4; Monterey, 5.

**YANKEE DOODLE STOCK CO.** (Geo. V. Haliday, mgr.)—Marquette, June 28, and week; Calumet, July 4, and week; Lake Linden, 7, and week; Hancock, 19, and week; Bessemer, 26, and week; Ironwood, Aug. 2, and week; Ashland, 9-21.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
**S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
**Theatrical Typewriting**  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
**770-776**  
**Mission St.**  
Bet. 3d and 4th Sts.  
**SAN FRANCISCO**  
The  
Whitaker & Ray Co.

## American Theatre Week Commencing July 4

ENGAGEMENT SPECIAL

The Sensation of Two Continents—For People with Red Blood

ELINOR GLYN'S GREAT LOVE TRAGEDY



# Three Weeks



No  
Seats  
Sold to  
Children

with  
**Beryl Hope**  
and  
Great Cast

Original New York  
Production

The  
Greatest  
Love  
Story  
Ever  
Written

SPECIAL PRICES—25c TO \$1.00

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES  
Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Van Ness Theatre, San Francisco

TWO WEEKS BEGINNING MONDAY, JUNE 21ST

Matinees Saturday Only

No Sunday Performance

CHARLES FROHMAN Presents

# MARIE DORO

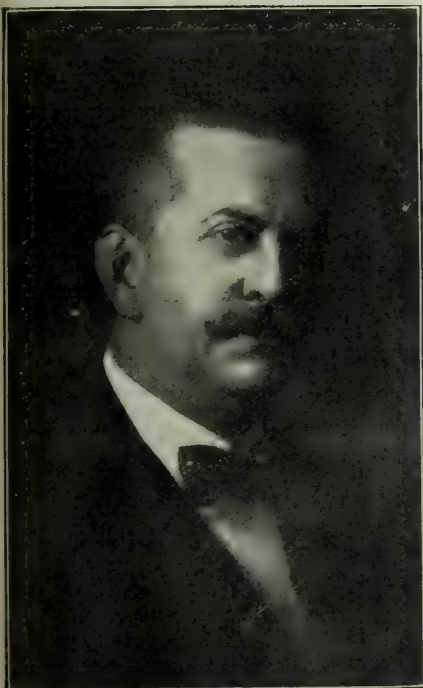
In W. J. Locke's Four-Act Comedy

## The Morals of Marcus

(By Arrangement with Arthur Bouchier)

WILL PLAY THE COAST AS FOLLOWS

July 5, 6, 7.....Oakland, Cal., Macdonough Theatre  
July 8 .....San Jose, Cal., Victory Theatre  
July 9 .....Stockton, Cal., Yosemite Theatre  
July 10 .....Sacramento, Cal., Clunie Opera House  
July 12, 13, 14, 15.....Portland, Ore., Bungalow Theatre  
July 16, 17 .....Tacoma, Wash., Tacoma Theatre  
July 19 and week.....Seattle, Wash., Moore Theatre



### A. H. Canby

Mr. Canby, who passed a few weeks on the Coast recently as manager of Madame Nazimova, is one of the finest examples of ability and affability that our managerial ranks know. There is probably no man in the show business today who has so many friends—nor is there any perceptible dissent from the general opinion that he is unusually well equipped for successful management.

Maud Dawson last week sued the Auditorium company of Los Angeles in Justice of the Peace Stephens' court for \$120. She avers that on March 27 she was engaged to sing and dance for a period of three weeks for \$60 a week, and that she was given employment only until April 3. Miss Dawson is also assignee for Olga Stech, now with Kolb & Dill, who alleges that she had a contract for three weeks at \$40 and worked but one week, in view of which she asks for \$80.

### Correspondence

MINNEAPOLIS, June 12.—The Orpheum Theatre opens its doors August 20. The Princess Theatre opens its doors August 30, and will be booked by the Pantages. The moving picture houses are all doing a nice business. The Scenic, Isis, Milo and Wonderland, down town, are having a nice run of pictures. The houses on the outskirts, the Adkel, Peoples and Family, are doing well. Week of 12—Vaudeville is a go at Wonderland Park, judging from the size of audiences at the new aerodome, when it was both chilly and dreary. The Suit Case, a lively farce in which the Sully Family of five comedians appear, headlines the bill. They also sing and dance. Ruth Burnett, a soubrette, sings three ballads and makes a good impression. Her "company" is a man who does eccentric dancing. George Fredo, a German monologue, comedian and musical specialist, is a good entertainer, and Bobby Robison's illustrated song gets by. Motion pictures are also shown and the bill on the whole is decidedly pleasing. A troupe of seven Arab acrobats, and the Two Jolly Rubes, Patrick and Francesco, with concerts by the Minnesota State Band, are the open air attractions. Forest Park is having a nice run of the best vaudeville attractions being offered in the city at present. Admission is free. Rose of the Rancho has set a new record in Minneapolis for stock companies. It is impossible for the Lyric Theatre to accommodate in one week all who want to see this beautiful play, so The Rose of the Rancho holds the boards another week, and The Rounders will be postponed until June 13. The Metropolitan—A Stranger in New York, Charles H. Hoyt's charming comedy, is the offering of the Ferris stock company at the Metropolitan this week. Dick Ferris himself assumes the title role of the stranger, and is received with enthusiasm. This is his first appearance here this year and as he is an old fa-

vorite everybody in the Ferris following is glad to see him back in the East. There are twenty people in the cast and for the first presentation Sunday night they spoke their parts much better than is the rule in stock company productions of this character. The stage setting is adequate. Florence Stone, of course, is the star, and her playing of the part of "Hattie, the best fellow of them all," is thoroughly enjoyable. PERCY S. SMITH.

PHILADELPHIA, June 13.—Dorothy Vernon of Haddon Hall, the beautiful romance dramatized from Charles Major's novel, which is based on an incident in the time of Queen Elizabeth, is reproduced at the Chestnut Street Theatre this week by the Orpheum company with the usual skill and attention to detail noticeable in the productions of that organization. The leading role fell to Marion Barney. William Engersoll enacted the role of Sir John Manners. The other leading roles that contributed to the success were in the hands of Geo. D. Parker, Peter Lang, Kathleen O'Donnell, Ada Boshell and May Desmond. The staging was excellent. Keith's Theatre—It is not too much to say that Bert Williams is one of the best entertainers on the vaudeville stage. He deserved the applause with which he was greeted, for the stories he told were humorous in themselves and they were told with an unctuous spirit that made the most of every detail, and that was always most effective. The bill had several other features of much merit, among them being Annette Kellerman, the famous Australian swimmer. Walnut Street Theatre—Trixie Friganza at the Walnut continues to be the bright particular star of the Aarons musical comedy, The Girl From Yama. Bijou—The Girl in Blue, who is always sure of large audiences, was the chief feature of the Billy Watson show at the Bijou. Gayety—The all-star stock company at the Gayety had an enjoyable burlesque bill to offer this week. Julia Sinclair's dancing was a feature. The Grand Opera House and the Liberty are doing good business with vaudeville and pictures. The New Hippodrome has some very interesting features to offer. Virginia Hennings, recently with the Stanford and Weston stock company, was given a tryout at Forepaugh's Theatre Tuesday afternoon and was given a great send off. This means a larger card for Miss Hennings. Julian Rose has been obtained for the McIntyre and Heath company. "That" Quartet has disbanded. Bert Leslie is again in vaudeville. The Dixie Quartet is taking a week's rest in order to prepare for their summer trip. CALVIN M. FRANKLIN.

ATLANTIC CITY, June 7.—The most pretentious productions attempted by F. Ziegfeld, Jr., The Follies of 1909, made its premiere at the Apollo Theatre Monday evening. Theatrical managers and critics from New York, Philadelphia and elsewhere came in large numbers, and they voted the new show a great success. The Follies of 1909 follows the lines of Mr. Ziegfeld's previous Revues, being divided into two acts and showing eighteen scenes, some of them elaborate. The words and music, which comprises thirty numbers, is by Maurice Levi. Everything important and every person in the public eye has been touched upon with a light, humorous hand. Distinctive hits were scored by Nora Boyes, Harry Kelly, Lillian Lor-

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. 819 & 821 Van Ness Ave., San Francisco

raine, Jack Norworth, Annabelle Whitford, Billie Reeves and Arthur Deagon. The production here is preliminary to what is expected to be an extended run in New York.

CALVIN M. FRANKLIN.

CARSON CITY, June 12.—Carson Opera House (C. H. Peters, mgr.)—Richard Jose and his excellent company appeared here June 11 to a record-breaking house. The presentation of the comedy, Jane, received the highest commendation from all sides. Jose, who was a lad in this city and who is a general favorite here, was greeted with thunders of applause and responded to repeated encores until his repertoire was almost exhausted and he concluded with a speech which was bristling with appreciation of his reception and filled with expressions of his pleasure in meeting old friends. The pupils of Stewart Institute, the Indian school here, gave a most interesting entertainment Monday evening at which the farce, The Billposter's Dream, was presented. An unusual feature was the delineation of dialect parts by several of the Indian boys, a fancy scarf drill by pretty little Indian maidens, and the representation of the Zuzu chaps and the Gold Dust Twins, made so familiar by the well-known advertisements, by four tiny Indian boys who were remarkably clever and were natural comedians, in spite of their tender years. Lake Theatre—Manager Ryder manages to have new attractions each week, Herr Von Engell, the strong man, exhibiting at the popular place last week. Edgar Ryder sings the illustrated songs this week and sings them well, too. Electrical fans have been installed and everything is done to enhance the comfort of those who attend. A. H. M.

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

### The Pacific Film Exchange, Inc.

West Bank Bldg., 830 Market St., S. F.  
1004 Broadway, Oakland, Cal.  
We do not belong to the trust. An excellent supply of film. We solicit city and country patronage. We handle all moving picture accessories. Write, phone or wire us for an exclusive high-grade service.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BET LEVEY, AGENT.

## Howard Foster

In Stock with Ralph Stuart  
Salt Lake City

## JULIETTE CHANDLER

Soubrette

## IRENE OUTTRIM

Ingenue Leads and Singing Soubrette  
At Liberty—Care of Dramatic Review.

## ROBERT LAWLER

Leading Man  
Richard Jose Co. 1909-10 Care of DRAMATIC REVIEW

## ARTHUR HILL

Comedian  
Richard Jose Co. Care of DRAMATIC REVIEW

## PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

## FRED. C. CHARMAN

Juveniles and Light Comedy  
At Liberty after June 1st

## WARDA HOWARD

Leads

Lyric Theatre, Vancouver, B. C.

## AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

## COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care Dramatic Review

## ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

## LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

## FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

## CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.

## GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

## GEORGE W. CALVERT

Arthur Cunningham Co.—On Tour  
Care of Dramatic Review

STEVE I. SIMMONS, Sole Proprietor

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Millar Bacon

Singing Light Comedian

James Post Co.

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Edmund W. Bracht

Valencia Stock, S. F.

Care Dramatic Review

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Alcazar Theatre, San Francisco

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

## GEORGE SAUNDERS

Dramatic Review

## MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

## CARRIE CLARKE WARDE

The Cook Lady

Orpheum Circuit Los Angeles

## GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



## EDDIE

## Mitchell

Juveniles

## EARLE GARDNER

Arthur Cunningham Co., on Tour  
Care Dramatic Review

## MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

## HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

## MAXWELL ALEXANDER

Scenic Artist

Care Dramatic Review.

## FREDERICK GILBERT

Leads and Heavies

Pickwick Stock, San Diego

## CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

## DAN KELLY

Comedian

Care Dramatic Review

## GEORGE S. HEERMANCE

Scenic Artist

Theatre Jose, San Jose

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## James Austin Gleason—Webster Lucile

Light Comedy and Character

Juveniles and Comedy

At Liberty after June 12th. Address this office.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Stage Director

Edmund Gardiner Stock, Victoria

## Alf. T. Layne Daisy D'Avra

Grand Theatre, Sacramento

## T. N. Heffron

Gen. Director and Leading Heavy

Willard Mack—Bungalow Theatre, Salt Lake City.

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

## Robert Leonard

Arthur Cunningham Company

On tour, Care Review

## Reginald Holmes

Characters

Edmund Gardiner Stock, Victoria

## Neva West

Care Dramatic Review

## George Kenneth

On Tour with Harry Beresford

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit

## Thurlow White

At Liberty after July 5th

Address Dramatic Review

## E. P. Foot

MUSICAL DIRECTOR

Murray &amp; Mack Co., Grand Opera House, Los Angeles.

## Thomas MacLarnie

Engaged for the summer as leading juvenile at Davidson Theatre, Milwaukee

## Florence Cordelia Leslie

Dancing Instructor and Ballet Director  
317 Mason Opera House, Los Angeles

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Beatrice Nichols

Engaged Leading Ingenue

Davidson's Theatre, Milwaukee

## Al Hallett

Stage Director

Broadway Theatre, Oakland

## Priscilla Knowles Bennett Jack

Leads

Characters

Broadway Theatre, Oakland

## Milton Stallard

Stage Director

Ye Liberty Playhouse (Revolving Stage)

Oakland

## Whit Brandon Ethel Tucker

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

## Charles E. Gunn

Leads

Care DRAMATIC REVIEW

## Harry C. Bradley

Light Comedy and Characters

Mrs. Wiggs of the Cabbage Patch

Management Liebler &amp; Co.

## George B. Baldwin, Jr.

Willard Mack Stock Co., Salt Lake City

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW





Mabel Wilbur and George Dermal in The Merry Widow Waltz

**Van Ness Theatre,** 3 Weeks, Beginning Sunday, July 4th  
Special Matinee, Monday, July 5th and Saturday

# The Operatic Sensation of the World



Year in New York  
6 Months in Chicago  
5 Months in Boston

**"Madam Butterfly" Grand Opera Orchestra**

— Cast includes —

**MABEL WILBER  
ANNA BUSSERT  
GEORGENA LEARY**

**GEORGE DAMERAL  
OSCAR FIGMAN  
THOMAS LEARY**

And 100 Others

Oakland, . . . Week . . . June 28  
San Francisco . 3 Weeks . . . July 4  
Los Angeles . . . Week . . . July 26

## Newman & Foltz

Walter Newman and Bertha Foltz will sever their connection with the players managed by Terry McKean on July 4th. They will take a few weeks' much-needed rest after a very successful tour, before making final arrangements for their season beginning early in September. Mr. Newman and Miss Foltz have received the highest praise for their good work and have gained much favor and many friends in every city in which they have appeared throughout the State. The following was taken from the *Fresno Republican*: "One of the best stock organizations that ever played Fresno was the opinion of all who attended the opening performance, last night, of the company headed by Walter Newman and Bertha Foltz. The bill to introduce these clever people to Fresno theatregoers was *The American*, a society comedy-drama,

new to the local stage. It is filled with clever dialogue, strong dramatic situations. The possibilities of pictorial stage settings was not lost sight of by Mr. Newman. More than passing notice is due Walter Newman, who proved to be a handsome fellow and clever actor. Good work can be expected of him during the engagement at the Novelty. Miss Bertha Foltz, the leading woman, made an excellent impression. She is pretty, active and puts a great deal of originality in her work. Both played right into the hearts of their audience last evening, which was large and enthusiastic. The opening bespeaks a successful season."

## Long Sues Mrs. Carter

According to a dispatch from St. Louis, John Luther Long, playwright, has filed suit in the Circuit Court there against Mrs. Leslie Car-

ter to collect \$4,084.43 in royalties alleged to be due him for writing *Kassa* for her, and an order was issued by the Court to attach the receipts of the production of *The Heart of Maryland*, in which Mrs. Carter was appearing at Delmar Garden, a summer park theatre. The play was produced in Washington, Buffalo, Rochester, New York and St. Louis, and Mr. Long declares

that the receipts were \$94,000. He declares further that Mrs. Carter paid \$750 in advance and has since paid \$200 to him, leaving a balance of \$4,084.43.

One of the notable attractions of the past season in the East has been the dramatic success, *A Gentleman from Mississippi*, which has been booked for the Van Ness Theatre.

## Byde-a-Wyle Theatre

Long Beach, Cala.

**FRANK M. CLARK,** LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

## Will Make An Extended Coast Tour Next Season

Company  
will be  
Headed  
by  
**Estha  
Williams**

## AS THE SUN WENT DOWN

By Geo. D. Baker

Address  
**ARTHUR C. AISTON**  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

## Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, July 3, 1909

No. 19—Vol. XX—New Series



Sydney  
Ayres



## Spotlights

The Circus Man, Klaw & Erlanger's play by Eugene Presbrey, based on Holman Day's stories, will open at McVicker's Theatre, Chicago, Aug. 28th. This play will employ thirty-five people in the cast, not including Imogene, the elephant, and the parrot. Maelyn Arbuckle will play the role of "Hime" Look, the circus man. The play is one of fun and human interest, with a good strong love story running throughout. Arbuckle will have the part of his career in the production, which will be on the usual lavish scale employed by Klaw & Erlanger in their offerings.

McIntyre and Heath will open their new show under the management of Klaw & Erlanger at the Circle Theatre in New York on August 30th. The title of the entertainment has not yet been selected. The book is by John J. McNally, and the lyrics and music by William Jerome and Jean Schwartz. Carl McCullough will play the leading juvenile role. The production will be on the usual elaborate scale, in which Klaw & Erlanger have put McIntyre and Heath before the public. The company will number more than a hundred. The scenes of the play are laid at French Lick Springs and in the Republic of Hayti.

Little Nemo, the biggest and best musical comedy ever staged, will open its season in Syracuse in Fair week. Klaw & Erlanger have arranged an extensive tour for the production, including the leading cities of the Middle West and South. The season closes in Boston in the spring. Master Gabriel will play the part of Little Nemo. Aimee Ehrlich returns as his little playmate. Joseph Cawthorn and Harry Kelly will appear as Dr. Pill and the Dancing Missionary.

Klaw & Erlanger and Joseph Brooks have arranged to produce Through a Window, in which Lillian Albertson will appear, in Boston, November 9th. Gertrude Andrews, the playwright, writes that her dramatic composition is not a political play, but it brings forward the women who, because of their economic dependence, are victims of our present political system. Heretofore these women have remained in the background. Much has been written of the demoralizing effect of our political corruption upon men; of the disintegration of men's characters, of the warping of their souls; but of the women who are the innocent victims, who are supported and educated with tainted money, nothing has been said. Their humiliation has been taken into small account. Felipe Costello, Miss Albertson's role, is one of these women. Her father, Judge Costello, is the tool of the political ring in San Francisco. She has been educated in an Eastern school and in Europe and has been very little associated with her father, but she loves him with an ardent devotion. She has idealized him. He is a man of great personal charm. The great earthquake acts as a Nemesis. It brings about a situation that reveals to Felipe the other side of her father's character and the humiliating influences which have shaped her own life. Mrs. Andrews has drawn the

character of Costello from that of a man conspicuous in the San Francisco fraud exposures. Her Brad Hamilton, Felipe's sweetheart in the play, is drawn from Francis Heney, the lawyer.

Klaw & Erlanger have arranged to produce Rebecca of Sunnybrook Farm, by Kate Douglas Wiggin and Charlotte Thompson, in New England in November. The play will be brought into New York in January.

Maud Raymond will be featured with Max Rogers next season by Klaw & Erlanger in a musical comedy entitled The Young Turk, by Max and Aaron Hoffman. The production will be an elaborate one with plenty of girls. Its scenes are laid in Constantinople.

Rapley Holmes heads the new cast of The Round-Up, playing Maelyn Arbuckle's role of "Slim" Hoover. Klaw & Erlanger will open its season at the Colonial Theatre, Boston, Sept. 6th. The Round-Up will travel through the South and out to the Pacific Coast next season.

Rochester, N. Y., will witness the first production of The Barrier in September. The dramatization of Rex Beach's famous novel was made by E. W. Presbrey. Guy Standing will play the part of Lieut. Meade, and Theodore Roberts will assume the role of the father.

Ben-Hur opens its eleventh season under the management of Klaw & Erlanger in Utica early in October. Richard Buhler will play the title role. A new and enlarged production is being built. Twenty-four horses will be used in the chariot race. Only the larger cities in the East and Canada will be played.

Klaw & Erlanger and Joseph Brooks will produce the dramatization of The Inner Shrine early in January with a notable cast. The stage version of the story will be made by the author of the novel. Book reviewers have agreed that Mildred Howells is the writer, because they say only a woman and one who has deep insight into the social life of Paris and New York could make such a study of Diana, the leading character. They guessed wrong not only the first, but every other time. Harper & Bros., the publishers, have successfully preserved the secrecy of authorship. One of the terms of the contract with the producers was not to divulge the name of the author.

Contracts have been signed between Henry B. Harris and Harriet Ford, who, it will be remembered, dramatized A Gentleman from France, and Miss Caroline King Duer, a sister of Mrs. Clarence Mackay, for the rights to their new comedy, entitled An American Girl from France. The contracts call for a production of this play early in the coming season. Grace Elliston, the original Shirley Rossmore in The Lion and the Mouse, and who lately appeared in the leading female role in Harrison Grey Fiske's production of The Devil, will be the star. The scenes of the play are laid in New York and deal with an American girl who was reared and educated in France and comes to America and becomes prominent in New York society.

After Arthur Cunningham's engagement of one week in Arrah-Na-Pogue at the Valencia Theatre, a summer season of farce and comedy will be inaugurated with a rattling revival of What Happened to Jones,

## ...Don't Say You Didn't Know It... My Semi-Annual Clearance Sale

### SUITS AND OVERCOATS

Begins June 17th, but no advertisement in the Public Press will be made until a week later. This is intended to give my regular customers six days to make their selections before the general public gets in. Reductions the same as last January's Successful Sale, to-wit:

**\$25.00 Suits      \$30.00 Suits      \$35.00 Suits**  
**\$15.00              \$20.00              \$22.50**

**Chas. S. Rosener**

**57 POWELL STREET**

**San Francisco**

George Broadhurst's first and best farce. Those who saw Paul McAllister enjoy himself in The Man from Mexico, look forward with lively interest to his characterization of the nifty drummer who sells playing-cards and hymn-books with equal facility. The rest of the stock company will also be thoroughly at home in the quick work of the comedy.

The Macdonough Building at the corner of Fourteenth Street and Broadway, Oakland, has been sold by William G. Henshaw and his wife to James S. Fearon of New York, said to be a banker. The building and lot are estimated to be worth \$600,000. In the building are included the Macdonough Theatre, a large number of offices and several stores.

Dan Kelly has taken Charles A. Murray's place with Ollie Mack in the Murray & Mack company, just starting on a Coast tour. The company will be billed, as usual, the Murray and Mack organization. A Night on Broadway will be presented, concocted for this short tour from the third act of Finnegan's Ball, the third act of Shooting the Chutes and a general potpourri for the remainder. Blossom Seeley, Clara Edwards and the Marquis Ellis Quartet will accompany them on this trip.

Los Angeles is losing its manners. News comes from that busy show town that, Sunday, June 12th, Murray & Mack revived one of their old, old joshes, termed a musical show, once too often, and a rough house resulted that brought the stage into intimate association with many large and copious bunches of decayed hen fruit.

Mrs. Temple's Telegram, another great laugh-producer, is underlined at the Valencia Theatre, to follow What Happened to Jones.

Henry Miller's Servant in the House will be seen in Oakland on July 12 for a week.

Frederic Thompson, the noted manager and producer, will send his notable production of Polly of the Circus to the Van Ness Theatre late next month, following the engagement of The Merry Widow. Edith Taliaferro will be seen in her successful portrayal

of the young circus rider. The production is a very elaborate one.

### Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, formerly of Sixth Street. Phone Park 707.

At liberty for Summer Stock if theatre is close to a SALOON

## Scenic Artist

**J. P. CAHILL**

Grand Opera House, Los Angeles

### Who Wants Me ?

## James P. Lee

That Comedian and Producer of Sure-Fire Musical and Farce Comedies.

## Now at Liberty

Real managers with real money can secure the real thing by addressing:—

No. 341 West 58th St.,  
Los Angeles, Cal.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Correspondence

**SAN DIEGO, June 23.**—Garrick (J. M. Dodge, mgr.): The Raymond Teal Company have a good piece in The Man Behind, which they are putting on in a very satisfactory manner at the Garrick this week. Cash Knight as Colonel Gall, and Max Steinle as Major Bluff do most of the work in the piece, and they keep the audience in almost a continuous laugh. Frank Morton as Lawyer Marks also comes in for a share of the fun-making, his interpretation of the part being one of the cleverest things in the show. Nan Halperin made her usual hit. Raymond Teal appears as Ginger, a colored servant, and, as usual, had little trouble getting the laughs. Mattie Hyde as Marie Travers, an actress, appeared to advantage, her stunt with Mr. Steinle in the first act being one of the distinctive hits of the piece. Miss Hyde sings a song while Mr. Steinle, standing behind her, puts his arms out in front and goes through all the motions usually made by a singer. This brought down the house. The music is catchy, the chorus works well together. In a word, the show is excellent in every respect, and is as good or better than many of the musical comedies that visited us last season and charged \$1.50 and \$2.00 a seat. Pickwick (Scott A. Palmer, mgr.): Bargain Day, a merry musical farce, is the offering by the Armstrong Musical Comedy Company at the Pickwick this week. The plot has to do with the loss of a lace collar, borrowed by the proprietor's daughter, and supposed to have been stolen. Detective wanted is the sign hung out. Jerry Dooley and Hans Dinklespiel, impersonated by Billy Onslow and Barney Williams, respectively, apply for the job, and both are accepted, and the fun comes fast and furious. Edward Armstrong appeared as the proprietor of the store. Walter Spencer appeared as a clerk, and both did good work. Six former members of the Kolb and Dill Company made their appearance with the company. Olga Steck was given a hearty reception upon her reappearance. Al Carlton did some clever eccentric dancing. One of the big hits of the piece was My Dusky Salome, by Ethel Davis and chorus. In this song the chorus is made up in Salome style, and Miss Davis as a tough kid. The audience couldn't seem to get enough of this. Miss Steck and Walter Spencer scored with I Only Thought I Would Ask You. The chorus is well dressed and sing and dance well. Queen (John Donnelan, mgr.): Cal Stewart heads the bill at this popular little house this week, and he scored one big hit. Grace Dean Forbes and Company presented a one-act playlet, A Wild Rose, in a first-class manner. Grover and Richards have a good musical turn. Fox and Crystal, Hebrew comedians, also have a good act. Moving pictures conclude a good show. Grand (Fred Ballien, mgr.): The Grand has a good bill this week and is composed of the following: Joe Goodman has a clever monologue act; Varden and Dunlap scored with their act; the Hill Sisters in illus-

trated songs and moving pictures conclude. **CARL E. LUNDQUIST.**

**SEATTLE, June 21.**—Moore Theatre: Monday until Wednesday, moving pictures of the Burns-Johnson fight. Balance of the week, John Drew in Jack Straw. Grand Theatre: Ferris Hartman & Co., in the Sultan of Sulu, gave the best performance of their summer engagement at the Grand yesterday. Mr. Hartman makes a very good Sultan, and the chorus is improving steadily. Seattle Theatre: A change from the usual melodramas seen at this playhouse is At Cozy Corners, which opened last night at the Seattle. The play is filled with all the New England charm of pathos and humor, and Miss Bunting is admirably adapted to the role of Avis Merrill. Lois Theatre: A rather large undertaking is that of T. Daniel Frawley and the Pantages stock players in the production of The Great Ruby, at the Lois this week, but the play no doubt will prove the biggest attraction of the summer season at this popular playhouse, for the story is one of interest and in the hands of the local company it is well presented. A new member has been added to the company, namely, Darrell Standing, who does good work as Longman. Orpheum: A strong bill at the Orpheum this week commences tonight, with Helena Frederick & Co., Charlotte Parry, Selma Braatz, World and Kingston, Jarrow, John Keller, and Marie Russell. Star: Mlle. Alice Loretta and her \$10,000 statue dog, Ben, are the headliners. The woman and the dog appear in a series of startling poses and reproductions of famous paintings and come to Seattle direct from the Wintergarten in Berlin. McDevitt and Kelly, eccentric dancers; Jere Sanford, the whistling and yodling comedian; Rae and Brosche, in Too Much Woman, and Glendower and Manion in an amusing playlet, A Christmas on the Comstock, comprise a fine bill. Pantages: Huntress, impersonator and drapery dancer is the headliner. His impersonations include Anna Held, Blanche Ring and Salome. In connection with this latter character, Huntress presents his drapery and fire dance, a triumph of electrical and scenic art. The five Prentice Naples Quartet, saxophone artists; the White City Four, comedy and harmony quartet, and Louise Kent & Co., in a playlet entitled S. O. L. D., which makes a big hit, are other numbers of the bill. **E. MORGENSTERN.**

## Here Is One of the Finest Press Agents' Stories Ever Turned Out and It Is True

When Polly of the Circus comes here this summer, little Ida Leon will be seen in the title role, in which she succeeds Mabel Taliaferro next week. The peculiar fact in the cast is that Ida will be a leading woman on her very first appearance on the stage. She is 17 and a member of the Leon Family of circus acrobats, and is now performing with her family at Luna Park. She was born in Cochin China, and is better known to the amusement

lovers of Australia, Siam, the Philippines, China and Japan than she is to the patrons of tent shows in the United States. For the past two years she and the other members of the Leon Family have appeared in Miss Taliaferro's company. Her elder sister, Elsie, did the riding in the circus scene of this play, and little Miss Ida in this scene appeared as an acrobat. During these two years the little girl stood in the wings throughout the play and has watched every gesture and listened to every word of the star. Finally she memorized the lines. It was quite by accident that the fact that she knew them came to the notice of Miss Taliaferro and Frederic Thompson. They first learned of it at a rehearsal in Bridgeport, Conn., three months ago. This rehearsal was one of the ordinary drills which are held every few days for the purpose of keeping a uniform pitch to the performance. On this occasion the star was a few minutes late, and as the drill was more for the benefit of the supporting players than for her, the rehearsal started without her. When the time came for Polly to make her entrance the stage manager handed the manuscript to little Miss St. Leon and asked her to read the lines. She told him that she did not need the book. To the surprise of everybody she spoke the part perfectly and acted it well. Out of curiosity Miss Taliaferro on her arrival allowed the circus girl to continue the rehearsal, and when it was finished she communicated with her husband, Mr. Thompson. She told him that there was in her company a real "Polly of the Circus," a girl who was precisely the character which the author of the play had in mind and not a make-believe circus rider. Up to that time Miss Taliaferro had paid little attention to the girl, but for the remainder of the season she watched her carefully, and so did Mr. Thompson. Miss Taliaferro will not play Polly of the Circus this coming season, as a new piece has been written for her by Booth Tarkington and Harry Leon Wilson. With the close of the theatrical year, therefore, Miss Taliaferro and Mr. Thompson agreed that no more capable person could be found for the leading part than a circus girl who is a Polly in real life. When the original company starts on its ten months' tour,

# The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day

**ALL DUE TO DIANA**

**DOBIS**

**FROM FARM TO FACTORY**

**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**

**DR. BILL**

**THE OTHER FELLOW**

**THE NEW CINDERELLA**

And Several Others

Pacific Coast Representative for Brady and Grismer's

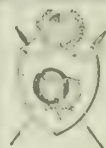
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director

**FRANK WYMAN**, Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Chicago News*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury

The Empress and the Soldier

In South Car'liney

Is the New Majestic a winner? Well, we guess yes

The Halfbreed

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre

The Handsomest in the West

Cost \$300,000.00

For time address, Los Angeles

The

**Garrick Theatre**

San Diego, Cal.

**MOROSCO & WYATT**

Lessees and Mgrs.

## New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country

New House and Doing Big Business

Write for Open Dates

**GEO. P. AUSTIN**, Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.

full stock of new scenery.

**M. C. CLARK**, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling

troupes. For information inquire of **F. DE**

**FREITAS**, Concord Hotel, Concord, Cal.

Phone Main 353

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in

the West. A few good dates open in

September and October. Stage big

enough for any production. Booked by

Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA

COUNTY, CAL.

**C. CIPOLLA**, Manager

The coal mining town; good stage;

seats 500 people; rental, or will play

first-class companies on percentage.

For information apply to 411 Mont-

gomery Ave., City.

## Hill Opera House

Petaluma, Cal.

**JOHN R. ROCHE**, Lessee and Manager

The finest theatrical town outside of the

big cities in the West. Magnificent new

theatre, with stage large enough for any

attraction, playing regularly from \$500

to \$700 a night. Booked by Great West-

ern Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big

enough for any production. Stage

equipped with new scenery. Merced

has 4,000 population. For time write

**F. R. BARCROFT**, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

**L. A. KNIGHT**, Manager

Rental or will play first-class companies on

percentage

H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

928 Market St. Bet. Powell and Mason

**FINE CLOTHES MODERATE PRICES**

No Branch Stores

June 29th, Ida St. Leon will be for

the first time in her life an actress.

At least one hundred actresses of ex-

perience applied for the position left

vacant by Miss Taliaferro.

# WIGS

**ALL MAKES, GREASE PAINTS, POWDERS, ROUGE**  
**Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS**

**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## June Van Buskirk Wants Her Child

June Van Buskirk's five years of separation from her nine-year-old son, George Russell Wilson, may end this week in Denver, Colo. The success of a continental pursuit of her child, which ran its course from New York to Switzerland, back to New York, Chicago, Colorado, and recently through Alameda and Oakland, looping back to Denver, hinges now on the adjudication of a writ of habeas corpus.

The mother, Mrs. June Van Buskirk, once a popular actress, the wife of George Francis Wilson (Sedgwick, the actor), who was father of the child in controversy, is now the wife of Percy J. Mitchell, a wealthy English engineer. Never was a mother put to more agony and adventure in her efforts, first to keep, and then to regain, her offspring, than has the woman known best to the public as June Van Buskirk, the actress. June 10 last in Oakland she was just about to be able to present her claim to the child to a court, after five years of fruitless yearning, when fate and a grandmother intervened. The child had been traced by the Pinkerton detective agency to the Wilson home at 1522 Lafayette Street, Alameda. From their home in London, England, Mrs. Mitchell, accompanied by her husband, sped to San Francisco. They registered at the St. Francis Hotel and immediately engaged attorneys to represent them. These legal advisers June 10 last applied to Superior Judge Everett Brown in Alameda County for a writ of habeas corpus to have the child brought into court. The writ was returnable at 5 o'clock the afternoon of that day. Mrs. Mitchell and her husband haunted the courtroom for hours preceding the stated time. But at 5 o'clock no child was produced. Mrs. Linda Wilson, the grandmother, had grown suspicious that her house was being watched and had had the little fellow spirited away to the ranch of her husband, George Russell Wilson, at Lamar, Colo. Mitchell later went to see Dr. Charles E. Wilson, uncle of the child, a dentist, with offices in the Elkan Gunst Building in Geary Street. At Wilson's office the character of Mrs. Mitchell was assailed by Wilson, and Mitchell and he had a lively row which ended in blood and disorder on both sides. And at that the quest of her child is but one aspect of the cruel life which June Van Buskirk has led. The married life of the actress and her actor husband was not to the tune of the romantic comedies they played. After about five years of critical unhappiness Wilson brought suit for divorce on the most serious charge a man may make. He accused the wife of having been faithless to him and named Felix Isman, a millionaire, as correspondent. The testimony of a porter at the Hotel Carlton, London, went far toward strengthening the husband's case. The porter was later to appear in the wife's story in a better part. About the time of the divorce proceedings Mrs. Van Buskirk Wilson felt that her case was hopeless in the face of the efforts which her husband was making, and fled New York, taking with her the boy. Together the mother and son went to London. Detectives from the father were hot on the trail. From

London the mother fled to Paris, and then to Switzerland, but her husband's agents discovered her at Zurich and the child was taken from the mother, who failed afterwards to locate the child. She went to London and engaged as a volunteer nurse in the Royal Hospital. Her charity found a quick and unexpected reward. One day as she was administering to the afflicted in the tuberculosis ward a wan man called to her. She approached his bedside. He said that he had been the Carlton Hotel porter who had testified against her at the divorce trial. He confessed on his dying bed that he had perjured himself there, had sold the woman's name for the bribe of her husband. The repentant witness was near death, but a magistrate was called to take the man's statement. That magistrate happened to be Sir William Gilbert, the writer of the merry books of the Gilbert and Sullivan operas. In that deposition the blot was removed from the actress-nurse's 'scutcheon. She tried to reopen her divorce proceedings in New York, that she might secure the custody of her child, but without avail. Later Felix Isman used the deposition to secure a vindication and a claim for damages against Wilson. With her name cleared, June Van Buskirk could again enter the world. She there met and later married Edward J. Mitchell of Regent Park, a wealthy Englishman, according to advices received from London. February last Wilson died at Atlantic City, N. J. A detective agency was put on the trail of the child, and when it was positively located Mrs. Mitchell and her husband

came to San Francisco, registering quietly at the St. Francis and taking few about the hotel in their confidences. Failing in their search and heartbroken, the mother started Monday last on her return to England. But the child was located before she reached Denver, and there the mother was intercepted, and, according to a dispatch received from the Colorado city, is now waiting to prove her case.

## Idora

Singing forte is Bert Morphy's forte. Morphy is the "man who sings to beat the band," and he has been doing that very thing at Idora since last Thursday when he opened a sixteen days' engagement at Oakland's pleasure resort. Erlinger's Chicago band of fifty musicians is the organization with which Morphy vies. That he "beats it" in point of volume none of Idora's auditors or neighboring residents deny. That he outstrips his accompanists from an artistic view-point is a different matter, for the Chicago musicians are artists of the premier order and their recitals are as fine as anything yet heard at Idora. But whether the New York barytone's singing is artistic doesn't matter—not even to Morphy. He simply goes at his scores of popular ballads and march songs in steam calliope fashion, and he "gets" the audience every time. Morphy will be one of the features on tomorrow's program when he will sing a half dozen of his most popular numbers. In addition to playing Morphy's accompaniments Erlin-

## Levy's Big Trunk Store

INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F.

GEN. REPAIRING  
Phone Douglas 3192

ger's band will give a program of twenty-four numbers. Among the selections will be gems from Madame Butterfly, the grand fantasia from Samson and Delilah, melodies from Strauss' Gipsy Baron, the intermezzo from The Love Tales of Hoffman and scenes from La Boheme and Carmen. Beatrice Fischer, soprano soloist with the band, will sing Ardit's Enchantress and Rossini's To Thy Holy Care. All of the instrumental soloists will be heard. The X. I. T. Wild West Show that has entertained thousands of people during the past week will give four shows tomorrow, introducing new steer tying contests and surprises by the cowgirls. De Hollis and Velora, comedy bar acrobats, and Ernest Yerxa, posturer, will be other new features on Idora's free, open-air bill.

Paid in Full, which created nothing short of a sensation when played here at the Van Ness Theatre last season, is announced for a return engagement of two weeks. The dramatic work played to enormous business and is sure of a successful second run in this city. Eugene Walters' other great work, The Easiest Way, is also to be seen here during the season.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Martinez .....	\$32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Suisun .....	32.50	Calistoga .....	33.95
Davis .....	32.50	Glen Ellen .....	33.55

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Len Behymer Will Be the Shubert Manager in Los Angeles

LOS ANGELES, July 1.—There are several changes to take place in the near future among the local stock players. Florence Reed of the Belasco forces leaves quite soon for the East, where she is under contract with the Shuberts. DeWitt Jennings is also to leave the Belasco. Charles Giblyn has resigned from the Burbank company and will join the Belasco company. Percy Bronson and Maybelle Baker, formerly of the Kolb and Dill company, have come back to town. Both of them will be in cast of Sergeant Kitty when that popular musical comedy is staged at the Majestic under the direction of Harry Girard. Marie Nelson will be the prima donna of the company. Miss Nelson is a clever girl and she possesses a fine voice. In the opening bill Sergeant Kitty, Agnes Cain-Brown has the principal role. Others in the cast include Harry Girard, Charles Giblyn, Henry Stockbridge, William Yerance, Edna Mason and Louise Royce. A notable feature of the production is the fact that there will be an all show girl chorus, no broilers at all. No chance for the small ones here. The company in all will number seventy-five persons. A host of the actor folk were entertained at the Jacoby home last Saturday night. The occasion was the twentieth wedding anniversary of Mr. and Mrs. Jacoby. Music and recitations were the order of the evening and among the notables who took part were Mrs. Wm. Desmond, Harry Mestayer and J. Sidle Lawrence. Roland Paul is at his home in the city for a brief stay. The Orpheum is being decorated for the Elks' coming. Several hundred dollars will be expended on the exterior alone, and the interior will be completely transformed as two gigantic theatre parties will be given at the Orpheum by the local Elks for the visitors during the week of July 12. Patriotic colors and large Elk designs are the keynotes of the exterior display, and the combination is artistic and pleasing. There is a rumor about town in regard to a romance between Eugene Nowland, well-known local musician just returned from Seattle, and Clara Williams, actress, who has been playing at the Grand Theatre in Long Beach. There is still nothing definite in regard to William Collier and his coming to the Majestic. Wilmer Walter, who has been playing the title part in Klaw & Erlanger's principal Ben Hur production the past two seasons, has been signed as second man of the Burbank stock company. Wm. C. Bates, who will be the new treasurer of the Los Angeles Theatre, owing to the resignation of Ira Joseph, arrived in the city from Seattle yesterday. For the past few years he has been connected with the Sullivan & Considine vaudeville houses in the northwest. L. E. Behymer will probably be the Shubert representative at the Auditorium. Mr. Behymer is now in New York. A letter from J. J. Shubert, vice-president and business manager of the Shubert firm, to an acquaintance in this city states: "I have already taken Mr. Behymer under consideration, and I think that if we

can come to terms I shall appoint him my manager. I hope to see Mr. Behymer shortly." The management of the Auditorium under the Shubert administration has been a question of interest to local theatrical people. Mr. Behymer's experience and knowledge of the local field give him abundant equipment for this position.

BELASCO—For the third week, The Lion and the Mouse is doing capacity business at every performance. It has been a tremendous success and could do the business for several weeks more, but Manager Blackwood has announced this as positively the last week. The bill for next week has been changed and the company will put on Hoyt's A Day and a Night instead of The College Widow as formerly announced.

BURBANK—The Burbank company gives us the best thing they have done in many moons. When Knights Were Bold is a charming farce in three acts. It is the play in which Francis Wilson made such a hit. Henry Stockbridge, in the Wilson role, is every bit as funny as Wilson and his work is far ahead of anything he has done here. He has the center of the stage all the time and although the support is good, Stockbridge is distinctly "It" from the time the curtain goes up on the first act to the close of the last. The second act is the best in the show. It is the one in which Sir Guv dreams that he is back in the eleventh century. Mr. Beasley is good as Sir Brian Ballymote. Mr. Yerance does some particularly good work as the Jew, and Lovell Alice Taylor is cast as his daughter. Miss Hall is as charming as ever in the role of Lady Rowena. The rest of the parts are all well taken. It looks as if the play were good for two weeks at least.

MASON—Peggy from Paris is the offering of the Princess Theatre company at the Mason for the week. The production is a good one and the work of the chorus deserves special mention. Both May Boley and Fred Mace have bad parts and that in a measure at least mars the performance. Zoe Barnett as Peggy from Paree, is pretty and vivacious and adds much to the general success of the piece. Reginald Travers is good as Capt. Plummer. The show goes, and each part is well handled. Budd Ross is a big hit in the old Arthur Degan role. We are told that the Princess company will move onto the Grand stage at the completion of their Mason engagement, July 12, and will displace the thrills of melodrama during Elks' week. The bill for the week has not, as yet, been announced.

MAJESTIC—Three Weeks is running for the second week at the Majestic. There is a new ending this week. Instead of the curtain falling abruptly upon the deaths of the king and queen a tableau is presented, showing the dream vision that comes to the queen in her final moments. The program explains it as follows: "She sees her son, the little Paul, upon Sardalia's throne and knows that her death has not been in vain; that she has given to the people of Sardalia a man child who will some day rule them wisely and well."

GRAND—A Man's Broken Promise is another one of the Mortimer pieces being given on the stage of the Grand Opera House this week. It is a good melodrama and is well acted. Chester Stevens is the villain as usual, while George Field is a cripple. Carl Birch and Franklin Hall do good bits of comedy characterization. Gertrude Clair also does some good acting. The balance of the cast includes George Webb, Robert Leonard, Jack Donald, Marjorie Dalton, Grace Rauworth, Alice Lewis and Harry Earl.

ORPHEUM—Mabel Hite and her husband, Mike Donlin, head the bill at the Orpheum. Mabel is much the same as the last time we saw her in musical comedy, only she is much improved in many ways. Mike does not have a great deal to do, but he does that little well. Mrs. Donlin sings an Italian dialect song which is a whole play in itself. She is a great favorite here and receives tremendous applause. Another very good number is Claude Gillingwater's skit, A Strenuous Rehearsal. It is not new by any means but it continues to please. Particularly good acting is done by Carolyn Strelitz in the small part of the maid. C. C. Gwynne and Teresa Dale play the other principal roles. Billy Van is again with us with a few new jokes. The Vindobonas are musical comedians. The Baader-Lavelle Trio of cyclists, Donald and Carson, and The Sunny South are holdovers from last week.

LOS ANGELES—Manager Bover has a carefully selected bill for the current week at the Los Angeles. The feature act is Al Cameron and company, comprising a male sextette, who present what is called a military story in song, called The Last of the Regiment. Harry Burgoyne is a favorite London character singer who introduces the newest coster ditties. Harry LeClaire presents a series of clever imitations of famous actresses and his latest hit, The Devil. A comedy sketch entitled Home Sweet Home is offered by Burt and Anderson. Burt Shepard, the Australian whip manipulator, Zena Keith, a rapid change artist and singer of latest songs, and new motion pictures complete a very entertaining bill.

FISCHER'S—Cunning child actors would do no more startling feats than do Tony Ryder's troupe of trained monkeys at Fischer's this week. Next to them, Ouda's stage gymnastics deserve mention. Joe Goodwin talks and dances with polite originality. Miss Annie Montgomery sings With You in Eternity, with sudden solemnity, and then doffs the somber masque for a frolic with the Roly Polies. Le Chatier, French tenor balladist, warbles a moon song and High Old Time in Dixie, and the rotund band of charmers chime in with the refrain. There are interesting motion pictures, as usual.

WALKER—A good show at summer prices is being offered at the Walker Theatre. The new bill of the week is being headed by the Ito-Kimura troupe, Japanese artists of equilibrium, jugglery and foot balancing. Madeline Rowe has been retained for another week, and offers an entirely new act. Ford West, story teller, singer and dancer, has some lively new comedy material. Joseph Manley has a new illustrated song, and a new Travelette and new motion pictures are shown. Orchestra Director Geo.

Nelson has arranged another "pop" concert program.

At the Empire the musical comedy, A Trip to Turkey, is the satisfactory offering.

UNIQUE—Another combination bill, comprising a crisp musical comedy and several vaudeville acts is given at the Unique Theatre this week. Zamloch and his company have a new act in magic. Buchanan and Russell present a new comedy sketch. Dale and Dale are singers and dancers of the up-to-date order. The Unique players present Casey's Courtship, a comedy by James T. Kelley. In this play Mr. Kelley has the leading role, that of Michael Casey, who has become wealthy and who now seeks a sweetheart of bygone days. The sweetheart has married, has become a widow, and is running a boarding house, with a German as a strong suitor for her hand, when Casey appears on the scene. In the end the Irish beat the Dutch. Jack Martin plays the German, Miss Massey is the widow, and other members of the Unique company have congenial parts and new song numbers.

FLORIAN E. EMERY.

## Dates Ahead

Alcazar Stock.—San Francisco.  
Belasco Stock Co.—Los Angeles.  
Bishop's Players.—In stock, Ye Liberty Playhouse, Oakland.  
Edmund Gardner Stock Co.—Victoria.  
Edward Armstrong Musical Stock.—San Diego.  
Fischer's Musical Stock.—San Francisco.  
Geo. B. Howard Stock.—Vancouver, B. C.  
Guy Smith Stock.—Oakland, Cal.  
Lyric Stock Co.—Portland, Ore.  
Morosco's Burbank Stock.—Los Angeles.  
Pantages Stock.—Seattle.  
Willard Mack Stock Co.—Salt Lake City.

ALLEN CURTIS MUSICAL COMEDY CO.—Long Beach, June 6-Sept. 27.

ETHEL BARRYMORE (Chas. Frohman, mgr.; J. Clarence Hyde, adv.)—Vancouver, July 3; Seattle, 5-8; Spokane, 9-10.

JOHN DREW (Chas. Frohman), (Francis Reid, agt.)—Spokane, July 5-6.

MURRAY & MACK—Ventura, July 3; Santa Barbara, 4; San Luis Obispo, 6; Paso Robles, 8; Salinas, 9; Monterey, 10; Santa Cruz, 11; Hollister, 12; Gilroy, 13; Palo Alto, 15; Redwood City, 16; San Mateo, 17; Oakland, 18, and week.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

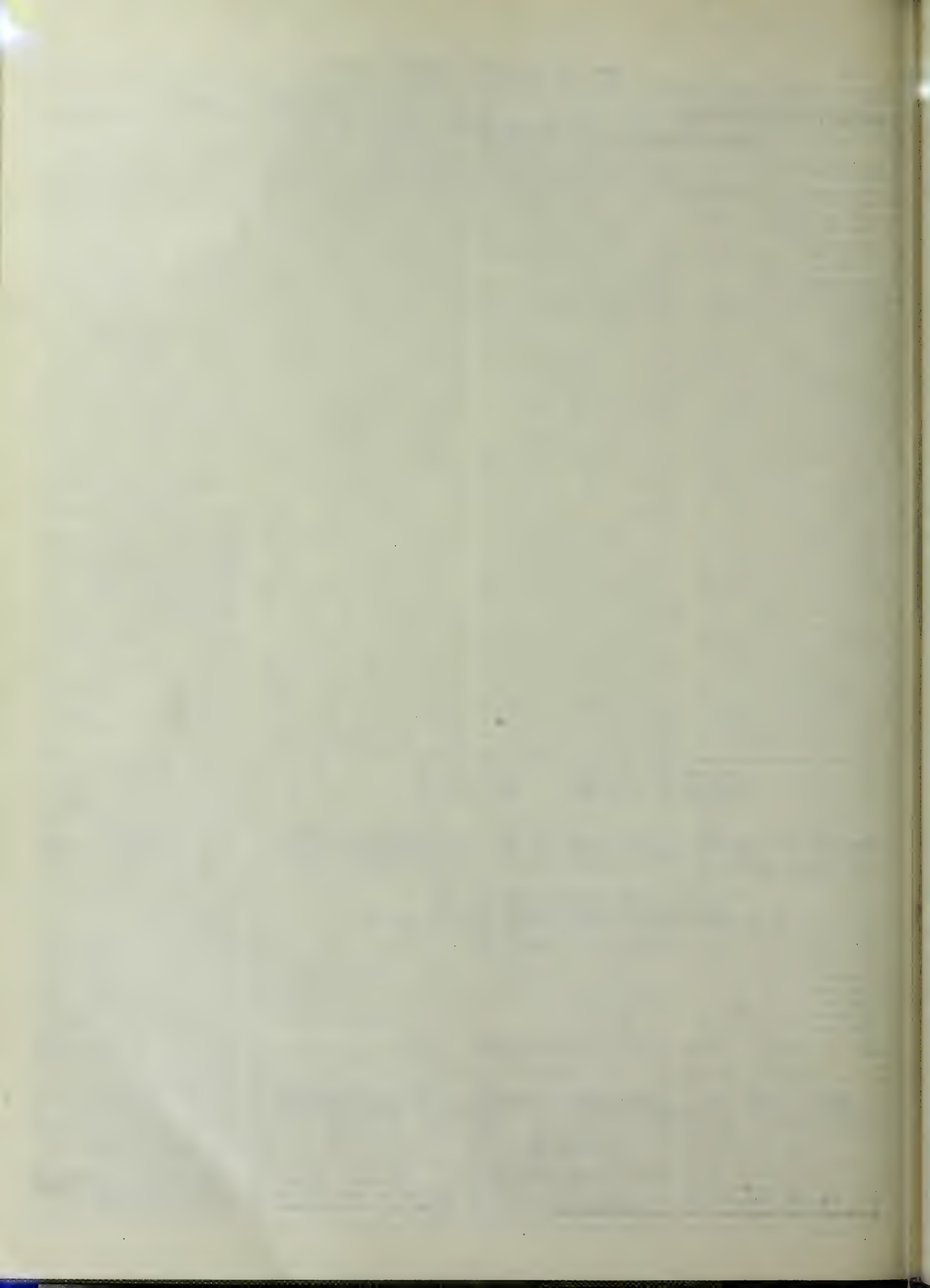
THE BLUE MOUSE (Shubert's; Ambrose Miller, mgr.)—San Francisco, three weeks, closing July 3. Then Portland, 12, and week; Seattle, 18, and week.

THREE WEEKS (Ernest Shuter, ahead)—San Francisco, July 4, and week; Chico, 11; Red Bluff, 12; Medford, 13; Eugene, 15; Salem, 16; Astoria, 17; Portland, 18, and week; Seattle, 25, and two weeks; Tacoma, August 8-9; Victoria, 10; Vancouver, 11-12; Bellingham, 13; Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Calumet, July 4, and week; Lake Linden, 7, and week; Hancock, 19, and week; Bessemer, 26, and week; Ironwood, Aug. 2, and week; Ashland, 9-21.

EDGAR SINCLAIR has joined the Elleford company for the Goldfield and Tonopah engagement.













A scene from *The Merry Widow* at the Van Ness Theatre next week

## Oakland Has Had a Banner Week

Oakland's status as a show town was pretty well defined Monday eve, when Mrs. Fiske opened at The Liberty and *The Merry Widow* commenced a week's engagement at the Macdonough. Both houses were entirely sold out and hundreds were unable to secure seats at the Macdonough. *The Merry Widow* is having the biggest engagement ever seen here. The house is practically sold out for the entire week and orders are streaming in from everywhere. With but a couple of exceptions the company is practically the same as that which was seen in the New York production and although everyone expected something out of the ordinary, their expectations were fully realized. Standing out most prominent of all the features were the stage settings, costumes and the music. The latter was the very essence of poetry and the famous dream waltz was encored time and time again. Of the company, Mabel Wilbur as the widow and George Damerl in the role of the prince, were great. Their singing, dancing and acting was faultless and their ovations were well deserved. Of the others, Oscar Figman and Thomas Leary were easily the best. Marie Doro is booked, 5-7. Just one performance of *Salvation Nell* was given at the Liberty, as that was all the time that could be spared by the stock company. It was a dramatic treat and is by far the best performance that we have ever seen by Mrs. Fiske. Tues-

day eve, the regular stock opened in a fine double bill, David Garrick and *The First Born*. The plays are entirely different and afforded an excellent opportunity of observing the great versatility of the company, especially of the new leading man, Sidney Ayres, who enacted the principal roles in both plays and consequently had more than his share of the burden. The audience seemed to favor the Oriental play the more and were very much interested in the various phases of Chinese life. Florence Oakley as the slave girl looked and acted the part to perfection, her characterization of the Chinese girl being a work of art. An elaborate production of *The Heart of Maryland* is in preparation for next week. For the second week of the Stevens engagement, Manager Smith of the Broadway is offering his patrons *Faust*. The play is carried through with great skill by the company with Landers Stevens as Mephisto, and Georgie Cooper in the role of Marguerite. The latter is compelled to show considerable skill as her role is quite a transition from the jolly laughing maid to the sinful woman of the world. Miss Cooper was fully equal to the occasion and handled the part in a capable manner. Stevens was excellent and never once did he overdo the part, although the role of the mocking, jeering character is one difficult to sustain. Georgie Woodthorpe made a hit as Dame Martha. At the Orpheum business is good and

vaudeville is still keeping up its popularity. Of this week's bill it affords a fine evening's entertainment and is deserving of all good patronage. Pellaton and Foran; Novelty Dancing Four; Mildred Warren; Bert Lyon and Louise Meyers; The Sisters Gasch; Cheridah Simpson; Adelaide; Elizabeth M. Murray; The Ellis-Nowlan company. Mabel McKinley is the chief attraction at the Bell and is the medium of much enthusiasm. Her songs are well selected and well rendered and find much favor with the audience. The balance of the program contains some good numbers and gives good satisfaction. There are some new attractions at Idora that ought to prove of big benefit to the box office. This week the management is offering Erlinger's famous concert band, Bert Morphy, and Kennedy's Wild West Show. The *Regeneration* and *The Adventures of Lady Ursula* will be early productions at The Liberty.

LOUIS SCHEELINE.

## Marie Doro Denies Sensational Story of a Mother Living Here

Marie Doro, now starring in *The Morals of Marcus* at the Van Ness Theatre, has been made the center of a mystery and police investigation through the claims of Mrs. Douglas Saunders of San Rafael that the young woman before the footlights is her daughter. Miss Doro is mystified by the woman's strange fancies and says Mrs. Saunders is advancing a fanciful claim. Miss Doro was born in Duncannon, Pa. Her father's name is Stuart and he is a practicing attorney in New York. Her mother is now in Italy. Mrs. Saunders has brooded for years over the loss of a daughter who she believed ran away to become an actress. Upon the arrival of Miss Doro here she immediately sought the actress, but could not see her.

## Correspondence

PHILADELPHIA, June 27.—Leah Winslow gave a surprisingly clever interpretation of *Carmen* in the play of that name at the Chestnut Street Theatre. The Orpheum Company had the romantic drama well in hand, and it moved along with satisfactory smoothness. William Ingersoll displayed more than his usual robustness of action as Don Jose, and Robert Cummings was an admirable Escamillo. The familiar story by Merimee is adapted by Canna Jordan. Percy Winter has achieved a remarkable piece of stage work in the production. Every act on the bill at Keith's Theatre this week is of a high order of excellence, and it would be impossible for anyone to be bored by any of the acts or the entertainers. It is really difficult to assign stellar honors, so excellent is the bill throughout. Vesta Tilley,

the famous London music hall entertainer, holds the headline position. An excellent program is to be found at Forepaugh's Theatre this week, with Virginia Hennings topping the bill. Miss Hennings is a favorite among Philadelphia theatregoers, having been connected with ingenue roles of the Forepaughs and Girard stock companies, and lately with the Stanford and Western Stock company. She is personally most attractive and has ability as a comedienne, as the audience quickly discovered. Although this is Miss Henning's fourth week in vaudeville, there is no question that her work has developed along artistic lines. She sings very agreeably, too, and offered some dashing songs in a way that held attention and won her applause. Miss Hennings is featuring her Red-Head song to excellent advantage. Next week she plays in Hazleton and returns to the Girard for another run. "Good evening."

CALVIN M. FRANKLIN.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
**S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

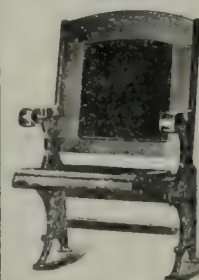
## MISS E. MATTINGLY

Official Stenographer and Typewriter to Theatrical Agents and Managers  
**Theatrical Typewriting**  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line  
See Samples at  
**770-776**  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
**THE WIGGIN CO.**

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Maude Adams in Stupendous Production of Joan of Arc

BOSTON, June 22.—Before an audience of 15,500 persons, and under the immediate direction of the German department of Harvard University, Maude Adams and a company of players, with the assistance of 1,400 supernumeraries, gave tonight the greatest spectacular out-of-door performance, all things considered, ever attempted in this world. The play was an English version of Schiller's dramatization of the story of Joan of Arc, maid of Orleans. And it is well nigh impossible to describe adequately the stupendousness of the task of producing the piece on the scale on which it was given by John Alexander, the artist. The mere vastness of the stage set all theatrical standards awry, dwarfed the crowds of people in it, made speech and lighting totally new problems. Luckily the audience was composed, for a large part, of persons who knew their Schiller and to whom the production was as much a ceremonial, a celebration of the historical fame of Joan of Arc, as it was a spectacle, and it was to them far more a spectacle than a drama. Half way down the sides of the great stadium the scene was set at the back of a "cyclorama back drop" of blue sky cloth stretched across the great field from wall to wall, supported by spruces still in their bark which would have made mainmasts. The top of the cloth came to the top of the stadium itself. Inside this was set scenery representing wonderfully well the great triplicate porch of a cathedral with its broad steps. West of the cathedral—each of whose portals swallowed easily marching columns of six or eight men abreast—flowed down to the plain two roads from a skyline height. One ran around and below the other, the rocky ramparts dividing them. And finally on each side was a clear road. At the front of all and quite near to the seats stood a lowering oak tree. Round the wall of the stadium had been erected a covered way in which lights were set, supplementing calcium lights on the colonnade high over head. The costuming, especially the plate armor, was marvelously beautiful and historically accurate, through the utmost of painstaking. Miss Adams was received with tremendous enthusiasm at every appearance, from the time when, as a simple peasant, she saw the vision commanding her to serve her king in war, to the last, when a huge knight in armor bore the body of the maid—for in Schiller's play she is killed in battle, not burned at the stake—on to the scene and the soldiers carried her off again on their shields. With Miss Maude Adams was a company numbering about 2,000 persons. The greater part of the working force of the Frohman syndicate was actually engaged in the production. The motley crowds of serfs were made up of Harvard students. Men of the State militia marched as archers and spearmen in the French and English armies. Horsemen from militia batteries clattered into the arena in coats of mail, while able actors in armor tramped the greensward and clashed in duels in the most realistic manner. And

through all the scenes threaded the slim figure of Miss Adams as the French maid in a homely peasant's dress, then in a brilliant armor and seated on a milk white charger, and finally in the knightly costume that at last became her shroud. The performance moved with remarkable smoothness, considering its immensity and the fact that opportunity for repeated rehearsals had not been found.

## Olga Nethersole Here In January

Olga Nethersole, the distinguished English actress, prior to sailing for London last week, gave the following interview through her manager, Wallace Munro: "I am going home for a little quiet holiday, to build up for my strenuous transcontinental tour of America this autumn. I will spend part of my time at my country place at Biarritz on the Bay of Biscay, then go salmon fishing with some friends to the north of Scotland, and return here in time to inaugurate my season around the first of September. The enormous amount of interest manifested by my presentation of *The Writing on the Wall* has encouraged me to offer next season another play by an American author, dealing with another vital social question that has heretofore escaped the dramatist's pen, one that is as bold in exposition and treatment as the crusade on tenement reform expounded in *The Writing on the Wall*, and one that I hope will receive the approval of the public and the endorsement of the press. The immediate steps taken by several corporations and individuals to remedy some of the evils exposed by my play leads me to believe that the truths told have been driven home, and a move forward has been made in the emancipation of the tenement slaves. For many years I have exposed to the glare of the footlights the social corruptness of the individual, aiming thereby to disclose the pitfalls in the social structure, and placing the danger sign-posts thereon that others might profit thereby. Now I have advanced from the individual to the community and corporation, laboring to unveil certain sociological conditions that have been influenced by an undesirable environment, the rectifying of which would surely and speedily redeem a certain percentage of weary souls, whose existence is stifled by unsanitary surroundings or dwarfed by social conditions over which they are helpless. As the moving picture is the great educator to those who cannot afford to travel, so is the disclosure upon the stage of social conditions the best avenue by which the public at large becomes acquainted with these problems as they exist, and judging by my observations and experiences this season, the great American public is ever ready to endorse and support a play that deals with a live, vital issue and has something more in it than mere amusement. I feel the great drama of the future will be woven around sociological themes; the tear-bedecked, villain-pursued heroine of our past must give way to the woman of brain and ideas, the creative and controlling power for good in man. The hero must be a man of thought, not a mere masculine shell of mock heroics, but the dominating influence of a future generation. Such a man, woman and theme I have in my mind's

eye for the coming season. In my repertoire I will also retain some of my former successes, thereby giving, during my city engagements, a cycle, as it were, of psychological and sociological expositions that ought to merit approval."

## Joe Weber and His Win-Out With The Climax

Whatever profit accrues to the production of *The Climax*—and everybody concedes that its sponsor has a vast fortune in sight—Joe Weber deserves every last penny of it, writes Rennold Wolf from New York. But for the absolute courage of his convictions and his unwavering tenacity of purpose in the face of adverse opinion, the delightful little play might by this time be accumulating dust in the desk of a saddened playwright. Weber liked the piece from the very outset. Although essentially a dealer in musical entertainment, he was quick to foresee the danger of presenting a three-act drama that employed but a single "set" and four players. And being also essentially a sound business man, he just as quickly appreciated the economic advantages of such an enterprise if by rare chance it happened to succeed. From Edward W. Locke, the "glass-blower dramatist," he purchased the producing rights, and then set out to place the piece on trial. One Sunday night, at his theatre, before an audience consisting of managers, players, dramatists and Broadway friends supposed to be in touch with the needs of the theatregoing public, *The Climax* was presented at a special performance. The stage-setting was crude, the piece had not been rehearsed properly, two of the players were grossly miscast, and the general conditions of the performance suggested gloom. After the final curtain, one after another of that specially engaged audience sought out Weber and begged him to "forget it." They shook their heads sadly, as the little manager met every objection smilingly. "I think it's there," he replied in the vernacular of his kind, "and now I'm going to try it out before a regular audience." Accordingly, he booked a route of three weeks in Canada and Central New York. It was my privilege to attend one of these preliminary performances in Utica, after the production had been on tour a fortnight. Weber and his own big musical company had only a few weeks previously visited Utica with tumultuous results. In advertising *The Climax*, he announced it as "Joe Weber's Production of a Melody-Drama," and from the remarks made by patrons entering the theatre that night, it was evident that they expected to attend another big musical entertainment, replete with giddy chorus-girls and flippant comedians. "The audience is going to meet a frightful disappointment," said the local manager to Weber ruefully. They think you are in the cast, and that it's another of your musical shows." The manager was not altogether wrong. When the curtain arose on the first act, with its plain setting of a combination kitchen, dining-room and living-room, they clearly made known their surprise. Along toward the end of the act they began to study their programs more closely. It was with an air of resig-

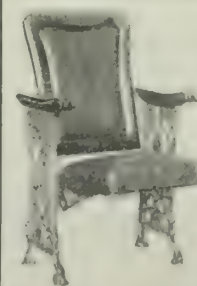
**GOLDSTEIN & CO.**  
COSTUMERS  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
LINCOLN BUILDING, Market and Fifth Streets

nation that they remained in their seats. The reception accorded the play that night was not exactly boisterous. The audience paid strict attention and applauded politely. At the conclusion they left the theatre without any outward signs of approval. But do you think that Weber was discouraged? Not a bit of it. For, when Weber, the author and I met at a restaurant a few moments later to discuss the performance, the manager's first remark was: "You could have heard a pin drop in that second act, and I saw one woman wiping her eyes. Those are the signs that count." Even the author, that most optimistic of mortals, was not unduly elated. His criticism, of course, was directed chiefly to the acting itself, but he showed a rare willingness to make proposed changes in the text, and joined in the common demand for an improved cast. What followed is now theatrical history. Presented before a regular audience—the actual receipts were \$65—at Weber's Theatre one afternoon about two months ago, every dramatic critic in the city declared that the play was one of the gems of the season. Two of them likened it to *The Music Master*. Another wrote that *The Climax* will prove to be another *Old Homestead*. The critic of the *Evening Sun* attended three performances during the first week, and the following Monday organized a box-party of prominent stars to enjoy the play with him. Charles Frohman cabled from London for the English rights. J. C. Williamson, through his New York representative, entered a bid for the Australian rights. The firm of M. Witmark & Sons obtained an option on the rights in German. David Belasco witnessed a performance, and congratulated Weber during each intermission and again after the last curtain. Five companies will present the play on tour next season, and Weber has purchased a new office safe—three times the size of the one he used in the old Weber & Fields days.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

**New York Dramatic Agency**  
Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
**Belasco Theatre Building, Los Angeles**  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

IN VAUDEVILLE  
Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets.  
"Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian.  
"Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## John Cort's Activities

John Cort is one of the busiest managers in the Western theatrical field just now. Aside from running one or two big concessions at the current Alaska-Yukon Exposition, besides his three theatres there, he is spending a little spare time acquiring a few more properties in the Sage Brush Territory and building a new theatre in Chicago, which is to be ready to open on or about October 15th, and to be devoted to musical productions. It is to be known as the Cort Theatre, and in point of structural beauty and comfort for both player and playgoer, it will be unrivaled in the West. It is also rumored that some big capitalists are trying to arrange with Mr. Cort to build theatres for him in some of the more Eastern cities. Mr. Cort will occupy a conspicuous position among the road managers this season. His production of Commencement Days, which pleased the Bostonians so immensely last fall, has been converted into a musical play and is full of dash and vim. Frederick V. Bowers will be featured in this production. The most important, however, of Mr. Cort's itinerant attractions, will be his star, Max Figman, who is considered one of the best exponents of light comedy on the present day stage. Mr. Figman will have a repertoire of three plays, each of which will be a complete and elaborate scenic production. He will repeat his last season's play, The Substitute, and will revive his first stellar triumph, The Man on the Box. The novelty feature of his season will be a production of The Old Curiosity Shop, made into a play from Dickens' story, by Edgar Mawson. In this version Mr. Figman will appear as the happy-go-lucky knight of fortune, Dick Swiveler. Another property in which Mr. Cort will be interested will be the revival of the delightful Pixley-Luders' musical play, King Dodo.

Polly of the Circus, with Edith Taliaferro in the name part, will be in California in July.

Dustin Farnum will be seen here some weeks hence in his latest success, Cameo Kirby. May Buckley and James Lackaye are in the supporting cast.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### COL. D. P. STONER

Advance Richard J. Jose, 1909-10  
Care Dramatic Review

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenuess At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Florence Roberts

Starring for Summer, Alcazar Theatre, S. F.

### CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filed

### DAN KELLY

Comedian

Care Dramatic Review

### CLARENCE J. ELMER

Bishop Players, Ye Liberty Theatre

Oakland, Cal.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters

Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Dick Ferris Stock, Minneapolis  
Care Dramatic Review

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### Howard Foster

In Stock with Ralph Stuart

Salt Lake City

### IRENE OUTTRIM

Ingenuess Leads and Singing Soubrette  
At Liberty—Care Dramatic Review.

### ROBERT LAWLER

Leading Man

### ARTHUR HILL

Comedian

Richard Jose Co. Care of DRAMATIC REVIEW

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads

Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Lois Stock, Seattle

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## T. N. Heffron

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

## Reginald Holmes

Characters  
Edmund Gardiner Stock, Victoria

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Louise Kent

In Vaudeville  
Her Own Company Pantages Circuit

## Thurlow White

At Liberty after July 5th  
Address Dramatic Review

## E. P. Foot

MUSICAL DIRECTOR

Murray &amp; Mack Co., Grand Opera House, Los Angeles.

## Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.

## Budd Ross

Comedian  
Princess Theatre, San Francisco

## Millar Bacon

Singing Light Comedian  
James Post Co.

## Al Hallett

Stage Director  
Broadway Theatre, Oakland

## F. F. Munier

Characters  
Broadway Theatre Stock, Oakland

## Priscilla Knowles Bennett Jack

Leads Characters  
Broadway Theatre, Oakland

## Milton Stallard

Stage Director  
At Liberty Care DRAMATIC REVIEW

## Whit Brandon Ethel Tucker

Leading Man and Director At Liberty Leading Woman  
Care DRAMATIC REVIEW

## Charles E. Gunn

Leads  
Care DRAMATIC REVIEW

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads  
Care DRAMATIC REVIEW

## Sydney Ayres

Leading Man  
Ye Liberty Theatre, Oakland, Cal.

## James Austin Gleason—Webster Lucile

Light Comedy and Character Juveniles and Comedy  
At Liberty after June 12th. Address this office.



## Correspondence

NEW ORLEANS, June 20.—Since the closing of the regular theatrical season there has been nothing of interest to chronicle. West End, our lake resort, has opened with a band concert daily and a vaudeville program furnished by the Orpheum Circuit, but the acts have been of indifferent calibre. A pretentious effort was made to open White City, our only summer amusement park, and this, with all previous attempts, died a-borning, chiefly because vaudeville was the attraction. Our people get an indigestion of vaudeville during the winter season, with the Orpheum and the numerous ten cent picture shows, and won't enthuse worth a cent during the hot period. But things at the White City will from now on take on a new lease of life, for the Orpheum Opera Company, headed by Lottie Kendall, has returned to whoop things up. It is strange how repeatedly this resort has to throw out a life line and equally strange that Ed Seamans is always here to grab it; and this is best explained by the fact that Seamans is the pioneer of musical comedy and knows what the people want, and as opera or musical comedies are the only attractions that can draw the crowds it is safe to predict that Seamans and his Olympia Opera Company will repeat past successes. The opener was *The Belle of New York*, which was given a most creditable presentation. The company is a good one, too. Robert Lett and Dan Young will take care of the comedy roles. Herbert Carter is the tenor. Albert Wallerstadt will become a local favorite, as he has the voice and the physique to win favors. Keora Farmer will do the vocalizing, as she has a voice well trained besides possessing personal attractions. Bertha Dale and Nina Seamans are strong acquisitions. Violet Gray is too subdued a role for Lottie Kendall. We like her best when she is vivacious and smiling. But everybody in the cast and New Orleans knows what she can do, so let's be patient and wait—only the best pieces will be presented during the season, after which the company goes to the Coast. Next week *The Telephone Girl*.

W. L. McCONNELL.

## From Chicago

The merchants of Chicago have decided to make Dearborn street the

show street of that city, with purpose to attract transient visitors to the beauty of what is styled the Loop district. Already preparations are being made to arch the street with electric lights from the Polk street depot on the south to the Chicago River on the north. Here and there will be erected electric pedestals for color light display. With the depot a blaze of light on one end, and the United States Government Building in the center, and the New Cort Theatre at the north end, Dearborn street will rival in beauty any business street in the world. The New Cort Theatre, owned by H. H. Frazee, U. J. Herrmann and John Cort, is now in the progress of construction and will be opened early in November as a musical comedy producing house.

## Shubert Attractions In Sacramento

The Shuberts will probably invade Sacramento this fall. It is now learned that a deal has been closed with Manager Goddard of the Grand Theatre whereby the Shubert attraction, *The Blue Mouse*, will be presented in that house. The Del S. Lawrence stock company will play during the winter at the Grand, but Manager Goddard hopes to arrange to have the stock company play in some of the valley towns on the nights when the Shubert attractions are at his house if final negotiations are consummated.

## The Orpheum

The Orpheum program for next week indicates an entertainment of a delightful, varied and novel character. The headline attraction will be Redpath's Napanees, in which George Hillman is featured with four clever girls and the same number of boys. It is the most charming school act in vaudeville today. The Three Sisters Athletas, who will make their first appearance here are famous throughout Europe as acrobats. Harry Armstrong and Billy Clarke, two of America's best known song writers, will contribute to the coming bill a little one-act divertissement, called *Finding a Partner*, which introduces many of their newest song hits. Herr Londe and Fraulein Tilly will present one of the most unique athletic novelties ever imported from Europe. Fraulein Tilly created a sensation in the fort Tilly created an immense stir abroad as the ladder manipulations in which

# Stock People Wanted

Including Leading Man and Woman. Nick Cogley please write.

**George B. Howard**

Lyric Theatre, Vancouver, B. C.

she carries off the burden of the act were considered to be the most marvelous exhibition of its kind ever witnessed in the Eastern Hemisphere. Next week will be the last of *Eight Madcaps*, Max Witt's Singing Colleen, Ollie Young and Brothers and of Laddie Cliff, England's boy comedian and grotesque dancer. As usual a series of novel motion pictures will close the show.

## Fischer's Theatre

The last performances of *Off to Mexico* will be given this Sunday afternoon and evening and at the matinee on Monday, "the day we celebrate," *Stageland*, styled "a potpourri of jingles and chatter," by the same author and composer will be staged in splendid style. *Stageland* will be particularly entertaining to those interested in theatrical affairs, as some of the characters to be represented are such magnates in the show world as Abraham Erlanger and William A. Brady, and such well-known stars as Lillian Russell, Eva Tanguay and George Cohan. Ben Dillon will characterize Brady; Will King, the clever Hebrew impersonator, will be Erlanger; Dave Morris, George Cohan; Maude Rockwell, the divine Lillian; and Mabel Montgomery, the extraordinary soubrette, Eva Tanguay, who has not been seen in San Francisco since she appeared at the California Theatre at the beginning of her career, and was billed "the swiftest soubrette on the American stage." The scene will be laid on board of a ship, of which Tracy McDermott will

be captain, and the comely and energetic chorus will have plenty to do during a rehearsal of a musical comedy that is called for all hands.

## American Theatre

Commencing with a matinee Monday, July 5, the Alcazar's attraction during the week will be *Sapho*, with Florence Roberts in the title part. It was in response to insistent public demand that Belasco & Mayer decided to revive the play in which Miss Roberts made one of her memorable hits when she headed the corps of players at the old Alcazar. It then had a run of six consecutive weeks. Alphonse Daudet's main purpose in writing *Sapho* was to convey to his young son a practical warning to beware of wanton's wiles. To make the object lesson impress the immature mind at which it was aimed, the great French dramatist painted it in strong colors, but in the play there is nothing that could really offend modern moral fastidiousness. Since it was first produced many American plays which depict more unequivocally unconventional sex relationships have been approved by all except the ultra-prudish. Fanny is a great character for interpretation by an actress possessed of the qualities that won for Miss Roberts her fame. Thurlow Bergen will play Jean, and the remainder of the cast is filled by the cream of the regular Alcazar company, with many extra people as silent auxiliaries. In the staging there has been no sparing of expense.

## Madison's Typewriting Exchange

1112 Market St., Frisco

## Press Stuff Multigraphed

The only Firm doing Theatrical Business.

NOTE CHANGE OF ADDRESS

## Byde-a-Wyle Theatre

Long Beach, Cala.

**FRANK M. CLARK,** LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville

## Estha Williams will Head the Company

Coast  
Tour  
in the  
Spring

**AS THE SUN  
WENT DOWN**

By Geo. D. Baker

Address  
**ARTHUR C. AISTON**  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

## Sidney B. Payne

Ed Redmond Stock, San Jose.



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, July 10, 1909

No. 20—Vol. XX—New Series



William  
L. Thorne



## Now They Say Goodwin and Frawley will make Oriental Trip

Developments of the past week make it seem certain that T. Daniel Frawley will not only postpone his proposed trip to the Orient from September of this year to June of 1910, but that when he does go it will be in company with Nat C. Goodwin and Edna Goodrich. While in Seattle recently, Nat Goodwin learned of Mr. Frawley's intended Oriental tour and was himself so struck with the idea that he proposed sufficient delay to permit of his wife and himself joining in the trip. He made the Seattle manager a definite and tempting partnership offer in this connection and Frawley promptly accepted it, contingent upon his being able to gracefully withdraw from the Oriental bookings already made by him for the coming fall and winter. If all are favorable, as he thinks they will be, Frawley will remain at the Lois until early spring, then joining Goodwin in Los Angeles for a ten weeks' season in this country before sailing for Honolulu in June. Four weeks are to be devoted to Southern California, four weeks to San Francisco and the remaining two weeks in Seattle, the sailing point being Vancouver.

## Some Hints On Play-writing by a Man Who Knows

Henry W. Savage, busy as he is, answers all letters with religious sincerity. Recently he took time to reply at some length to a man who complained of having his third manuscript turned down. The rejected piece was entitled *The Jolly Smugglers*—a near paraphrase of *The Pirates of Penzance*. To the disappointed author Mr. Savage sent the following "don'ts," which might be digested with profit by all would-be playwrights:

Don't write about smugglers, pirates or bandits.

Write a clean love story—the kind that, when you were a boy, made you curl up in a corner and continue reading while the folks went to dinner.

Write something new, even if you never saw it on the stage before. It might go.

Don't select as a subject any current news topic.

Don't attempt to write about anything with which you are not familiar.

Make your characters natural. To be so they must do only what men and women do in real life, and not what the story books say they do.

Make your characters speak good English.

Don't use stilted words.

Don't say, "I have found the papers with the old man's will secreted," etc.

Don't give the villain whiskers nor make the hero clean shaven. Try it the other way for a change.

Don't make your hero a black sheep returning from Goldfield with the wealth of a Havemeyer; make him a smart chap disinherited for marrying a chorus girl.

Don't make the injured husband seize the heroine by the wrist and

fling the lady from him with a curse on his lips.

Don't preach. The public can secure free seats in a church.

Don't forget the audience has imagination.

Don't forget the public reads newspapers and has real human intelligence.

Don't use soliloquies. Monologues are for vaudeville and minstrel shows.

Don't put too much in your play.

Don't have one scene on an island, another at Herald Square and a third in Chicago.

Don't begin the first act in a cheerless garret in the winter of 1866 and then jump to the summer of 1909. Those forty-three years contain enough material for a thousand good plays.

Make the action of your play take place all in one day if possible.

Don't think all managers are vampires. Brains are a common article. A dozen people may have thought your thought before you thought it.

Don't expect a manager to produce your play this season. The Merry Widow was in my office nearly eighteen months.

Don't submit your first manuscript until you have written a second one. Then go back and rewrite the first.

Before submitting a manuscript, go out behind the barn and read it aloud; then ask yourself if you would pay \$2 for a seat in the first row to see it acted.

## Melodrama is No Go Again in Los Angeles

THE DRAMATIC REVIEW is advised that once more melodrama is not a drawing card in Los Angeles and that after this week the melodramatic stock at the Grand will be closed.

## Once An Oakland Grocery Clerk Now a Great Singer

Says a recent telegram from Berlin, Putnam Griswold, the principal barytone basso of the Royal Opera of Berlin, signed a contract recently for three years, beginning in the autumn of 1910, with a representative of the Metropolitan Opera Company of New York. Griswold's six year contract with the Berlin opera still has two years to run, but with the consent of the emperor he has been allowed leave of absence to sing in America. In the history of music no more interesting romance of a young man's rise appears than that of Putnam Griswold. From grocer's clerk to Metropolitan opera star in a decade or less is the record the former young Oakland barytone holds. Griswold came west from his home in Massachusetts, living for a time at Topeka, Kan. When he reached Oakland with his mother he gave some attention to music as an item of entertainment for himself. His working hours were put in at a grocery store. Thence he graduated to be a floor-walker at Taft & Pennoyer's old store, Fourteenth street and Broadway. Griswold and others musically bent decided that he had a voice. He studied and for two years was bass soloist in the First Congregational church choir. As his voice developed he decided to go to Europe to study. This was about eight years ago. Gris-

## ... Don't Say You Didn't Know It... My Semi-Annual Clearance Sale

### SUITS AND OVERCOATS

Begins June 17th, but no advertisement in the Public Press will be made until a week later. This is intended to give my regular customers six days to make their selections before the general public gets in. Reductions the same as last January's Successful Sale, to-wit:

**\$25.00 Suits      \$30.00 Suits      \$35.00 Suits**  
**\$15.00              \$20.00              \$22.50**

**Chas. S. Rosener**

**57 POWELL STREET**

**San Francisco**

would circulated between London, where he first worked, and Paris. In a comparatively short time the young musician had shown the masters of the old world that he possessed a remarkable voice, so remarkable, in fact, that the attention of the music masters of Berlin was attracted to the former Oaklander. He was summoned to the German capital, where he made good to such an extent that he was signed for six years with the Royal Opera Company. Friends in Oakland were delighted to know that Griswold had won further musical fame by getting a contract with the Metropolitan Opera Company in New York.

## New Theatre For Tonopah

Tonopah is promised one of the most up-to-date playhouses in Nevada at an early date. A. J. Aylesworth of Tonopah and Goldfield has an option on two splendid sites in the former city and from advices received he will take up the option immediately upon his return from the East, where he has been for the past several weeks in connection with the financing of his enterprise and visiting with relatives. It is proposed to build a theatre of the most modern type. It will be located in the heart of the business section of the city.

## Horace McVicker \$100,000 Richer

CHICAGO, June 28.—The appellate court today reversed a judgment in the circuit court awarding \$100,000 to Dr. L. C. H. E. Zeigler against the estate of Mrs. Harriet G. McVicker, widow of J. H. McVicker, once a prominent theatrical man in Chicago. The opinion held that the contract providing for the payment of the money at the death of Mrs. McVicker was contrary to public policy, and, therefore, void, in that it offered a premium to the physician to accelerate the death of his patient. The judgment was recovered in the circuit

court in 1907 after a prolonged trial. The damages were awarded upon an appeal from the probate court, where the claim had been disallowed. Dr. Zeigler had been allowed \$10,000 by Probate Judge Cutting on an oral contract. Mrs. McVicker died in Pasadena, Cal., in 1904, after she had been under Dr. Zeigler's care for about five years. Horace McVicker, the only son, and a well known Frohman manager, will get this money in addition to several hundred thousand dollars he has already received.

## Censorship for Nickelodeons

The board of censors appointed by the mayor to keep in touch with pictures exhibited in nickelodeons and other places of amusement, so that nothing objectionable from a moral standpoint may be exhibited, met in the rooms of the police commission last week. The board consists of J. C. Astredo, who was appointed chairman, N. W. Hall, secretary, and Miss Edith Hecht, Mrs. F. M. Malloye and Detective Sergeant Joseph Redmond. The city was divided Monday into five districts and each member will cover a district and the results will be reported as soon as possible. Those interested have been seen and promise to co-operate with the board. There are, it is estimated, about 3,500 pictures in the city and it will take some time to examine them all. The secretary has been in communication with boards in eastern cities and has received valuable information as to the work there. The board here will work in harmony with the national board.

The Elleford season in Goldfield opened very auspiciously, and business wound up to be something immense. The company went to Tonopah last Monday.

## Slightly Worn Wardrobe FOR STAGE PURPOSES

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue. Store Phone West 2185, Residence Phone Park 4298.



## Hotel St. James

**Cor. Van Ness Ave. and Fulton St.  
San Francisco, California**

**Headquarters for Agents and Managers**

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Sure New Theatre for Reno

The contract is believed to have been signed and the bond for lease accepted last week for the construction of the \$40,000 Nixon Theatre on First Street, in the rear of the Federal Building, facing Center Street. The announcement of the enterprise was made in Reno last Saturday from those directly interested in the project. Arthur Aylesworth, manager of theatres in Goldfield and Tonopah, left for the national capital last week and it is presumed brought the matter to a final conclusion. Aylesworth was to put up a sufficient bond to insure Nixon for the lease to extend ten years. The structure is to be constructed of brick and stone, two or three stories front, with a broad foyer at the main entrance, its structural beauty to surpass anything yet seen in the city. The seating capacity will be about 2,500.

## Spotlights

The Viennese comedy, Lori Pollinger, which Henry W. Savage is to produce in New York in September, probably under the title of Miss Patsy, will be the first of a series of foreign plays that have enjoyed huge success abroad and which he has secured for a company which he will organize and maintain especially for imported works. It will be in the nature of a stock comedy company, with the individual players selected for their versatility and ability to play a repertoire. Lori Pollinger was written by Franz von Schoen-than, a number of whose earlier plays were adapted and presented by Augustin Daly. American play-lovers long ago applauded his Railroad of Love, A Night Off, and others. His works are always wholesome and charmingly naive and rank among the best examples of the German school of refined light comedy. In other words, they are real plays that live, and not frothy pot-boilers constructed to furnish excuse for keeping a theatre open. Lori Pollinger is his latest success, with a long run in Vienna to recommend it.

Polly of the Circus, the dramatic spectacle as staged by Frederic Thompson, will be the attraction to follow The Merry Widow at the Van Ness Theatre. It is from the pen of Margaret Mayo, and ran for an entire year at the Liberty Theatre, New York.

In a speech to the graduating class at West Point, Secretary Taft, then a candidate for the Presidency, brought his remarks to a close by saying: "I shall not speak any longer, for I know you are all anxious to get to The Merry Widow this evening in time for the first curtain. I don't blame you. It is a great show." A few hours later the West Pointers occupied a majority of the orchestra chairs."

The educational theatre which was organized by Mark Twain and others to train East Side children in New

York in the dramatic arts and which has been run in connection with the Educational Alliance, got an order from Supreme Court Justice Geiger last Tuesday to show cause why the corporation should not be dissolved. The application says that there are no creditors and that the directors deem it beneficial to dissolve because the theatre has been supported entirely by voluntary contributions and the work has fallen on the directors.

At the time the final curtain fell at the Colonial last evening, Don Caesar de Bazan was alive, and so was his lady love, with a few others, but a terrible slaughter had preceded. At times it was a question whether even Don Caesar would survive, but faith in the author of The Master at Arms led one to be hopeful. These few remarks about the opening of Ralph Stuart and company in the play mentioned are not intended to be disparaging, but merely descriptive. The piece is one of those sword and buckler, cut, thrust and parry romantic dramas, with court intrigue and all those things. It is interesting withal, and the company is deserving of high credit for the manner of presentation. Ralph Stuart, of course, has the leading role, and it is one well adapted to his personality. Anna Cleveland, formerly seen in secondary feminine parts, rises well to Maritana, the leading woman's role. Perhaps the best piece of acting was done by T. N. Heffron in his characterization of the weak-minded, sensualistic monarch.—Salt Lake Herald.

The Princess Theatre Company of this city play San Diego the week of July 12-19.

## Correspondence

SANTA BARBARA, June 28.—On July 3, at the Unique Theatre, William H. Wright will present the Wallis stock company of a dozen people for an indefinite engagement. The Unique has been thoroughly overhauled and bettered in many respects. The first play presented by the new company will be The Miller's Daughter. The company numbers Marion Melville, Virginia Mardson, Adeline Fountain and Messrs. Henry A. Sturdy, Richard L. Sheridan and William J. Evans.

SAN DIEGO, June 30.—Garrick (J. M. Dodge, mgr.)—Week June 28—In Gay New York is the piece being presented this week at the Garrick, and it is about the best the company has put on here. The piece has a good plot and an abundance of catchy songs. Raymond Teall as an office boy demonstrated that he can be something other than a black face comedian, and he had little trouble keeping the audience in a continual roar of laughter at his funny pranks. He made a pronounced hit with his old song I Must Have Been a Dreaming. Cash Knight and Frank Morton both do excellent work. Nan Halperin as usual works hard. Between the acts Burton and Wolf entertained with a clever little act. The chorus is well dressed and work well together. July 24-25—The Elks in A Night in Bohemia. July 12-19—Princess Theatre

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day

**ALL DUE TO DIANA**.

**TURIS**

**FROM FARM TO FACTORY**

**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**.

**DE. BILL**

**THE OTHER FELLOW**

**THE NEW CINDERELLA**

And Several Others.

Pacific Coast Representative for Brady and Grissner's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director

**FRANK WYMAN**, Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**

**The Empress and the Soldier**

**In South Car'liney**

Is the New Majestic a winner? Well, we guess yes

**The Halfbreed**

**MOROSCO'S**  
**BURBANK THEATRE**

Los Angeles, Cal.

"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre

The Handsomest in the West

Cost \$300,000.00

Oliver Morosco, Lessee & Mgr

For time address JOHN CORT

The

**Garrick Theatre**

San Diego, Cal.

**MOROSCO & WYATT**.

Lessees and Mgrs.

Company. Pickwick (Scott Palmer, mgr.)—The Devil's Doll is the offering by the Armstrong musical comedy company this week. The piece has a strong plot which provides plenty of fun. The comedy is handled most effectively by Barney Williams, Walter Spencer and Billy Onslow. Olga Steck and Ethel Davis as usual do good work. Among the big song hits was Katy Krouse by Barney Williams, I Remember You by Ethel Davis, Beautiful Eyes by Olga Steck, Absinthe Frappe by Walter Spencer. The costumes, scenery, etc., were up to the Pickwick standard. Queen (John Donnellan, mgr.)—It would be hard to get together a better vaudeville bill than the one being offered at the Queen this week. The bill is headed by Sidney Grant, who has an exceedingly clever monologue act. Another popular number is that of Zay Holland who scored a big hit with her violin playing and singing. Mr. and Mrs. Chas. Ellis pleased with their sketch. Grace Tempest and Leon Miller have an excellent offering. Latest moving pictures conclude. Grand (Fred Ballien, mgr.)—The Grand has a good bill this week which is composed of the following: Harry R. Fields made a good impression with his monologue act. The Hill Sisters scored with their singing specialty. Fern and Mack, college tramp team, were well received. Moving pictures conclude. Empire, Bijou and Union offer moving pictures and illustrated songs to fair business.

CARL E. LUNDQUIST.

MAX STEINLE WRITES: San Diego, June 27.—Just a line or two to let you know that we are still on earth, although I have been on the sick list for some time past; in fact, have been under the doctor's care for a week and will be forced to close one of the most pleasant engagements we have had in years, and that is with Raymond Teal. My ailment has taken the form of congestion of the lungs and my physician here is going to send me to Old Mexico next week to the Tia Juana hot springs. My wife will accompany me. I cannot speak too highly of Mr. Teal. He has treated me with every consideration, and it is with the utmost regret that we are leaving the Teal show. I expect that a week at the springs, how-

## New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country

Five Thousand Population

New House and Doing Big Business

Write for Open Dates

GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.

full stock of new scenery.

M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling

troupes. For information inquire of F. DE

FREITAS, Concord Hotel, Concord, Cal.

Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in

the West. A few good dates open in

September and October. Stage big

enough for any production. Booked by

Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA

COUNTY, CAL.

C. CIPOLLA, Manager

The coal mining town; good stage;

seats 500 people; rental, or will play

first-class companies on percentage.

For information apply to 411 Mont-

gomery Ave., City.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the

big cities in the West. Magnificent new

theatre, with stage large enough for any

attraction, playing regularly from \$500

to \$700 a night. Booked by Great West-

ern Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big

enough for any production. Stage

equipped with new scenery. Merced

has 4,000 population. For time write

F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on

percentage

H. Lewin H. Oppenheim

## GORDAN

## TAILORING CO.

928 Market St., Bet. Powell and Mason

FINE CLOTHES MODERATE PRICES

No Branch Stores

ever, will do me good and that it won't be long before I am back in harness again. Then we will either rejoin the Teal company or jump direct East.

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS

Parent's Stationery Co. 818 Van Ness Avenue, S.F.



## Paul Gilmore Has New Manager and Two Plays

"The play's the thing," said Shakespeare, and most every wise prophet of modern theatrical affairs agrees with the bard of Avon. The popular young romantic actor, Paul Gilmore, who has been making annual starring tours of America successfully for a decade, is so firm in this belief that he has just changed his management in order to secure a new play which he considered "the thing." Mr. Gilmore read the manuscript of this drama, called *The Candidate*, and was so struck with its fitness for his use that he at once began negotiations to secure it, when he found that the well-known manager, A. J. Spencer, had bought the play. The only way he could secure it as his starring vehicle was to get under Mr. Spencer's managerial wing, and this was soon arranged. In the meantime, Mr. Gilmore had contracted to use *The Call of the North* during the coming season. *The Call of the North* is a dramatization by George Broadhurst of Stewart Edward White's novel, *The Conjuror's House*. A. J. Spencer will present Paul Gilmore for the main part of the coming season in *The Call of the North*, and will produce *The Candidate* for him in the spring, the latter being delayed until that time in order to get a New York opening for Mr. Gilmore.

## A Departure In New York

Klaw & Erlanger have made another innovation in the theatrical business of New York City which has proven an enormous success, namely, the production of a dramatic offering on a roof garden. Brady & Grismer's *A Gentleman from Mississippi*, in the Aerial Gardens, which crowns the lofty parapet of the New Amsterdam Theatre, has been received just as cordially as it ever was on an indoor stage. The success of the departure is revolutionary. It has been held most vigorously that only a show with music and lots of girls would appeal to the summer theatregoer. New York, however, has grown in such favor as a summer resort that the increase in visitors will keep open any house that is cool and comfortable. It was A. L. Erlanger's idea to make this wide departure from set custom and habit. He waited until time and tide were right and then launched a venture which will lead to an entirely new departure in the summer theatrical offerings of New York City. Light, breezy comedies will surely hereafter vie with musical productions for the entertainment of summer theatregoers. Mr. Erlanger just saw it first. The Aerial Gardens has a stage as completely equipped as any theatre in the city. The house itself is complete. With the lights of New York twinkling on every side of the cool and spacious auditorium, the voices of the players carry easily to all parts of the theatre, and not a word is lost. Best of all, the spectators are comfortable, and the breezes that blow over Manhattan at the height of the gardens fan audience and actors alike, so that no one need sit in a stuffy hall and sweltering watch the players' collars

and acting go limp under the strain of the heat.

## The Orpheum

A genuine novelty will be presented next week in the shape of a one-act grand opera, entitled *The Patriot*. Its action takes place during the American Revolution at the time when the English government was offering a reward of \$25,000 for the capture of George Washington, who is saved from a bloody death at the hands of the Tories by a young girl named Marion, who purposely changes the apartment in which Washington is to sleep and perishes in his stead. The principal feature of the cast will be Helena Frederick, a gifted dramatic soprano of most attractive appearance and a graceful, feeling and forceful actress. Miss Frederick will be supported by Huntington May, Pacie Ripple, Fred Hanley, John Rogers, J. V. Prescott, James Wall and the old Tivoli favorite, William Schuster. Other attractions for next week will be *The Three Leightons*, among the most popular comedians of the Orpheum Circuit, in a new version of *A One-Night Stand in Minstrelsy*; Selma Braatz, the feminine Cinqviali and the greatest of all European feminine jugglers, and Charlotte Parry, an extraordinary protean artist, whose versatility and ability is exhibited in an interesting one-act play called *The Comstock Mystery*, in which she impersonates seven separate and distinct characters in rapid succession. Next week will conclude the engagements of the *Three Athletas*, Armstrong and Clark, Herr Londe and Fraulein Tilly

and George Hillman and his Redpath Napanes. A new series of Orpheum motion pictures will be an interesting finale to one of the best of vaudeville entertainments.

## Alcazar Theatre

The Frisky Mrs. Johnson, a Clyde Fitch comedy, is announced as the Alcazar's attraction this coming week. Florence Roberts regards it as one of the best vehicles in her repertoire. She starred in it one whole season, under Frederic Belasco's direction, and everywhere it was presented the critics praised her work in the title part. All the scenes are laid in Paris, but the principal people are Americans, with one Englishman prominent in the plot. Florence Roberts is cast as Mrs. Johnson; Thurlow Bergen as Jim Morley; E. L. Bennison as his brother; Ernest Glendinning as Lord Bertie; William Garwood as Lal Birkenread; Norval MacGregor as Professor Chardly; Andrew Bennison as Mr. Bowler; Burt Wesner as Monsieur Max Dindeau; Charles Trowbridge as Boles; Roy Neill as a page boy; Louise Brownell as Mrs. Frank Morley; Christis MacLean as Mrs. Chardly; Diana Argall as Mrs. Bowler, and Claribel Becker as a maid. When the play was presented in the old Alcazar about six years ago it scored a three weeks' run.

## Fischer's Theatre

The last performances of that jolly combination of jingles and chatter, *Stageland*, will take place this Sunday afternoon and evening, and at the

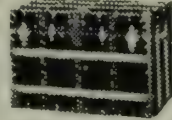
## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## Levy's Big Trunk Store

INCORPORATED



COAST AGENTS FOR THE

Taylor Trunks

687 Market St., S.F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

Monday matinee, Charles Alphin, the versatile composer and author, will present his "meteoric musical mixture, *Ski Hi*, which was a great success under his direction at the Madison Square Roof Garden last season. The scenes and incidents of *Ski Hi* are far removed from earth, the action taking place on the planet Jupiter, where three earthly mortals are carried by a runaway air-ship. Upon their arrival they are cordially welcomed by King *Ski Hi*, who promptly makes Isador Grabalski, played by Will King, his court jester. An old San Francisco favorite, Gus Bruno, one of the best comedians in the country, comes direct from New York and will play Grabalski's bosom friend. Juanita Holmes, an attractive and talented soubrette, also new with the Fischer forces, has been especially engaged to play King *Ski Hi*, and will be heard in several new and catchy songs. Maude Rockwell, the third of the visitors to Jupiter, will sing *The Nightingale* and *Some One*, two of the latest and most popular song hits, and Dave Morris, who is becoming a great Fischer favorite, will be heard in *The Sights We See in the World Below*, a topical number by Mr. Alphin that was a great go on the Madison Square Roof.

## LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming. Many other routes at slightly higher rates for you to select from. Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Manager Morosco is Going to Make a New House Out of the Los Angeles Burbank

LOS ANGELES, July 8.—The Burbank Theatre is to have a fresh coat of paint inside and a general repairing. Manager Morosco is going to spend a large amount of money on the repairs of the house and we are to have a rare treat when the whole thing is completed. There are to be new orchestra chairs also. These were to have been in for Elks' week, but it has been impossible to get them in so soon, so they will be installed the following week. Thos. P. Jackson of the original Witching Hour company, with Mrs. Jackson, is passing a vacation in Los Angeles visiting the latter's mother. The Ollie Mack Amusement Company, comprising as principal members Ollie Mack, E. P. Foote and Walt Leslie, was formed last week. A number of pieces will be sent out on tour this fall. Sheldon Lewis, the new second man of the Belasco company, has left New York for Los Angeles. Helen Holmes, who will replace Florence Reed during the latter's stay in the East, will arrive here next Friday and make her first appearance with the Belasco company in The College Widow. Maude Beatty, who first came to Los Angeles as a member of Frank Healy's San Francisco Opera Company, has joined the Morosco Musical Comedy Company at the Majestic. Charles Giblyn's first part at the Belasco will be as Stub Talmadge in The College Widow. Florence Oakley has been engaged by George Broadhurst as leading woman of the Chicago Dollar Mark company. Dorothy Bernard, former member of the Belasco company, is married, and the lucky man is none other than our old friend A. H. Van Buren, former leading man in the same company. Her many friends here wish her well.

BELASCO—Hoyt's farce-comedy, A Day and a Night, is the attraction at the Belasco for the week. The first act is lively and brisk, but the play itself is old and most of us have seen it so many times that it is anything but new. However, in the hands of the Belasco players it is a very pleasing production and all of the specialties are well done. Richard Bennett as Marble Hart is the funniest thing in the show, and it is hard to realize that it is the same Dick Bennett who played John Shand. This Hoyt character is awful, but Mr. Bennett puts the best of himself into the part, and the result is that he makes a hit in the role. Miss Reed does good work as Bawn Touraine, the actress, but we know the part is not one to please her. She sings Marie Cahill's Arab love song well. Charlie Murray as an old actor is fine, and his song, I'm Glad I've Got a Job, is great. He also does some clever dancing. Mr. Vivian is cast as the stage manager and Mr. Jennings as the manager of the theatre. The best of the musical numbers is furnished by Bessie Tannehill, who has been engaged for this week particularly. Fay Bainter has a song number, and she also has a castanet dance with Marion Rochester which is pleasing.

The rest of the cast includes Adele Farrington, Louis Morrison, Harry Oakes, Howard Scott, Beatrice Noyes and others. There is a possibility that this play will be held over for Elks' week.

BURBANK—That always popular play, Sherlock Holmes, holds the board at the Burbank for the current week, and they are turning them away at every performance. Mr. Desmond for the first time is seen in the title role, but he is not a disappointment; he plays the part with the surety and quietness which it demands. Messrs. Beasley and Mestayer are seen as Moriarity and the cockney Sidney Prince respectively. David Edwin is cast as Forman, Frederick Gilbert as Larrabee, Willis Marks as Bassick, and Lovell Alice Taylor as Madge Larrabee. Blanche Hall is good in the trying role of Alice Faulkner and Pete Clancy is a very lively Billy. The whole play is most satisfactory and well acted.

MASON—The Princess company appear at the Mason this week in The Umpire. This is by far the best bill they have given us. However, if they had selected this as the opening bill, the result would have been more gratifying from a financial standpoint. Fred Mace in the title role has a part that just suits him, and he does it well. The best of the specialties are May Boley's You Look Good to Father, Helen Darling's The Drums of the Fore and Aft, May Boley's Quarterback song, and several interpolated airs by James E. Stevens and Mace. Edwin T. Emery plays Dutch comedy and Budd Ross is cast as a trust lawyer. Miss Barnett has a small role and Mr. Stevens one of about the same size. The work of the chorus is good and the music lively, costumes pleasing and work of all the principals good. The company will appear for Elks' week at the Grand.

MAJESTIC—Sergeant Kitty is the opening piece of the Morosco-Girard company at the Majestic Theatre. The company deserves much praise, because they have triumphed over a very bad play. There is nothing to it, and yet the actors themselves have made it go. The principals are all clever, the chorus can sing and is composed of girls who are good to look at, the costumes are attractive and the orchestra is well handled. If the piece itself was good there would be nothing to be desired. Agnes Cain-Brown plays the leading feminine role, and plays it well. Harry Girard has several song numbers, among them being I Want What I Want When I Want It, Tonight, and, of course, Prairie Land. Maybelle Baker has a small part, as has Marie Nelson, a new member of the company. Mr. Stockbridge plays the simple-minded orderly of a soldier and puts more comedy in the part than the part has. Mr. Giblyn also has a bad part, but he makes a good deal of it and gets some real humor out of the lines. Percy Bronson has a good song, but his part is not much. The Runaway Girl will fol-

low this show and should prove itself a better piece.

GRAND—Lillian Mortimer's A Girl of the Streets is pleasing patrons of the Grand this week. This play is making more of a hit than any of the previous offerings. Alice Lewis has the principal part. The piece does not lack exciting situations, but they are of a different variety. The balance of the cast includes George Webb, Robert Leonard, George Field, Carl Birch, Franklyn Hall, Marjorie Dalton, Gertrude Claire, Grace Rauworth and Mrs. Frank Frayne.

ORPHEUM—With a political sketch, a baseball episode and a circus on its bill this week, the Orpheum comes near to running the gamut of American pastime. Possibly a bigger act than A Night at the Circus has been presented somewhere in vaudeville, but it would be hard to find it. Not fewer than thirty persons must have part in the turn, not to speak of the highly tickled small boys called in to fill the bleachers during the circus scene proper. Politics are represented in the sketch, A Spotless Reputation, presented by A. L. Pellaton, as a candidate for Governor, and William Foran, as The Smiling Kid, who has discovered a blot on the former's spotless life and makes him withdraw from the race in revenge therefor. Though no woman is present during the sketch, one is constantly talked about, and the action hinges upon the candidate's past actions toward her, and the "Kid's" desire to get even—for he has married her. Cheridah Simpson, known here for her success in King Dodo and Red Feather, comes this time, in skirts, to sing a few songs and play a bit on the piano, and she wins as cordial a reception as when she appeared last, minus the petticoats, in opera. Miss Simpson's voice is still her chief asset, though she has a delightful stage presence and some superb gowns. She makes Carissima her principal vocal offering, and then gives us a few story songs and piano bits, all well rendered. The Novelty Dancing Four consists of two clever boys and two bright girls, who do team work in stepping that is remarkable for close time and agility. The holdovers include Mabel Hite and Mike Donlin, in Stealing Home; the Vindobonas, Claude Gillingwater and his company, in A Strenuous Rehearsal, and Billy Van.

LOS ANGELES—An entirely new vaudeville bill without a hopelessly dull number is that furnished at the Los Angeles Theatre this week. Four of the six big acts are of first-rate caliber, and the only feature which opens poorly, the song and dance specialty of Kessler and Dunn, redeems itself by a whirlwind finish. Saona's best living pictures are those of Carnegie and General Robert E. Lee. Alice Lindley is the life of the skit in which her company appears, entitled Her Own Mother. She is an exceedingly clever comedienne. Martynne not only is a worthy successor of Papinta as a fire dancer, but as a female impersonator will deceive you if you're not forewarned. Weston and Young might as well call their rapid-fire collation of merry folly Looking for Something? or Calcimining Broad-

way, for The New Reporter never comes within profane distance of his office. He doesn't cover many assignments, but he always covers his retreat with a laugh, honestly won. The act is good, fast fun. Nadje, artist's model, combines trained equivoise with a talent for dancing and a pert ability to make the most out of any turn, which would seem to guarantee her Parisian nativity. The Laugh-o-scope has a good series of pictures called Miss Faust, in which a guardian angel driving an auto utterly discomfits a bicycling devil and all his relations.

FISCHER'S—A bill of ten numbers, in addition to the moving pictures, is provided by Messrs. Smith and Warren at their First Street theatre this week. The Grace Twins, singing and dancing soubrettes, are toplineers. The larger twin does a clever take-off on Vesta Victoria's song, Poor John. Annie Montgomery and her Roly Poly chorus are seen at their best in My Dusky Salome. For this number the girls are strikingly clad in Turkish costumes, very much on the sheath gown order. Joe Egan, the Broadway boy, gives a little inside story of pugilism in rhyme. Mabel Le Barron, a quick-change monologist, tells some of the troubles of a waitress looking for a job. The rest of the bill is made up of chorus numbers by Annie Montgomery and her Roly Polys, and songs by Leon Chartier, the most pleasing of which is The Serenade, in which he assumes the role of a Spanish lover. He is assisted by a chorus of Spanish maidens.

UNIQUE—Rainbow-hued gowns and good voices are the stock in trade of Kelly and Violet, who are pleasing Unique patrons this week in their well-known act. Goodhue and Burgess are the other vaudeville performers in a Hammock Built for Two. They introduce good singing, dancing and a banjo solo. James Kelly and Al Franks star in this weeks comedy, which is labeled The Two Twins. Winnie Baldwin, Lillian Massey, May Parker and Denton Vane take the other principal roles. The Unique-o-scope shows some good pictures.

WALKER—The Walker Theatre presents another bill of good vaudeville this week. It is headed by Helena Butler and her company in a sketch, entitled A Rural Romance. Jessie Lee, a little girl with a big voice, who made a hit at the theatre a few months ago, returns with a novelty act. Woodward and his trick dog, Girlie, have a novelty offering in music and comedy. Joseph Manley as well as Jessie has new songs, with illustrations. The orchestra gives a concert program and new motion pictures are shown.

FLORENCE EMERY.

## Goldstein Has Moved

Goldstein, the famous costumer, who is a part of San Francisco history, has moved to the Lincoln Building, Fifth and Market Streets, and is now housed in the largest and finest costume quarters in the United States.

MAX FIGMAN is on a fishing trip in the San Marcos country back of Santa Barbara and enjoying himself immensely.



## Correspondence

NEW YORK, July 1.—Hot weather having closed nearly everything theatrical in this city except the vaudeville and roof attractions, we have to look to the road for our new summer productions. Mrs. Augusta J. Evans-Wilson's novel, *St. Elmo*, was seen for the first time in dramatic form in Richmond, Va., last week. The play adheres closely to the original story. The uplifting influence of Edith Earl upon *St. Elmo* is made the central theme. Willard Holcomb, who dramatized the story, also played the role of the negro servant, to which he did ample justice. In response to the applause, he made a happy and graceful speech of thanks, in which he gave the greater share of the credit for the performance to the authoress and the company. \* \* \* There was something of a novelty at the Belasco Theatre in Washington, D. C., last Monday night, when the Shuberts' Theatre company presented a play without a name for the first time on any stage. The name is to be supplied by the audience, a prize being awarded for what is judged the most appropriate one suggested. The new play tells an interesting story of American life and was well acted. \* \* \* The *Gentleman from Mississippi* opened last week in the Aerial Gardens on top of the New Amsterdam Theatre, for its summer run. Brady and Grismer have built an entirely new production for the engagement. Thomas Wise and Douglas Fairbanks head the cast. \* \* \* Arrangements have been completed between the management of Palisades Park and William Morris whereby, beginning next week, the latter will take charge of the booking of the Open Air Theatre in that resort. \* \* \* Nina Morris has been engaged by Henry W. Savage to play the principal comedy role in *The Florist Shop*, which opens next month at the Liberty Theatre. \* \* \* Mrs. Newton Bemington, wife of the once well-known horseman, now helpless with paresis in Middletown, N. Y., has returned to the stage. She appeared at the Royal Theatre, Brooklyn, in a sketch written by herself entitled *Mary Ellen*. \* \* \* A new act called the Kangaroo dance was introduced in the jungle scene in the second act of *The Follies of 1909* at the Jardin de Paris by Thomas Almond last week. The dance is a decided novelty and was well received.

ROB ROY.

NEW ORLEANS, June 27.—After viewing a second week's production of the Olympia Opera Company there is every evidence of their getting into their stride, for things are running more smoothly and there is a better esprit du corps visible. Although *The Telephone Girl* does not offer individual roles that are in any sense great, the work of the majority of the cast was distinctive. Lottie Kendall, as Estelle, comes into her own and what a delightful telephone maid she did make. Sprightly, animated and with an opportunity to look and act her best, she drew the most favorable criticism. I was pleased to see my old friend Dan Young get so much out of the role of Hans Nix. It was not altogether in Dan's line, but he received well merited praise. Keara Farme as Beauty Fairfax looked the part and sang Cupid and I delightfully. The

best song number was *Put Me Among the Girls* by Robert Lete and chorus. As Goldtop, Lete gave flashes of intelligent interpretation. Possessing one of the best voices of the company and with a method that is easy and graceful, we can expect some great work at his hands. I want to predict a great future for Nina Seamans. She is pretty, graceful and appears to throw her whole soul into her parts. Her dancing is capital and before long she will be reaching for flowers over the footlights. Albert Walledstadt is too tall to essay roles like Slinkey Rice and Snuffles. I want to see him in better parts. He has a fine voice and a fine stage presence. Herbert Carter is a fine actor and was creditable as Dick Marvel. The chorus for the most part is comely and show intelligent training. One of the tall blondes exhibits dramatic fire that should draw her out into the spotlight.

W. L. McCONNELL.

BOISE, IDAHO, July 2.—Though the thermometer is registering 105 in the shade up this way, the Eckhardt Stock Company is still playing stock in the beautiful Pinney Theatre. The Della Pringle Company closes here on the 3d, until September, when they open again in the Turner. Charlie Pyle, who is well known in California, was forced to give up Riverside Park in this city, on account of bad business and disagreement with his partner, who claims Mr. Pyle did not live up to his agreement. The Orpheum, a vaudeville moving picture and stock house, has been closed for one week to make improvements, but will open on the 5th of this month with vaudeville and stock. There are some three or four other moving picture places of amusement in Boise, and all seem to be doing fairly well. I would rather sweep the streets in San Francisco and live there than be a millionaire in Idaho, Washington or Oregon. Let me tell you that when a fellow gets away from California and sees other countries, then he knows how to appreciate good old San Francisco. Yours,

J. E. CAVEN.

SANTA BARBARA, July 3.—The Wallis stock company opens a four weeks' engagement at the Unique Theatre tonight, presenting a comedy drama *The Miller's Daughter*. Marian Melville plays the leading role. William H. Wright, who has been in Santa Barbara at the head of his own company returns as director.

MODESTO, July 3.—Tonight and tomorrow night will be an event of no little importance to the local theatre-goers, marking, as it does, the farewell performance of two clever stage people, who, during their season here, have made many personal friends and have won the admiration of all the patrons of the drama. Walter Newman and Bertha Foltz will close their engagement at the Airdome with their appearance tonight in the *Divorcons* and Sunday night in the patriotic drama, *The American*. Miss Foltz has shown herself an actress of no mean ability and her cleverness in handling the varying roles in the plays of their varied repertoire, show her to be a performer of enviable versatility. That she has pleased us is putting it mildly and it is only to be regretted that she must leave us now. She appeared to best advantage in *Sapho* and the *Divorcons*, but her handling of the comedy roles was all that could be desired. Mr. Newman has handled the

varied characters assigned to him in the most satisfactory manner, showing well in comedy roles but being most pleasing in the serious parts. His work in *The Devil* was the best that has yet been seen here, and in this unique play he ranks with those who made it famous. Mr. Newman has kindly consented to remain over the Fourth and read the Declaration of Independence at the exercises in connection with the celebration.

PETALUMA, July 8.—Hill Opera House—Petaluma Lodge No. 901, B. P. O. E., gave a minstrel show on the night of Monday, July 5th, playing to a large audience. The house is closed to vaudeville this week. The Unique continues to play vaudeville.

J. R. B.

SAN RAFAEL, July 4.—Dick Jose, the tenor, and his company of fourteen were prevented by the police tonight from producing *Jane* in the Garden Theatre. Back of it all is a fight in the courts and on the street. Fists have been doubled up and writs have been invoked, but Jose was unable to appear tonight. Fully ten weeks ago Manager Thomas Phillips of the Garden Theatre booked Jose and company through the Great Western Theatrical Circuit for tonight. Soon afterward Building Inspector J. Millen decided that the house was not properly wired. He notified Phillips that the theatre could not be used according to the building ordinance. Phillips insisted that Jose would sing anyway, and so last night secured an injunction from Judge Murasky of San Francisco to restrain the police from interfering with the performance tonight. The writ was made returnable Wednesday, three days after the date of the performance. The writ aroused the ire of Town Marshal Haley, and when he and Phillips discussed the matter on the street they had a chinning match hot and heavy. Today Phillips got a brass band and paraded the streets, announcing that Jose would surely sing. About this time, however, Town Attorney Joe Hawkins found that Phillips' license to operate a theatre in San Rafael had expired July 1. He advised with various lawyers concerning the matter, and they agreed that Phillips was not entitled to open his theatre without a license. Just before the time for opening the performance tonight, three policemen and two plain clothes men went to the theatre and prevented the box office from opening. Every seat had been reserved and more than 200 persons were seeking standing room, but the police turned every one away from the theatre. Jose paid the members of his company out of his own pocket and Phillips has instituted damage proceedings because he was not permitted to open his theatre.

SAN DIEGO, July 7.—Garrick (J. M. Dodge, mgr.)—For the farewell

week of their engagement here the Raymond Teal Musical Comedy Company is putting on for the first time on any stage *The Spooners*. The piece is a lively comedy with many catchy songs interpolated, and is undoubtedly the best the company has produced. The words and music are from the pen of Wm. Friedlander, principal comedian of the company. Cash Knight is seen as old Pennylee, a spendthrift; George Burton as the divorce lawyer; Nan Halperin as a telephone girl; Orvey Post as a clerk; Frank Morton as a bell boy; and Wm. Friedlander as a college chap. All handled their parts in a faultless manner. One of the big song hits was *The Girl I'm Crazy*. About, by Orvey Post and chorus. Nan Halperin also scored with *The Jack O'Lantern Man*. The olio is given by Nan Halperin, Evelyn Constance and Grace Wolf. The chorus as usual worked hard. *Pickwick* (Scott A. Palmer, mgr.)—Facing the Powder, a melange of nonsense and music, is the bill which the Armstrong Musical Comedy Company is producing for their last week at the Pickwick. Mr. Armstrong appears as Mr. Rockafellow, Walter Spencer as the son, Barney Williams as Jake Myers, a servant, Billy Onslow as Mike, a Butler. All give good interpretations. There are a number of catchy songs, chief among them is *Diana*, written by Mr. Armstrong and sung for the first time by Ethel Davis. Olga Stech scored with *Reed Bird*. After closing their engagement here the Armstrong company will go direct to Vancouver, B. C., for a lengthy engagement. Manager Palmer will inaugurate a dramatic stock company. Queen (John Donnelan, mgr.)—Harry LeClair, an unusually clever impersonator tops the bill at the Queen this week. Anderson and Burt have a good comedy sketch in *Home Sweet Home*; Zena Keefe danced and sang her way into the hearts of her auditors; Harry Burgoyne pleased with his English coster act. Latest moving pictures conclude a good show. Grand (Fred Ballien, mgr.)—The Grand has a good bill which is composed of the following acts. Dale and Dale, dancing act; Francis Hoyle, singing act; Hill Sisters in illustrated songs. Latest moving pictures.

CARL E. LUNDQUIST.

PORTLAND, July 5.—BUNGA-Low Theatre (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—Ethel Barrymore opened her engagement at this theatre last Monday night in her latest success, *Lady Frederick*, and packed houses witnessed the play at every performance. Miss Barrymore takes advantage of every chance given to her by the play. Her support was good in every respect. Following Miss Barrymore, John Drew finished out the week in *Jack Straw*. Drew lived up to his high reputation in

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

every manner and gave us a very enjoyable evening's entertainment. The supporting company was also very good. Rose Coghlan treads closely on the heels of the star for honors. Both of these productions, the Barrymore and the Drew, were not lacking in any way from the stage standpoint. Tonight Mrs. Fiske opens in Salvation Nell. Henry Miller's Associated Players follow in The Servant in the House. Marie Doro is an early booking.

Manager Calvin Heilig, who has been playing the bookings of the K. & E. shows at the Bungalow, owing to the closing of his theatre, announces that by the latter part of this month the New Heilig Theatre will be a reality, as ground is to be broken at Seventh and Taylor streets for the house at that time. Sufficient money has been subscribed to erect the house. At the same time it is rumored that the old Heilig will be rebuilt for the Shuberts.

ORPHEUM THEATRE (James H. Erickson, mgr.)—The hit of the past week's bill at this house was Charlotte Parry in the playlet, The Comstock Mystery, in which the lady impersonates six different characters. We have had several acts of this kind, but the present one is by far the best of them. Helena Frederick and her company in the one-act opera, The Patriot, which was the headline act, was also well received. World and Kingston and Jarrow had entertaining acts. Commencing tonight, the bill is as follows: Lily Lena is the headliner; The Electrified Girl Review; Julius Tannen, Hymen Meyer; Whittier-Harris Players; the Three Donals; and Luigi Brothers.

LYRIC THEATRE (Keating & Flood, mgrs.)—The Imperial Musical Company are playing a musical comedy entitled The Miffiffiff of Mulvul-bulluu this week—do not know where they got the name, but it seems to please the patrons of the house. Next week Shubert's Blue Mouse opens for one week at this house.

GRAND THEATRE (James H. Erickson, mgr.)—Albini is the headline act and the other numbers are Wyatt and Rice; Gillihan and Murray; Billy Windom; Bessie Allen, Mabel Carew and company; Mlle. Rialta and company; and Fred Bauer.

Pantages has the Svengali Trio for the feature act for this week.

A. W. W.

## Coney Island's Popular Playground

With "everything new but the ocean," Greater Dreamland, Coney Island's favorite amusement park for the fun seeking New Yorkers, has started on its season. Originally a beautiful playground right on the beach of the broad Atlantic, the management has transformed it into a still more enchanting place, with more novelties, more surprises, more features than have ever been known on the Island. From the gateways on Surf Avenue to the ocean front, everything is new and Greater Dreamland is now a golden rainbow city basking in the near-summer sun. From the very start of its season this park has taken a firm and lasting hold upon popular-

ity and prosperity. Its broad avenues, its beach, its promenade, its gaily-hued and bunting-bedecked buildings being crowded every day and night. The largest free show ever given in a park is the pre-eminent feature this season. In a ring over the lagoon, where the boats come shooting from the chutes, a big circus is given twice a day and night, entirely free, and where it can be viewed from tete-a-tete settees and little tables beneath a wistaria shaded arbor. The Dreamland Band of eighty pieces, gives continuous concerts, while in the new ball-room, the largest dancing space in the world, there is a fine orchestra with well-known soloists. Among the many attractions in Greater Dreamland are Bostock's arena, with new and startling animal acts; Creation's Fall of Man, with its wonderfully impressive scenes; the Village of Bontoc Head Hunters, directly from the Philippine Islands. In the chutes, the ascent of Mt. Blanc, the crossing of the Great Divide, the Streets of Venice, Hell Gate and the Scenic Railway, new and sensational rides with lots of fun and surprises are supplied. Sorcho's deep sea divers, the Electric Dairy Farm, A Night in Paris, Wonderland, The Human Butterfly, Beautiful Melodia, Blake's dog and pony circus and a host of other attractions are among the multitude of new things at Greater Dreamland. Visitors to the park this year will find one unending tour of new things. The most elaborate changes have been made at a most expensive layout, and the wisdom of the management is shown in the response of Manhattan, its hosts of visitors from all parts of the country, and its surrounding suburbs have made by the crowds they are sending to the city white and golden by the sea.

## Notes from Actors' Fund Bureau

Thomas McGrath reports continued enthusiasm among members of the profession for the Actors' Fund and its new departure. Even at this early day something only hinted at in the inception of the Bureau is now almost an established fact, both men and women are becoming imbued with the necessity of seeing the managers in person. The Bureau is encouraging the idea, and to such an extent has it been put into practice in the few months of the Bureau's existence that more than fifty per cent of the registered members are under contract for the coming season. Most of them made their arrangements personally without the assistance of any outside agency. Seventy-five members have registered since last week's report. Fifty-five new annual members have been added, and the following names added to the Life Membership List during the month: John B. Park, Bessie Taylor Bennington, Harry H. Campbell, Frank Keenan, James Forbes, Norman Tharp, William Collier.

## Costumer Practically Lived With Rooster

Apropos Charles Frohman's announcement that he will produce Rostand's Chanticleer in this country next season, comes the news of a most amusing case that has been before the

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address: 200 Francis Avenue, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

**866 San Pablo Avenue, Oakland, Cal.**

Paris courts for a long time. It is the action which Mr. Clarkson, the famous London wig-maker, has brought against the managers of the Porte St. Martin Theatre. Clarkson claims \$10,000 damages for the supply of theatrical costumes and properties for the production of Chanticleer. When Clarkson goes into the box to explain how he made the rooster's dress for Coquelin, the court will be sure to have some amusement. It appears that in order to get a very life-like resemblance to a barn-yard fowl the famous wig-maker procured the finest specimen of the bird that he could find and practically lived with it for a week in his studio, watching it crow, strut, feed and flap its wings. Then he made the costume and went over to France with it, where one of Rostand's sons dressed up in it and rehearsed in the author's garden. When the production was postponed this famous costume was thrown on Clarkson's hands.

## Personals

BERYL HOPE, the leading woman with the Three Weeks company, is one of the handsomest actresses who has been seen in San Francisco this season. Her gowns are marvels of the dressmaker's art.

CECILE LOFTUS was married June 9 in the Kensington registry office, London, to Dr. A. H. Waterman of Chicago. On her return from her American tour Miss Loftus is going to take up legitimate drama in England and Dr. Waterman intends to practice in London.

WALTER HOFF SEELY, the energetic manager of the Valencia Theatre, is in New York arranging for new plays and several new players for the Mission playhouse. He expects to return with many surprises for the Valencia's patrons. J. Charles Green, the leading spirit of the Valencia corporation, is also in New York.

GROPING her way through flames and smoke which awakened her from sleep early in the morning of July 2, Grace N. Wishaar, scene artist of Ye Liberty Playhouse in Oakland, reached a window of her room and jumped to the ground to escape death. Her handsome home at Folkers and Lake Shore avenues, Piedmont, was burned to the ground.

ACCORDING to letters received from Count Bozenta, husband of the late Madame Modjeska, who is now on his way to Poland with the body of his

wife for interment in her native country, public officials of Poland desire to make the Modjeska funeral a state affair and to lay the body at rest in some national building. The funeral will be held in Cracow about July 17. Various plans of paying honor to the memory of the distinguished actress are being worked out by the people of Poland.

FRANK J. KIRK, who is playing the part of Dimitry in Three Weeks, is, when on the stage, an exact counterpart of Judge James V. Coffey, the nestor of the San Francisco judiciary. His manner, voice, dress and general appearance all bear a striking resemblance to those of the worthy probate judge. So much alike are they, that if Judge Coffey were to see his counterpart, he would hardly dare say: "One of us is rotten." In fact, he could not.

REPEATED playing of the dual personality of Dr. Jekyll and Mr. Hyde on the stage has driven Guy Mercer, an actor well known throughout the Middle West, violently insane, and he has been sent to an asylum at Worthington, Indiana. There he goes through the regular dramatization of Stevenson's dramatized story from morning to night. Mercer organized the Guy stock company and played in St. Louis theatres among many others in the last few seasons.

SIGNORA PUCCINI, wife of Giacomo Puccini, the composer, was sentenced in Rome, Italy, last Wednesday, to five months' imprisonment and a fine of \$120, in addition to costs and damages. Some months ago Signora Puccini accused her husband of paying attention to her maid. It was proved that the girl was innocent, but she committed suicide. The accusations of the wife, however, resulted in a separation and then the mother of the girl instituted suit against Signora Puccini.

LESLIE KING, who left last season with E. H. Sothern and finished the season with that eminent actor in New York, is headed this way with Polly of the Circus company. Mr. King was offered a return engagement with Mr. Sothern, but as his season would not start until late in the year, Mr. King decided to accept the offer from Polly of the Circus, which opened on June 29 at Ashbury Park. On the 1st of July the company jumped across the continent, playing three nights in Salt Lake, then a week in Los Angeles, after which they come to San Francisco for two weeks, opening on the 25th of July.



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## William L. Thorne

Looking about for exceptional material for the season of stock at the American, the managers of that theatre selected William L. Thorne, an actor of fine presence, much experience and of positive attainments for the position of heavy man of the company. Mr. Thorne is a Native Son who has been one of the successful ones of the East. His first experience occurred about ten years ago, and since that time he has played with Nance O'Neil, Louis James, John Craig in Boston, Ralph Stuart, and with various Eastern stocks, as both leading and heavy man. Mr. Thorne has a magnificent bass voice and for a season sang the bass roles for the famous Bostonians, and a couple of years ago was the original American basso in *The Rose of Alhambra* in New York. Mr. Thorne is an all-around actor of ability, but his predilection is for Shakespearean characters, and next season will probably find him with one of the big Shakespearean stars. He opens at the American on the 18th, in *The Duel*.

## Nellie Holbrook Blinn is Dead

Mrs. C. H. Blinn, wife of the deputy surveyor of the port of San Francisco, famous as an actress, political speaker and woman suffragist, and a woman of strong mentality and charming presence, died at her residence, 100 Edgewood Road, at 7:45 o'clock Monday morning. She had been ailing for the last six years from cancer, although she had hope that Christian Science was curing her. Her son and only child, Holbrook Blinn, leading man with Mrs. Fiske's company, playing *Salvation Nell*, came to San Francisco from Sacramento Saturday but left again to join his company at Portland as he thought his mother's condition greatly improved. The death of Mrs. Blinn brings to a culmination a life replete with successes, a career remarkable for its unselfish devotion to her country and a dauntless striving for the attainment of her ideals. She was born in Salem, N. H., the eldest child of Albert Holbrook, a noted lawyer, and Lucy Laten. She was educated at Barre Academy, Vermont, and from her earliest youth was remarkable for her intellect, graduated with the highest honors, and at 16 years of age, became a teacher. She came to San Francisco in 1868 and soon after was appointed vice-principal of the Washington grammar school. Two years later, December 15, 1870, she became the wife of C. H. Blinn. Following her marriage she went upon the stage,

taking the name of Nellie Holbrook. Her beauty, her personality, intellect and, above all, her exceptionally fine and musical voice soon won her fame. Her first appearance was as Lady Isabel in *East Lynne*, played in San Francisco. From that time on she went from success to success, till, following a performance in New York, a grateful and fascinated audience took the horses from her carriage and hauled the vehicle themselves through the city streets. She took up the stage on the advice of John McCulloch and Lawrence Barrett and played with these famous actors in the California Theatre. She then went to the Grand Opera House with the Kennedys; after that with Barry Sullivan at the Baldwin in Shakespearean plays and later as leading lady with the famous Sheridan. She was the first woman to play Hamlet in the United States. While at the height of her theatrical success she left the stage and entered the political field. It was in this sphere that she was at her best. The funeral took place Wednesday and was strictly private.

## The Dramatic Review Is Warned

Last week, following out the purpose of THE DRAMATIC REVIEW—to report all the theatrical happenings in the great West—we chronicled briefly an "odorous" incident connected with the closing night of the Murray and Mack engagement in Los Angeles, which was far from being a success. Since that item appeared, through the telephone and the mail, we have been warned by one Walt Leslie that he proposes to do this paper all the harm he possibly can (a most amiable and gentlemanly spirit to possess).

Well, if Walt Leslie or any of his bunch can do us any harm—we deserve it. In the course of the long life of THE DRAMATIC REVIEW it has been a well established fact that this paper has made it a point to be extremely lenient with persons and with companies. We believe in encouraging anything of the least merit and overlooking anything that is not too bad. This attitude of ours is well known and generally commended. So, in conclusion, if the very popular, very talented and very garrulous gentleman who is going to do so much, succeeds—why, well time will tell.

## Oakland Has an Alluring Theatrical Bill

OAKLAND, July 7.—Marie Doro has been the attraction at the Macdonough Theatre the first half of the week. This young star has been successful in pleasing. For week of July 12, Henry Miller's Associate Players offer *The Servant in the House*. At Ye Liberty, The Heart of Maryland is given a great performance. Florence Oakley in the Leslie Carter role, is magnificent and Sydney Ayres, who has strongly established himself as a favorite, is handsome and effective in the male lead. Next week The Regeneration. At the Broadway the stock company is offering Jim Corbett's one time play, *Pals*. Next week Strongheart. At Idora Park Erlanger and his band are attracting large crowds, in conjunction with such offerings as Beatrice Fischer, soprano; Bert Mor-

phy, X. I. T. Wild West Show and numerous side issues. At the Bell, the pioneer vaudeville house, the program consists of the usual carefully selected bill, headed by Mme. Makrenko, dancer. At the Orpheum, the regular high class selections from the best vaudeville talent is offered as follows: The Futurity Winner; James Thornton, in Songs and Sayings; Camille Trio, comedy horizontal bar performers; Clarke and Bergman, The Chauffeur and the Maid; Elizabeth Murray, character songs; Warren, Lyon and Meyers, comedy sketch with music; Sisters Gasch, lady gymnasts; Orpheum motion pictures; Adelaide and her dancing four; The Billposters Dream.

## New Columbia Progresses

The new Columbia Theatre will, it is expected now, be ready for its Christmas attraction. THE DRAMATIC REVIEW is in a position to announce that the Van Ness Theatre will continue to book Syndicate shows when the big attractions move to the new Columbia. In fact, several attractions are already booked for the Van Ness after the first of the year.

## New Pantages Theatre

Manager Tiffany of the local Pantages Theatre, is in receipt of a letter from Alex. Pantages, in which that hustling show man says he will be in San Francisco shortly and will then conclude the deal whereby a new Pantages Theatre will be built on the site next to the American Theatre. The new theatre, he promises, will be ready inside of a year.

WALTER NEWMAN and Bertha Foltz will head their own company this fall, opening about September 1. Their tour is now being booked. They will have a good company and will present *Sapho*, *Divorcons*, *The American* and several other plays not yet decided upon.

## WILLIAM MAXWELL ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT  
One Week—Commencing Sunday Matinee,  
July 11th.  
MURRAY AND MACKS' MERRY MUSICAL SUCCESS

## A Night on Broadway

Prices: Evenings, \$1.00, 75c, 50c and 25c.  
Matinees, 75c, 50c and 25c.

July 18th, Opening of the Summer Stock Season  
First Production, Otis Skinner's Success,  
"THE DUEL."

## THE FRANCIS-VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

## Show Printers

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Commencing Monday, July 12th

## FLORENCE ROBERTS

With THURLOW BERGEN and the Alcazar Players, in Clyde Fitch's Clever Comedy

## The Frisky Mrs. Johnson

One of Miss Roberts' Best Vehicles

PRICES: Nights, 25c to \$1; Matinees, Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America  
Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

HELENA FREDERICK in the One-Act Opera, *THE PATRIOT*; CHARLOTTE PARRY AND COMPANY: 3—LEIGH-TONS—3; SELMA BRAATZ; GEORGE HILLMAN and HIS REDPATH NAPA-NEES; ARMSTRONG and CLARK; HERR LONDE and FRAULEIN TILLY; NEW ORPHEUM MOTION PICTURES. Last Week of the THREE SISTERS ATHLETAS.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

## International Grand Opera Co.

Next Week's Repertoire  
Monday Night and Saturday Matinee, Mascagni's *L'AMICO FRITZ*.  
Tuesday Night, *IL TROVATORE*.  
Wednesday Matinee, *LUCIA*.  
Wednesday Night, *OTHELLO*.  
Thursday and Sunday Nights, *GIACOMINI*.  
Friday Night, *CAVALIERIA RUSTICANA* and *I PAGLIACCI*.  
Saturday Night, *BIGLIETTO*.  
Prices, \$2.00, \$1.50, \$1.00, 50c.

## Fischer's THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Only Musical Comedy House in the City

This Sunday Afternoon and Evening  
Last Times of  
**STAGELAND**  
Starting Monday, Matinee, July 12th  
The Meteoric Musical Mixture

## SKI HI

Charles Alphin's Great Madison Square Roof Garden Success.  
First Time Here of GUS BRUNO and JUANITA HOLMES  
In Addition to Will King, Tracy McDermott, Dave Morris, Maude Rockwell and All of the Favorites

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday at 2:30.  
Popular Prices 10c, 20c and 25c

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST. Phone MARKET 1865



## Van Ness Theatre

San Francisco is enjoying the finest musical treat in years in the presence of Henry W. Savage's Merry Widow company, or, to be exact, one of the Merry Widow companies. And this company, in the opinion of those who have seen the others is no whit inferior to the best, in fact, it has several features that surpass the others. First of all, in writing of The Merry Widow, it is necessary to state that the music of the opera is of superior class and the orchestration is superb. Then again, there is a real story built around the "merry widow" and a real play developed. The story is well and interestingly told and the music, with a thousand and one little superior fancies, possesses a series of haunting melodies that will not leave you. The mechanical equipment of the piece is on a par with the usual Savage productions—and that is a standard that has no superior in this country. And the company, well, it is in every way entirely satisfactory. There isn't a single fault to be found. The Prince Damilo of the play is George Dameral, who is an actor and a singer and a handsome, magnetic man. While not possessing the greatest tenor voice on the stage, he uses what he has with admirable method and his buoyant personality is used with artistic effect in his portrayal of the gay young Prince. Mabel Wilber, who is the widow, is the very embodiment of dainty charm, and as an actress and dancer, she is superb. Her light soprano voice is handled with good effect and her magnetic personality endows the part with a charm that can hardly be described. Oscar Figman, as the Marsoviau Ambassador, and Tommy Leary as the messenger, do excellent comedy work. John O'Donnell, as the love lorn, disappointed suitor, has a small part, but he came near being the artistic hit of the performance. Theresa Zan Brune, as the Ambassador's wife, was a most pleasing personality. The large number of minor characters were in the hands of competent and good looking young men and women, and the production was gorgeous to the extreme of lavishness. The Merry Widow is a great success because it possesses great merit. It is not a fluke, but one of the few real things that has been uncovered in recent years.

## Valencia Theatre

A most wholesome comedy performance is that of What Happened to Jones that is being given this week. Jones, sinful charmer of the fair sex and plausible hypnotizer of the sterner variety, is capably impersonated by Paul McAllister, who gets every laugh that lurks in the Broadhurst lines that are assigned to Jones. He is materially aided by Charles Dow Clarke, as Ebenezer Goodly, and by George Osbourne as the Bishop of Ballarat. Robert McKim is a good looking and pleasing Richard Heathley. Robert Homans plays the bogus Indian from the sanitarium and a group of beautiful and charming young women—Grace Travers, Edith Lyle and Antoinette Crawford—play the three girls most bewitchingly. Karra Kenwyn is a handsome Mrs. Goodly and Lillian Andrews is particularly good in a sane way as the old maid. Peggy Monroe, as the Swedish servant girl, shared with Mr. McAllister the comedy

honors of the play. Her assumption of the stolid servant was a genuine treat.

## Princess Theatre

It was an enthusiastic, as well as a crowded house, that greeted the first American production of Mascagni's opera, L'Amico Fritz at the Princess on Tuesday evening. While the opera is all that is to be desired musically, it is to be regretted that Mascagni frittered away his time upon such a trivial book. There are times when the action of the piece, especially in the second act, drags almost to tediousness. The tragic interest of Cavalleria Rusticana is entirely wanting. In fact, interest of any kind, except for that of the music, comes dangerously near occasionally to being temporarily extinguished. Whatever the faults of the scenario may be, the music is unquestionably that of genius. There is a love scene in the third act that is without a parallel in modern musical composition. It goes without saying, after having listened to the International Opera Company for four weeks, that the individual singers were all that could be wished. Mme. Bertossi and M. Columbini were without criticism. Mlle. Strauss as Beppe was all that the word "satisfactory" means. The same may be said of Mlle. Donner. Archangeli was a capital David. The other parts did not appear to good advantage, the composer having made very little of them in his score. The chorus did not appear at all, singing off the stage the entire evening. This is a decidedly modern idea, and one that does not altogether appeal to San Francisco audiences. The orchestration of L'Amico Fritz will always be remembered as something little short of marvelous by those who heard it on Tuesday evening. Merola, the faithful, was as satisfactory as ever as the leader. On Monday evening La Traviata, which is based upon the same plot as Camille, was presented to a large house. Faust was the bill for Wednesday evening, with Mme. Norelli as Margharita, Bari as Faust and Gravina as Mephistofeles. On Thursday evening Samoiloff made his initial bow in Otello. He reminds one of Salassa. He has all the dignity, insight and reserve that this great artist had when in his prime. On Friday the double bill of Cavalleria Rusticana and I'Pagliacci was presented. The vacation season does not seem to affect the attendance at the Princess.

## Alcazar Theatre

Monday night saw Florence Roberts return to one of her earlier and greatest triumphs—Sapho. In this play, which is a specially fine vehicle for her brilliant emotional qualities, Miss Roberts gives a remarkable portrayal, putting forth in abundant measure the human qualities that must go into any characterization to make it lasting and attractive. Her tremendously impressive stage appearance and her superb grasp of the character of Fanny LeGrande were in evidence throughout the evening. Next to Miss Roberts, Burt Wesner, as Uncle Cesaire, was the best of the company. Mr. Wesner played the part in a straightforward, legitimate manner, and his ability found ample opportunity to bring out a continuous out-

burst of laughter, without resorting to buffoonery. Thurlow Bergen was, in the early stages of the play, altogether too rough in his repulse of Fanny LeGrande's advances. Louis Bennison, as Dechelette; Norval MacGregor, as Caoudal; Walter Belasco as Hettama; and Ernest Glendinning, as Flamont, played their parts with pleasing effect. Marie Baker was a good Mme. Hettama and Christie McLean pleased as Aunt Divonne. Louise Brownell as Rose headed the score of attractive young women who thronged the first act—an act that was brilliantly staged. In fact, the performance all through is magnificent and the settings gorgeous.

## American Theatre

When a novel has been, not only one of the six best sellers, but the best best seller, so to speak, and when its output is measured not in editions but in tons of paper, it is safe to say that the reading public cares not a fig for the literary value of such a book or of any criticism of a serious nature concerning it. When the same novel is reduced to dramatic form, it is equally safe to assume that the theatregoing public cares not a fig whether the play is a good one, from the playwright's point of view or the dramatic reviewer's analysis. Such is the case with Three Weeks. As a play, not much is to be said for it. It is never wicked. It is often vulgar. At times it stands still. But as a money-getter, the play keeps up the pace it set in the book markets of a year ago. Three Weeks is an excellent exemplification of the fact that it is not the material that makes a play bad, but the treatment of such material. The drama centers about the maneuverings of the Queen of Sardinia, a mythical kingdom in the Balkans, to secure an heir for the childless throne of her country. Under certain forms of government, such plotting might be quite the proper thing, for political reasons, to indulge in. In Mrs. Glyn's play, however, all that is erotic and suggestive of such scheming is made the subject of stage representation. Briefly summarized, the play is written about a few salacious situations. The rest is mere padding. Whatever may be said regarding the piece, it is but fair to the cast to state that all its members are without exception far above any demands made upon them. Beryl Hope is a most excellent queen and is an unusually pleasing actress. She dresses with exceptionally good taste. If all of the feminine portion of the crowned heads of Europe are as comely as she is, they are to be congratulated. William T. Hayes played the heavy part of the king, a drunken, profligate monarch, as well as it could possibly be done. His acting and his make-up in the prologue were wonderfully realistic. Paul Verdayne, as characterized by Harry C. Brown, left nothing to be demanded. Mr. Brown should have a role that demands more of him. A small part that stood out, and which will be remembered by all who saw it, is that of the head waiter, for which Robert G. Thomas is responsible. He has evidently made a study of the European flunkey, who is all servility to those from whom he expects petty favors, and who is a despot to the unfortunates over whom he has control. The waiter of Mr.

Thomas was quite a change from the imperious Petrovitch of the prologue. Lionel Moncrief, the bloodthirsty Verchoff in the prologue, became the silent Thompson in the remainder of the play, who saw none of Paul Verdayne's, his master's, faults. Will T. Chatterton, as the jovial Captain Mark Grigsby, made the most of his opportunities. It is safe to say that, better cast, he can do even more satisfactory work. Frank J. Kirk as Dimitry was excellent. Lillian Rhodes, as Anna, and Clara LaMar, two pretty and capable women, were satisfactory in the small way that Mrs. Glyn has provided for them. The same is to be said of J. W. McConnell as Sir Charles Verdayne, Sydney Price as Vasli, Albert Duall as the first waiter, and William Casey as the spy. After all is said and done in the way of criticism, with all its faults, Three Weeks is without doubt one of the big money-getters of the season, as the packed houses at the American testify.

## Spotlights

ANSWER TO INQUIRER—Edward Harragin's last appearance in San Francisco was as a stock star at the Grand Opera House in 1904, with his nephew, Dave Braham, Jr. Among the plays presented were Old Laverder and Waddy Googan.

Going Some, Paul Armstrong and Rex Beach's farce, which was recently transferred from the Belasco to the Maxine Elliott Theatre in New York, will continue at the latter theatre until the middle of the summer, when it moves to Chicago.

It is estimated by the management of the Van Ness Theatre that The Merry Widow, during the three weeks of its stay at that playhouse will secure over \$10,000 more in receipts than any run of that length made here in past seasons by notable attractions. San Jose, Stockton, Sacramento, Fresno are all sending in orders galore, as the big production does not visit those cities this season.

The scenic production of Polly of the Circus is most elaborate and the circus scene true to life, with acrobats, tumblers, clowns and trainers. The story of the play is rather novel and it has that which holds the heartstrings and invites even the jaded taste to a simple revel in romance. Polly of the Circus will follow The Merry Widow at the Van Ness Theatre.

The Third Degree, acknowledged to be the greatest effort of the well-known playwright, Charles Klein, will be seen in San Francisco before the close of the year. It is a powerful story which introduces in a telling manner the police methods of securing their evidence from suspects. The performance proved one of the real hits of the past season in New York.

Cameo Kirby, the play in which Dustin Farnum is now appearing with so much success, will be seen here next month at the Van Ness Theatre. Farnum is very popular with San Francisco theatregoers and his engagement in the new drama should be one of the most successful of the season.

The Ed Redmond stock in San Jose is meeting with great success at the Victory. The bill this week is An American Citizen, and Charley Gunn, Ed Redmond, Griffith Wray, Sidney Payne, Alta Phipps and Garne Virden are most happy in their portrayals.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

The Orpheum has the regulation bill of excellence this week. Something is to be found that will suit every taste. Ollie Young and his three brothers, Jack, Bernie and Avery, demonstrate themselves to be masters of the diablo, hoops and the boom-crang. Those lively young ladies, The Madcaps, prove the right to their claim that theirs is the most agile and skilful act in vaudeville. The ease with which they perform their difficult feats seems apparently impossible for such demure young ladies. Their turn is a very popular one. Max Witt and his singing Coleens dispense vocal music of a pleasing order, which includes everything from Come Back to Erin to When I Marry You. Herr Londe and Fraulein Tilly are nothing short of wonderful in their ladder act. The fraulein is a young woman of pleasing personality, and is a great favorite with her audiences. Harry Armstrong and Billy Clark are receiving three and four encores a performance, so popular is their singing, and audiences are not anxious to let them go at that. They may consider themselves San Francisco favorites. An act of exceptional grace is that of the Three Sisters Athletas. They are gymnasts quite out of the common. That clever youngster Laddie Cliff still holds his place among this week's performers at the Orpheum. A pleasing musical comedy is George Hillman's Fun in a School Room. It has plenty of melody and ginger in it. Rosner, the reliable, is as excellent as ever with his augmented Hungarian orchestra.

### Pantages-Empire

Manager Tiffany has a most appetizing program on tap this week, headed by the Four Brothers Bard, acrobats, who have some entirely new and original stunts in the gymnastic line that will astonish you. Numerous feats of a most difficult nature are neatly and cleverly accomplished. The neat costuming of their act is also worthy of mention. A decided novelty in the way of educated animals is introduced by Prof. Roberts with his troupe of educated rats, cats and dogs, which includes wire walking, trapeze work and stair climbing, all of which is accomplished with almost human intelligence. Marie Herdlicka, lyric soprano, entertains with some delightful vocal selections. Her voice is exceptionally clear and sweet, which she well knows how to handle. The Terry Twins who look so much apart you can't tell them together, supply a most amusing turn entitled Which is Which? Adams and Mack in legerdemain have several new and interesting stunts with which to mystify the audience. Their work is exceptionally clever and some good comedy relieves the serious nature of the act. The motion pictures in conjunction with the Pantages-Empire orchestra comprise a most satisfactory and entertaining program.

### Fischer's

Stageland, Charles Alphin's latest happy conception of "jingles and chatter," served to introduce such well

known people in the amusement world as Abe Erlanger, William A. Brady, Lillian Russell, Eva Tanguay and George Cohan to the audiences in Fischer's Theatre this week. Will King and Ben T. Dillon, as the theatrical magnates, supplied a liberal amount of theatrical comedy, while Nellie Montgomery as Eva Tanguay, the St. Vitus soubrette, known only by reputation in San Francisco, gave what was said by theatregoers who have seen the original to be a capital impersonation of the vivacious and energetic singer and dancer. I Don't Care is capitolally sung by Miss Montgomery. Maude Rockwell, the favorite soprano, as Lillian Russell, brought down the house with her renditions of Il Bacio and Glow Worm, and Dave Morris had a great song hit, assisted by the captivating Fischer chorus, in It's Always the Same Old Colors, the latest patriotic effusion. Tracy McDermott was warmly endorsed for My Own Sahara Belle, a decidedly catchy number. Stageland is out of the ordinary and makes good entertainment.

### The National

As usual a most entertaining programme is to be found at the popular Grauman house this week. Leo Cooper in an intensely interesting act, entitled The Price of Power, from the talented pen of Harry D. Cotrell, supplies the dramatic portion of the bill. The story has to do with the chief executive of a State placed in an embarrassing position 'twixt love and duty, in which his conscience is saved by the object of the controversy committing suicide. Mr. Cooper gives a splendid interpretation of the Governor. Fair support is contributed Mr. Cooper, and although the act has been seen here before it still holds intense interest. Kelly and Reno, billed as marvelous acrobats are far from the real meaning of the word. The act is composed of knock-about slap-stick. Martinez and Martinez should invest in new costumes of which they are sadly in need. A little polish on their instruments would also be an improvement. The Dumitrescu-Vermette troupe entertain with neat and clever horizontal bar gymnasts. Virginia Grant has a most pleasing voice which is heard to advantage in a number of character songs. The Daring Darts introduce a decided novelty in an aerial act which is composed of some daring and clever work. McGloin and Shelley contribute some of the neatest dancing seen in some time and well merited applause is the result of their clever efforts. Joe Valle on the accordion is a hit. Motion pictures, as usual, complete a splendid programme.

### The Wigwam

Manager Harris is to be congratulated on having without a doubt the best programme he has presented the patrons of his popular house this season. To name a headliner is beyond me for of a truth they are all in that category in their own particular line, so I will name them in the order of their appearance. La Toska entertains with some neat and clever juggling. Brenon and Downing, assisted by Raymond Clure, present The Intruders, a farce that is a scream from start to finish. Mr. Brenon has

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

### SYMMETRICALS

BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.

Phone Market 6873

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

## .... BERT LEVEY ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

the act mostly to himself in the division of parts and most capably takes care of the many laugh provoking situations. The act is of the slap-stick order, but it is good slap-stick. Some of the dialogue pertaining to a wet and bedraggled appearance which is very amply contradicted by their neat and immaculate clothing could very easily be cut as a sacrifice to detail. Clara Thropp, singing comedienne, sings her way into your good graces before she is in evidence very long. Bonner, the horse with the human brain, is a marvelous specimen of equine knowledge. His tricks are too numerous to mention. Mabel McKinley, who is and always has been a great favorite with the audiences of San Francisco, comes in for a typical Western welcome. Miss McKinley has an exceptionally sweet voice with a world of feeling and expression and she not only sings her songs, she acts them with a swing and a dash, or with a depth of feeling (whichever is required) that commands appreciation. What may be said to be one of the cleverest comedy acts seen for many a day is contributed by Francesca Redding and her capable company in The Man from Texas, which is full of good clean and sane comedy situations requiring experienced artists and not novices to bring out and depict in a truly natural manner the many laugh provoking situations which would bor-

der onto the truly ridiculous in less capable hands. Miss Redding is well known as an actress of exceptional versatility and has surrounded herself with exceptionally talented support, namely Mr. Lee Calder, as the captain, which he acts in a most brusque and natural manner, and Mr. Gibson as the Willie, the fop, who keeps the audience in a continual peal of laughter. Cooke and Rothert in a wide range of variety in their act, including a little talkfest, jiggling, acrobatics, impersonations and their own original version of the much discussed Apache dance. The motion pictures are as usual entertaining and complete a programme of excellence from start to finish.

The "greatest act in the world" is bound to fall down some place, and the "worst act" make good somewhere else.

You don't see many "spangles" on the costumes of "sister acts" and "female single acts" nowadays, and the slap-stick doesn't go with its former bang, which goes to prove vaudeville is really getting advanced.

Some vaudeville comedians have a way of mystifying their audiences by laughing at their own antics.

Noah's ark would make a great animal act if some enterprising manager could dig it up.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. R. Pease, their sole booking agent, for week of July 11, 1909:

NATIONAL, San Francisco—Ramsey Sisters; Frank Bacon and company; Slater Brockman; Seymour and Hill; Onaip. WIGWAM, San Francisco—The Torleys; Faust Bros.; Mann and Franks; The Makerenko Troupe. BELL, Oakland—Dumitrescu-Vermette Troupe; McGloin and Shelley; Kelley and Reno; Daring Darts; Leo Cooper and company; Clara Thropp. NOVELTY, Vallejo—Brenon and Downing; Virginia Grant. LOS ANGELES, Los Angeles—Toma Hanlon; Francesca Redding and company; Miss Mabel McKinley; Petroff; Cook and Rothert. QUENN, San Diego—Nadje; Saona; Kessler and Dunn; Siebert-Lindley company.

## Vaudeville Notes

Manager Bernard Wolf, or Damager Wolf as he will be called hereafter, had quite a strenuous argument with one of his musicians at San Anselmo last Sunday. Wolf, who is running the Airdome in that metropolis, had some trouble with the piano player who at the last moment refused to play. Wolf went before the audience and explained the cause of the delay and gave as his opinion that the musician had cold feet. This was repeated and the disgruntled ivory pounder lay in wait for Wolf at the station where he proceeded to vent his wrath when the object of his hatred appeared. From here on it is a sad story, therefore we will draw the curtain, except to say that Damager Wolf still wears his pleasant smile and his handsome face is free of any bruise or blemish.

W. D. Casey, usher, National Theatre, is making friends among the patrons of that popular house by the courteous treatment accorded all with whom he comes in contact. The staff in the front of the house has much to do with its popularity and in this respect the Graumans are to be congratulated.

McGloin and Shelley are booked for United Time for next season.

Grant Gardner and Marie Stoddard returned to America from their six weeks' engagement in England last week. So successful were they that they brought back a contract for next summer in London, opening at the London Alhambra.

William S. Cleveland, the ex-famous minstrel manager and now a vaudeville booking agent in New York, and John S. Beger, a theatrical manager, who controls circuses and traveling animal shows, fought a fist and cane duel at Thirty-ninth street and Broadway Friday of last week, as a result of which Mr. Cleveland has a large lump on his head from Mr. Berger's cane, and Mr. Berger's face is somewhat discolored. Cleveland and Berger had had a dispute over a business affair recently, and when they met on Broadway they commenced to belabor each other, Berger using his walking stick and Cleveland his fists. A crowd of several hundred persons were watching the encounter when the police arrived and arrested both men. At the Tenderloin police station the antagonists tried to get at each other

again, but were restrained by the police. Both provided bail for their appearance in the police court.

Fred Lincoln, John Considine's chief of staff, is in town and making headquarters with Mr. Reese at the S. & C. office in the American Theatre building.

J. B. Dyllin is playing the Central Theatre, Oakland, this week.

## White Rat Expenses

Harry Mountford, as secretary of the White Rats of America, has filed with the Secretary of State of New York, a statement of the expenditures of the organization incurred under the anti-lobbying law in connection with the proposed legislation to regulate the charges of theatrical employment agencies. Of the aggregate of \$4,844 expended, \$2,343 went to James C. Sheldon, counsel for the White Rats, for legal services and expenses, and the balance of the money was paid out for expenses of committees and delegations in connection with hearings had on the bill, which passed the Legislature but failed to become a law owing to the veto of Mayor Adam of Buffalo, the proposed law being drawn to apply to the first class cities of the State.

## Tetrazzini's Admirers Have a Beautiful Scrap

In a brief but very pretty fight in Paris, Friday of last week, over Mme. Tetrazzini, John Salter Hansen, an American, proved the victor, while Bazelli, the prima donna's personal manager, got a blow on the jaw that staggered him. Every effort has been made to hush up the affair. It occurred when Mme. Tetrazzini appeared at a gala matinee at Trocadero Hall. The performance was for charity and drew a great audience of fashionable people. On behalf of Hammerstein, John Salter Hansen searches all Europe for budding artists. At the gala matinee he was at the back of the stage of Trocadero Hall. Mme. Tetrazzini and Hansen have known each other a long time. He met her in San Francisco, and even there Bazelli did not like him. Bazelli, who weighs more than 200 pounds, saw Tetrazzini talking to Hammerstein's representative in the wings at the gala matinee and became furious. "You shall not speak to madame," he cried, going up to Hansen. "You must not talk to her. I forbid you to." Hansen smiling retorted that he should not have thought of presenting himself to the prima donna unless she wished to see him. "Put that man out," Baselli said to the director of the performance, pointing to Hansen. "I won't have him here. I'll make you go; I'll show you, —" At the words he slapped Hansen's face. The American, who knows something of boxing, countered with his right on Bazelli's jaw, the blow staggering the bulky manager. Mme. Tetrazzini saw it struck, but, of course, did not know what led up to it. She screamed and, running to the Duke De Nolailes, a patron of the performance, begged him to interfere. The duke, the director and others sprang between the fighters and led them in opposite directions. It is whispered that Bazelli and Hansen will meet in a duel.

## Dates Ahead

ALCAZAR STOCK.—San Francisco.

ALLEN CURTIS MUSICAL COMEDY CO.—Long Beach, June 6-Sept. 27.

BELASCO STOCK CO.—Los Angeles.

BISHOP'S PLAYERS.—In stock. Ye Liberty Playhouse, Oakland.

EDMUND GARDINER STOCK CO.—Victoria.

EDWARD ARMSTRONG MUSICAL STOCK.—San Diego.

FISCHER'S MUSICAL STOCK.—San Francisco.

GEO. B. HOWARD STOCK.—Vancouver, B. C.

GUY SMITH STOCK.—Oakland, Cal.

LYRIC STOCK CO.—Portland, Ore.

MOROSCO'S BURBANK STOCK.—Los Angeles.

MURRAY & MACK.—Monterey, July 10; Santa Cruz, 11; Hollister, 12; Gilroy, 13; Palo Alto, 15; Redwood City, 16; San Mateo, 17; Oakland, 18, and week.

PANTAGES STOCK.—Seattle.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

THE BLUE MOUSE (Shubert's; Ambrose Miller, mgr.)—Portland, July 12, and week; Seattle, 18, and week.

THREE WEEKS (Ernest Shuter, ahead.)—Chico, July 11; Red Bluff, 12; Medford, 13; Eugene, 15; Salem, 16; Astoria, 17; Portland, 18, week; Seattle, 25, and two weeks; Tacoma, August 8-9; Victoria, 10; Vancouver, 11-12; Bellingham, 13; Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

WILLARD MACK STOCK CO. Salt Lake City.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Lake Linden, July 7, week; Hancock, 19, week; Bessemer, 26, and week; Ironwood, Aug. 2, and week; Ashland, 9-21.

GUS LEVICK is dying in St. Vincent's Hospital in New York. He is being taken care of by the Actors' Fund.

## NEW Chutes

Fillmore, Turk, Eddy and Webster

### GRAND OPENING

Wednesday, July 14th

Watch for Mammoth Announcements in Tomorrow's (Sunday's) Papers  
1,000—SURPRISES—1,000  
"Everything New but the Name"

M. M. RILEY — G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## IDORA

### "The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement—20

### The Handsomest Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Santa Fe BACK EAST EXCURSIONS

### SALE DATES

Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

### ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Lease for Sale or Theatre for Rent

Magnificent new Theatre, in booming town of 12,000 people; can be leased at moderate rental. Seating capacity, 800, with large and fully equipped stage.

Address, THEATRE, Care of Dramatic Review.



Here is one of the many fetching situations between Edith Wilber (Sonia) and George Damerl (The Prince) in *The Merry Widow* at the Van Ness Theatre.

### Star Theatre

A couple of rattling good farce comedies, several good single turns and a troupe of performing horses complete an excellent program at the Star for this week. In Herzog's High School Horses is to be found one of

the best acts of the kind seen in some time. They are all beautiful animals and the neatness and promptness with which they go through their various manoeuvres is a flattering tribute to their trainer. Rooney and Richards present *The First Quarrel*, a laugh provoker, which is most capably han-

## Theatre for Rent for Vaudeville

Large, fine Theatre, with 800 seating capacity, large stage, in city of 5,000 people. Can be leased for vaudeville purposes. Rent, very reasonable.

Address, H., care of Dramatic Review.

dled by its interpreters. Lola Fawn contributes some good singing which is well received. Linden and Wren are seen to advantage in a good comedy act, which includes some very clever dancing. Madaline Le Sar, English singing comedienne, has a distressing habit of waiting for the audience to show some appreciation for every joke she springs before going on to the next. Billy Vest in black-face can't seem to give them enough of his warbling. Billy's voice is exceptionally strong and he knows how to handle it. Georgia White is very much in evidence with some good and lively coon shouting. Olive Reed, as usual, handles the illustrated songs in her capable manner, and three reels of excellent moving pictures complete the bill.

### Vaudeville Notes

From latest reports Nat Magner has given up the idea of organizing a musical comedy show for the road, to be known as a No. 2 show. William Kolb is on his way to New York by way of Seattle, and Max M. is taking a vacation in his auto. The regular Kolb and Dill company will probably be reorganized some time in September.

Captain Moore, who was injured in the explosion of his airship *America* at Redding, California, July 3, died of his injuries the next day.

Puerl Wilkerson is busily engaged in organizing a musical comedy company for Ben Sharp of the Grand Theatre, Reno, Nevada.

### Personals

THE wife of A. W. (Zeke) Thomson has received word that she is one of seven heirs to an estate in New Zealand valued at \$7,000,000.

EDWARD MURPHY, who has been working with the Selig Polyscope people, has signed for the balance of the season and will do moving picture stunts on the Coast.

GEORGE FOSTER PLATT has finished his new play, *The Desert*, and will take it East with him in August when he goes to his new duties as director of the New Theatre.

GEORGE DAMERAL, of *The Merry Widow* company, is accompanied on this trip to the Coast by Mrs. Damerl. Another family party in the company are the Learys—Tommy, Mrs. Leary and their handsome daughter, Georgia, now grown to womanhood.

VIRGINIA THORNTON arrived from Seattle early in the week. Miss Thornton and Evelyn Selby have purchased a home at San Pedro Terrace, near Santa Cruz, and will put in the summer superintending the erection of a bungalow upon their property.

FRANK MONTGOMERY, the well-known leading man, received the sad intelligence last Tuesday of the death of his father, Capt. Geo. S. Montgomery, in Los Angeles. The funeral took place on Wednesday, the body being interred with full military honors.

EDWIN MILTON ROYLE, author of *The Struggle Everlasting*, which he has rewritten, arrived in San Francisco Thursday night. Mr. Royle will be present at rehearsals of the play which Florence Roberts will soon produce at the Alcazar. Mr. Royle has been busy lately, having also just finished putting the revised touches to his sequel to *The Squawman*, which he will call *In the Blood*.

Louise Brownell after but one day for preparation, assumed the title role of *Sapho* last night at the Alcazar and scored one of the most decided hits in the history of the playhouse. Florence Roberts, who has not been feeling strong lately, was ordered by her physician to rest after Wednesday night for a day or two, and Miss Brownell was asked to play the part, and she studied until morning, rehearsed in the afternoon Thursday, and played at night with marvelous success. Letter perfect in her lines and temperamentally fitted for the role, she was repeatedly encored, particularly in the third act.



### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture

Purchase direct from  
manufacturer

THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G.  
WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write  
in, quoting lowest salary in first letter.  
Satisfactory booking for right acts at  
right figures.

### SCENERY

### The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in  
America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

### MISS E. MATTINGLY

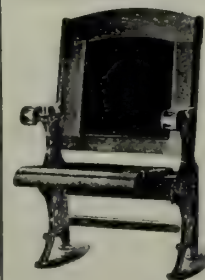
Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press  
work and mimeographing.

### J. B. REIGHLEY

### Theatrical Hauling

Promptly Attended To  
Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

### Chairs

Full Line  
See Samples at

770-776

Mission St.

Bet. 3d and 4th Sts.  
SAN FRANCISCO

THE  
WIGGIN CO.

Do you contemplate going to HONOLULU? If so, communicate with

### J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Great Doings At Idora Park

Music of every style—instrumental and vocal—will be the big feature on Sunday's program at Idora Park, Oakland. While Erlinger's fifty bandmen, Beatrice Fischer, the delightful soprano with the organization, and Bert Morphy, the gentleman who vocalizes to supersede it, will entertain their many admirers for a week to come, tomorrow will be their last Sunday at Oakland's pleasure resort. A week from today band and vocalists will depart for the East, to make way for Frederick Neil Innes and his band. Because tomorrow will be their last Sunday at Idora, the present entertainers will deliver a programme of unusual merit. Erlinger will select his numbers in the main from the light opera successes of the day with a liberal addition of those marches and quicksteps which his musicians play with such unusual skill. While the lighter music will predominate, digression will be made to such selections as Brahms's Hungarian Dances and Svensden's Swedish Wedding March. One of the finest concerted numbers will be From Fireside to Battle, a reminiscence of the Civil War. The number will be given with spectacular effects, in which fire and different colored spot lights will be used. Miss Fischer will give four songs, among them Tosti's Good-bye and Bercuse by Goddard. Bert Morphy is becoming a greater favorite every day, and his ringing baritone will tomorrow be heard in many new songs. De Hollis and Velore, Ernest Yerxa and "Toto" Ducro will entertain during the concert intermissions. Skaters will be treated to a special musical program in the rink.

## Gustave Frohman Recalls Memories of Old San Francisco

Last week in the lobby of the Princess Theatre I was introduced to Gustave Frohman, who is on the Coast managing Marie Doro, for his brother Charles. Mr. Frohman was surrounded by members of the Doro company, and the Rev. William and Mrs. Danforth, who are with Miss Doro and Mr. Frohman on the present tour. Mr. Danforth is here mainly for the purpose of consulting with Mr. Frohman relative to a mission play, which the manager has been talking over with parties in Riverside, with a view to something unique and distinctly Californian, and the clergyman-playwright, having had one successful play, The Gates of Eden, already produced and en tour in the East under the management of Nelson Roberts, with Betty Bancroft, a beautiful young English actress, as the star, and also having just finished a dramatization of Cy Whitaker's Place, a novel by Joseph C. Lincoln, has come West at the invitation of Mr. Frohman full of enthusiasm for the new mission play project.

But, however interesting any of the people around Gustave Frohman may be, he himself always forms the most interesting, not to say picturesque, figure, for it was back as far as February, in 1866, that he stood on Telegraph Hill, San Francisco, and sur-

veyed the young city, a boy of eleven, who had run away from New York with the idea of hunting gold and Indians in California. Instead of digging gold he dug potatoes for Jared Strang in the Sierra Valley. Later, he brought attractions to every theatre in San Francisco.

Mr. Frohman said he had nothing specially new that he cared to say about theatrical matters, but he confessed that the memories of old San Francisco were coming back to him with depressing effect. He seemed to be under the spell of the pathos of the contrast of the old and the new.

"While I confess to a spell of depression," he said, "it is merely that I miss that indefinable atmosphere of romance which made the old city distinctive among all the cities of the world, but as I look about I realize that the fire acted as a purifying flame, wiping out whatever there was of ugliness, and clearing the way for the greater and more beautiful.

"One thing that strikes me forcibly is the wonderful buoyancy of the people of the present San Francisco, who were able to wipe the lines of horror from their faces so quickly after the great disaster, and, setting their faces toward the sun, begin to build anew. Such a people will not be long in making one of the greatest and most beautiful cities of the world on the new foundations, making even devastation and disaster stepping stones to higher things.

"As I look around," continued Mr. Frohman, his face lighting with enthusiasm, "I can see a vision of what is still to be, with your new ideas of reinforced concrete construction, to defy quakes and the forces of nature, and your cisterns as safety reservoirs—the idea caught from the cisterns, which, I understand, were instrumental in saving the old missions at the time of the fire—with all the lessons learned, there is scarcely anything too extravagant to predict on the line of the San Francisco to be, with all your natural resources and the remarkable buoyancy and optimism of your people."

Asked as to his idea of San Francisco's theatrical future, Mr. Frohman said: "Oh, it goes almost without saying that the theatrical outlook here is great. Frisco always has been a remarkably fine city theatrically, with the discriminating tastes of its people and its appreciation and loyal support of all that is best in dramatic art and music."

In a glow of enthusiasm, Mr. Frohman turned to Rev. William Danforth, who stood beside him, saying, "And while I think of it, Mr. Danforth, you are going out to Muir Woods, where, if I'm not much mistaken, you'll find inspiration for a sermon or a play, under the spell of the mysticism of that beautiful primeval forest, so near to this great city, where not even the all-searching winds seem to penetrate to disturb the peace and serenity, and where it is natural for one to think fine thoughts and dwell on the deep things of the spirit."

Fired by Mr. Frohman's enthusiasm for Muir Woods, the clergyman-playwright decided then and there to spend a day and a night in the forest, and who knows but we may have a play from that quarter.

To those who seek for personal interviews with Miss Doro, the young star of The Morals of Marcus, Mr.

Frohman answers, "No," as her time and strength are not to be taxed that way. She works so earnestly in giving her all to the public over the footlights that it is the Frohman policy to conserve her energies.

"But I can say for her," Mr. Frohman explained, "that she has been simply delighted with the generous and enthusiastic reception accorded her on the Coast. She is like one of the flowers of California, and she has expanded wonderfully in this genial atmosphere. Generous hands have vied with each other in making her dressing-room a bower of flowers, and her face has been as radiant as the blossoms. This young star essentially typifies the spirit of youth, and she has found her own public. Audiences everywhere like her, and that tells the whole story of an actress' talents and future. She steals into the heart of her audiences like a strain of music, and her performances linger in memory like the subtle delicacy of fine perfumes. I was confident that theatre-goers—and that includes nearly everyone on this Coast—would be enthusiastic over her, and I find that I made no mistake in the prediction."

## San Francisco Has Its Chutes Again

The new Chutes, San Francisco's mammoth playground which is to have its home in the block girthed by Fillmore, Turk, Eddy and Webster streets, will throw open its gates to the public next Wednesday afternoon. The event should mark an epoch in the history of local outdoor amusements for the new enterprise will be the most elaborate undertaking of its character ever attempted in this city. It will offer an amusement garden of the most up-to-date type, brimful of laughs and lined with thrillers and fun devices contrived by the world's cleverest inventors. Those "joy rides" that have contributed to the success of Coney Island's latest seasons and the whirls and the loops that have made Riverview Exposition famous will be found in duplicate at the Fillmore street Chutes. Added to the scores of amusement concessions will be a cafe and grill in which entertainers will amuse the patrons; a big dancing pavilion; special attractions for the children and a line of open-air attractions unrivaled in the West. The New Chutes management is laying particular stress upon its opening free attractions and a review of next Wednesday's bill would seem to warrant the emphasis. First in importance will be the Royal Banda Roma, one of Italy's finest bands under the leadership of Signor Guiseppi Sirignano. This splendid organization is now speeding across the continent from Dreamland, Coney Island, where it has scored a triumph. With the Banda Roma comes Mme. Ermin Arnolde, soprano, who, with the band, will be heard every afternoon and night beginning next Wednesday. Sensational to a degree will be the acts of Desperado, Florence Spray and Demon. Desperado will do a seventy-foot dive from a ladder to the mouth of a wooden chute. He meets the chute with his chest and is projected the length of the trough at break-neck speed. It was he who was stopped by the New York police while performing at Madison Square Gardens. Flor-

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books, Established 1876.  
Lincoln Building, Market and Fifth Sts.

ence Spray is said to be the world's greatest lady high diver. She will cover a distance of sixty-five feet into a tank. Demon will stride a flaming bicycle and ride it from the top of the chutes into the waters of the lake. These sensationalists will perform every afternoon and night beginning Wednesday.

## Witching Hour Opens the Fall Season at the American

Following the successful engagement of the Blue Mouse on the Coast, the first Shubert attraction for the regular "open door" season will be John Mason and the original New York cast in The Witching Hour, by Augustus Thomas. Mr. Mason, by the way, opens the season for the Shuberts, beginning in Atlantic City, July 26th, after which the entire production will be moved across the continent. The play ran over one season at the Hackett Theatre in New York, over six months in Chicago, and met with unqualified success in all of the larger Eastern cities.

## Florence Roberts To Be Shubert Star

The most recent engagement announced by the Shuberts is that of Florence Roberts, who, beginning December next, comes under their management, and Corinne. Miss Roberts is now playing at the Alcazar. She is considering a drama by Henry Colville, author of The Feud, which bears the tentative title of The Fruits of Divorce. Miss Roberts is also considering Dakon's Daughter, which was last week's play of the Shubert Stock Company, Belasco Theatre, Washington.

ESTHER RUJAERO has joined the Deemer Theatre summer stock at Springfield, Mo.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Personals

FORBES ROBERTSON and Gertrude Elliott, who will tour this country, under the direction of the Shuberts, are expected to open one of the New York theatres now in the course of construction.

WHEN George Foster Platt leaves the Valencia Theatre to assume the stage direction of the New Theatre in New York, he will be succeeded by that veteran actor and producer, George Osbourne.

HARRY BLANEY will play the part of Flip next season in the Klaw & Erlanger production of Little Nemo. Joseph Cawthorn and Harry Kelly return to the roles of Dr. Pill and the Dancing Missionary, respectively.

HARRY RIDINGS, who has been back with The Merry Widow the past season, was succeeded in Portland by Arthur Finney, prominent in the Savage office. Mr. Ridings will report in New York for a detail in the office.

EVELYN SELBIE, who was making a sensational hit in The Law of the Desert in vaudeville, was compelled to cut her season in Bisbee week before last, owing to illness. She returned to San Francisco, where she will rest for a while.

JOHN C. FISHER, of Florodora fame, now of the staff of Klaw & Erlanger, is on the Coast. It is supposed that Mr. Fisher as the syndicate representative will make a thorough investigation of the real Pacific Coast situation and the prospects for next year.

MAY DE SOUZA, of Chicago, who has risen from the ranks of the chorus to be a favorite of the theatregoers of London and Paris, has been engaged by Klaw and Erlanger for the leading role in a new musical comedy which Victor Herbert and Harry B. Smith will write for her.

### MINNIE MAYFIELD

Heavies and Characters  
Late of Richard Jose Co., At Liberty. Care  
Dramatic Review

### CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### DAN KELLY

Comedian  
Care Dramatic Review

### CLARENCE J. ELMER

Bishop Players, Ye Liberty Theatre  
Oakland, Cal.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego Cal.

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.  
Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenues At Liberty Summer Stock  
Address: Tacoma Hotel, Tacoma, Wash.

### FRED S. CUTLER

Back with the Company this Season  
Richard J. Jose—Season 1909-10.

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

## Gerald Harcourt

Juveniles and Light Comedies

Valencia Stock, San Francisco

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Valencia Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Florence Roberts

Starring for Summer, Alcazar Theatre, S. F.

## Sidney B. Payne

Ed Redmond Stock, San Jose.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters  
Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### EARLE GARDNER

Dick Ferris Stock, Minneapolis  
Care Dramatic Review

### MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

### Howard Foster

In Stock with Ralph Stuart  
Salt Lake City

### IRENE OUTTRIM

Ingenue Leads and Singing Soubrette  
At Liberty—Care Dramatic Review.

### ROBERT LAWLER

Leading Man

### SUSIE HOWARD

At Liberty. Soubrette or Boy Parts  
Just closed with Richard Jose Co.  
Care Dramatic Review

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads

Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Lois Stock, Seattle

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## T. N. Heffron

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

## Reginald Holmes

Characters  
Edmund Gardiner Stock, Victoria

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Louise Kent

In Vaudeville  
Her Own Company Pantages Circuit

## Thurlow White

At Liberty after July 5th  
Address Dramatic Review

## E. P. Foot

MUSICAL DIRECTOR  
Murray & Mack Co., Grand Opera House, Los Angeles.

## Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.

## Budd Ross

Comedian  
Princess Theatre, San Francisco

## Millar Bacon

Singing Light Comedian  
James Post Co.

## Al Hallett

Stage Director  
Broadway Theatre, Oakland

## F. F. Munier

Characters  
Broadway Theatre Stock, Oakland

## Priscilla Knowles Bennett Jack

Leads Characters  
Broadway Theatre, Oakland

## Milton Stallard

Stage Director  
At Liberty Care DRAMATIC REVIEW

## Whit Brandon Ethel Tucker

Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

## Charles E. Gunn

Leads  
Care DRAMATIC REVIEW

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads  
Care DRAMATIC REVIEW

## Sydney Ayres

Leading Man  
Ye Liberty Theatre, Oakland, Cal.

## James Austin Gleason—Webster Lucile

Light Comedy and Character Juveniles and Comedy  
At Liberty after June 12th. Address this office.



## The Merry Widow Makes a Tremendous Hit

Henry W. Savage's production of the world-wide musical sensation, The Merry Widow, has made the record hit of San Francisco theatricals. Franz Lahar's delightful and fascinating music could not be interpreted with more effect than it is by the splendid company and superb orchestra sent here by Henry W. Savage. George Damerl, as the Prince, has made a pronounced personal hit, and the same can be said of Mabel Wilber in the role of Sonia. She is a handsome and talented young song-bird who can dance her way into the hearts of all. Thomas Leary and Oscar Figman do not miss a point in the comedy element of the operetta, and in fact one cannot find fault with the minutest detail of the magnificent production which has stirred all San Francisco. The engagement of The Merry Widow is positively limited to two more weeks.

## New Law Deals Death Blow to Play Piracy

The new copyright law of the United States, which went into effect on July 1, 1909, is simple and direct in its rulings and will afford much protection to theatrical people which they could not secure under the old laws. It will be of special value to vaudeville people, lecturers, and entertainers of all kinds, as, for a small sum, they can copyright and protect their specialties and quickly proceed against any piratical versions. The method of securing copyrights is simple. All that is necessary is to send a complete copy of the material that is to be copyrighted to the Register of Copyrights, with a fee of one dollar. The material can be printed, typewritten or written with a pen. In fact, any manuscript that is legible will be accepted. All postmasters are required to forward this without cost to the applicant and to give a receipt for it, with the time stated thereon, and this will be evidence of priority of claim in case of a dispute. The different classes of copyrighted works that interest the profession are as follows: C, Lectures, sermons, addresses, prepared for oral delivery; D, Dramatic or dramatico-musical compositions, and E, Musical compositions. Legal experts who have carefully digested the new law, state that manuscript copies of any kind will be accepted. The copyright gives the owner the sole right to produce and also to authorize translations and adaptations. Adequate penalties are provided for any offenders against the owners of the copyright. Infringers on the copyright of any lecture,

address, etc., can be mulcted fifty dollars for each infringing delivery. Pirates who steal plays can be made to pay one hundred dollars for the first unauthorized production and fifty dollars for each subsequent performance. Musical compositions performed without authority from the owner of the copyright will cost ten dollars for each infringing performance. The copyright certificate will be accepted by any circuit court of the United States, the Supreme Court of the District of Columbia and all other United States courts as evidence to secure injunction against any offending party and for the collection of penalties provided. The suits can be brought in any district in which the defendant or his agent is an inhabitant, or in which he may be found. Any injunctions issued will be operative in all parts of the United States. In addition to the above penalties, the new law states that any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, they can be convicted of a misdemeanor and punished by an imprisonment of not more than one year or by a fine of not less than one hundred dollars or more than one thousand dollars. This clause will effectually end the play-pirate bureaus who have been copying plays and selling same to small repertoire companies. The new law also gives ample protection to the composers of music and prevents the reproduction of any music on mechanical instruments without the payment of a royalty. The duration of the copyright is the same as under the old laws and the copyright can be transferred or assigned or left by will. It is one of the best laws passed at the last session of Congress and will be of vast service to the theatrical profession. In the vaudeville end, many a performer who has been compelled to stand idly by and see his best work used by other performers, will now be able to protect the product of his brains or a specialty or a sketch that he may have purchased. It will stimulate the profession in the securing of new material, and many authors who have been kept from furnishing material for theatrical use will now be able to get safe protection and will devote their time to this class of work. All material copyrighted under the old laws will be given the same protection as before, but that law is so dense that the smartest lawyer cannot tell a client how to proceed when suit was brought. With this clear, broad copyright law the day of the pirate is past.

Klaw & Erlanger and Joseph Weber will jointly manage Weber's Theatre in New York next season. The Climax will go into the house, July 12th, to complete its phenomenal run in New York City.

## FOR SALE--Cheap--Ideal Camp Wagon

Almost new. Light, strong, comfortable, rides easy as a buggy. Also double set harness. Call 818 Eighteenth St., Oakland, before 10:30 or after 5.

Store Phone, West 2185

Residence, 827 Hayes St.

Residence Phone, Park 4298

## Mrs. H. Jacobs Fancy Garments

LADIES' SEALSKINS AND FURS

1050 GOLDEN GATE AVENUE

Cor. Buchanan St.

SAN FRANCISCO

## Spotlights

One of the earliest productions to be made by the Shuberts will be a new play by Olive Porter, hitherto unknown as a playwright. Her first dramatic work was produced by the Shubert Stock Company in Washington a few weeks ago under the title of The Son of His Father. It proved to be a virile story with a third act, which, according to the reviewers, contains enough unusual situations to supply several productions. The name of the piece, however, will be changed to that of The Ringmaster. The cast has not yet been announced. Miss Porter, it is understood, is connected with a broker's office on Wall Street, which accounts for her wonderful knowledge of the technique of affairs financial, as The Ringmaster deals with the morals, or rather the lack of morals, of a certain class of financiers which she has embodied in her play.

The last performances of Broadhurst's highly hilarious farce, What Happened to Jones, will take place at the Valencia Theatre this Sunday afternoon and evening and on Monday night Mrs. Temple's Telegram will be given in capital style.

Bickel and Watson, Lee Harrison and Barney Bernard will be members of the big company with which Klaw & Erlanger will surround Mlle. Genée when she enters on her career as a star under the management of this firm. The book will be by Harry B. Smith and the music by Maurice Levi. Mlle. Genée returns to America in August.

An interesting bit of theatrical news during the week was the definite announcement that the Shuberts had secured control of the entire block fronting on Broadway and running from Forty-seventh to Forty-eighth Streets, New York. The land is now occupied by a five-story old-style fac-

tory and is utilized by Brewster & Company, carriage builders. It is understood that the Shuberts will erect thereon a combined hotel and theatre.

Klaw & Erlanger's New Amsterdam Theatre will be opened with The Love Cure, August 30th. The firm opens the Liberty Theatre, August 8th, with The Florist Shop. Cohan and Harris' Minstrels open the New York Theatre August 16th.

Announcement is made by the Shuberts that Lew Fields will follow The Midnight Sons by another musical review, which, if it is possible, will eclipse this remarkable piece. The new production is scheduled to open some time in October, the date and theatre being withheld. Mr. Fields is now at work on the new piece.

The Motor Girl, Frank Hennessy's musical comedy, with music by Julien Edwards, is one of those latter-day successes, which, like Paid in Full, had been in the author's pocket for over five years. The piece is regarded as one of the summer hits and is comfortably housed at the Lyric in New York for an indefinite period.

Thomas C. Leary's performance in the role of Mr. Nish in The Merry Widow is a real comedy treat, for the well known fun-maker does not miss one of the many good points of his role. Together with Oscar Figman he carries through the operetta most of the laughter provoking scenes.

Fresno has two airdomes. One is operated by A. J. Hotchkiss and the other by Gus Lamont. Recreation Park in that city opened Monday.

At the White Horse Tavern, one of the most delightful of comedies and which will be particularly remembered for its realistic rain scene with real water, will be given a painstaking production at the Valencia Theatre in the near future. Its various characters are well adapted to the personnel of the Valencia stock company.

## ... Everybody Likes The Title ...

And the  
Company, Play  
and  
Production  
will be  
First Class

Opens August 23  
Booked Solid to May

## AS THE SUN WENT DOWN

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

## Byde-a-Wyle Theatre

Long Beach, Cala.

FRANK M. CLARK, LESSEE and  
MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT. 37 FT. DEPTH  
WILL PLAY FIRST  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, July 17, 1909

No. 21—Vol. XX—New Series



George P.  
Webster



## Stranded In South America

To the members of the Broadway Musical Comedy Company lower Broadway never looked as good as when seen yesterday morning from the deck of the Lamport & Holt liner Verdi when they returned after a disastrous season in South America, says a recent issue of the New York Times. After the show went on the financial rocks they had hard work getting back to Broadway and a still more narrow escape in getting away with their effects. They did, however, bring back numberless cockatoos and marmosettes. The players were full of their troubles. H. L. Jackson and his wife, Julia Atkinson, told the story of their journeying south.

"At first we had success," he said. "We had been engaged to go to South America by R. H. Morgan, the executive in a syndicate headed by Signor de Rossi, the impresario. It was to Morgan that we lay our troubles. We left New York in May thirty-five strong. We were delighted with our prospects, for we had contracts to play in the syndicate's string of houses. We opened in Rio Janeiro in The Merry Widow. We met with success and things went finely during our two weeks' stay there. De Rossi paid us our salaries and everything was on the square. From Rio we moved on to Buenos Ayres and opened in the Avenida Theatre. Then the trouble began. We drew good houses. On the first pay day it was a very small ghost that walked. We got 10 pesos, about \$4.50 each, and a promise. None of us had been saving, and it was hard work getting enough to live on. Then we learned that the Verdi was in port and ready to sail at the end of our second week. We had return tickets, but on going to the steamer found that about \$5,000 had not been paid on them. We appealed to the steamship people and they agreed after some hesitation to take us and look to the syndicate for pay. Morgan pleaded with us not to sail, and assured us that there was money to pay us. Our answer was to either make good and so we prepared to sail. Some one tried to attach our belongings, but we loaded our belongings on mule carts and started to the steamship. At the pier some gendarmes attempted to hold us up, but Miss Foltz jumped on the wagon and drove on. The chivalrous Spaniards let us go. Well, we are back again and mighty glad we will be to see dear old Broadway again."

The company included Miss Virgie Foltz, who played here in Henry Savage's Merry Widow company; August Barrett, musical director for Savage; Billy Wolf, the comedian, and others known in musical comedy.

## The Cohan Royals in a Royal Tour

Geo. M. Cohan, who is beyond all question the most prolific native writer of musical plays America has yet produced and internationally famous as the Yankee Doodle comedian, is going to play one night stands next season. The only Geo. M. has decided to make a comprehensive tour of (his United States), and while presenting his latest musical comedy

success, The Yankee Prince, pick out a few points on the map that may be in crying need of temples of amusement which he proposes to endow a la Carnegie. Incidentally the presentation of The Yankee Prince, with Geo. M. Cohan (himself) in the title role, assisted by his Royal Family, Jerry J. Cohan, Helen F. Cohan, his father and mother, and Josephine Cohan, his charming and talented sister, enlists the services of more than one hundred players, including an orchestra of ten pieces, that, combined with the regular house orchestra in the cities to be visited by this well beloved family, guarantees a satisfactory rendition of a musical score that is unanimously conceded by musical reviewers a masterpiece of melody. Geo. M. Cohan will inaugurate his season in The Yankee Prince in New York City on September 6th, after a two weeks' engagement there Mr. Cohan will appear at the National Theatre, Washington, D. C., from whence he departs on his long tour on September 27th, the first stop being Richmond, Va., thence south to New Orleans, with engagements at the more important points between these two cities which will cover a period of two weeks, thence through Texas, Oklahoma, Arkansas, Missouri, Nebraska, Colorado, Utah, and the entire Pacific Coast from Los Angeles to Tacoma and Seattle, playing back over the Northern Pacific and reaching St. Paul about the first of the new year.

## Bandmaster Innes at Idora Park

The most notable event of the Idora season, musically, commences this Sunday when Frederick Neil Innes, his New York Orchestral Band of sixty players, ten soloists and Virginia Listemann, lyric soprano, will begin a series of festival concerts at Oakland's pleasure gardens. The organization which is to open with a brilliant matinee program is the finest ever gathered together by the noted bandmaster. It was formed in the east to become the official band of the Alaskan-Yukon Exposition, of which Innes is now director-in-chief of music. The entire company of musicians is being brought to Idora direct from the Seattle exposition. Frederick Innes may be said to be San Francisco's favorite bandmaster. He has appeared in this city on several occasions and always with great success. His last appearance was in 1905, when his band was the feature of the May Festival held in the old Mechanics' Pavilion, of which he had personal direction. Among the unique novelties of the present season's programs are the famous Bacchanale from Wagner's Tannhauser; Stanford's Irish Rhapsody; Weingarten's now celebrated transcript of Weber's Invitation to the Dance; a clever skit by Innes on the popular Merry Widow Waltz and The Dance of the Seven Veils from Richard Strauss' world famous Salome. Many soloists will be associated with Innes at Idora, among them Virginia Listemann and H. F. Williams, the Welsh harpist, who will be among the principal features of the Idora engagement. Innes' band and soloists will give concerts every afternoon and night, with daily change of program. All of the open-air attractions will be new at Idora this week. Most notable of the enter-

## ... Last Call For Dinner ...

We have about 200 SUMMER SUITS in stock which we intend closing out at once.

We offer these suits at half price, to wit:

\$20 Suits	\$25 Suits	\$30 Suits	\$35 Suits	\$40 Suits
\$10.00	\$12.50	\$15.00	\$17.50	\$20.00

A Small Charge for Alterations if Necessary.

**Chas. S. Rosener**

57 POWELL STREET

San Francisco

tainers who will amuse the patrons during the concert intermissions will be the Brothers Bard. These four athletes are among the most perfect specimens of manhood now before the public and they present an act of surpassing merit.

Linton Tedford, a Los Angeles real estate man, has written a powerful play of modern life in four acts. The piece is called The Greater Claim, and it will be produced by Oliver Morosco in that city next week.

## The Orpheum

The program for next week is one of the best ever offered in vaudeville and is rich in novelty. The newest girl ensemble, "The Electrified Girl Review," will be a chief attraction. With it comes Clara Nelson, the beautiful girl who has the endorsement of Charles Dana Gibson as being ideally fitted for the part of the Gibson Widow. In addition to a sextette of handsome Gibson women, there will be a male Gibson type of a most pronounced order impersonated by Harry Turpin. The act is in three scenes, the first of which presents an artist's studio in which are posed in a large gilt frame many studies after the most popular of the Gibson drawings. The finale of the skit shows a yacht apparently running at full speed in the water, with the entire company on board. The incidental songs and lyrics are the composition of Alfred Solman and Paul West. Lily Lena, "The dainty Singer of dainty Story Songs," will appear for the first time in this city. Julius Tannen, who since his last appearance here has scored heavily in several important and successful Broadway productions, will be included in this program. He is a natural born monologist, a brilliant wit and clever mimic, and his imitations of De Wolfe Hopper, David Warfield and Raymond Hitchcock are vastly entertaining. The Three Donals are wonderful gymnasts. They excel in feats of Herculean strength. Next week will be the last of Charlotte Parry, the Protean actress in

"The Comstock Mystery," The Three Leightons, Selma Braatz and of Helena Frederick and her company in the one act grand opera, "The Patriot." A new series of Orpheum Motion Pictures will conclude the performance.

## Fischer's Theatre

The last performance of Ski Hi, that musical eccentricity, will be presented at Fischer's Theatre this Sunday afternoon and evening and at the Monday matinee a brand new musical operetta will be presented. Mr. Mazuma is the title and the story is an interesting one. The action takes place in a department store, where chorus girls prevail. Maude Rockwell will use a song of her own, Love Dreams and In Society will be her second number. Blanche Kuhn, a soubrette new to San Francisco, promises many surprises, and Frank Auerbach, who has never appeared here before, has many things up his histrionic sleeve. Dave Morris will be the tough floor walker, Carleton Chase a remittance man, and Will King the "real thing."

## Alcazar Theatre

"The Silver Girl" will be retained throughout the coming week at the Alcazar. All who have witnessed it pronounce it a rattling good play, and as gossip is the best advertiser there has been an increased attendance nightly since its first presentation. The Alcazar players are very happily cast in this story of East and West by Edward People. Louise Brownell, Bessie Barriscale, Claribel Becker, E. L. Bennison, A. Burt Wesner, Thurlow Bergen, Howard Hickman, William Garwood, Charles Trowbridge and Andrew Bennison being especially fitted to suit The Girl and The Judge, a Clyde Fitch comedy, will follow "The Silver Girl," with Mr. Bergen as The Judge and Miss Barriscale as The Girl.

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue. Store Phone West 2185, Residence Phone Park 4298.



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## A Sacramento Preacher's Wife and Her Romance of the Opera

New York music lovers are awaiting impatiently to acclaim the return to this country of the lovely Matilda von Herrlich, once the modest wife of an Episcopalian minister in Sacramento, Cal., now the idol of music-loving Italy, and the acknowledged coming star of Metropolitan grand opera. The story of the little Western girl, whose voice and beauty have set Italy raving, is a story of triumphs, but, of heart pangs, too. Twelve years ago her husband, the Rev. John von Herrlich, was rector of St. Paul's Episcopal Church in Sacramento. He occupied the pulpit in that city for four years, and during that time Mrs. von Herrlich sang in the choir and charmed the congregation. It was not until the Rev. John von Herrlich was appointed curate of St. Paul's Chapel, Trinity Parish, New York City, that she felt the call to the stage and first began to turn her attention to a public career. The story of her decision to enter grand opera, with the result she has become the musical sensation of Europe, is as follows: "No, dear," said her husband, when she told him that her music masters had advised her to study for grand opera, "it is God or the world. It is goodness or worldliness. One cannot be saintly and Christlike amid the applause and admiration of the stage. The history of grand opera does not prove that it has been particularly beneficial in saving souls." The Rev. John von Herrlich told her that the work of the church, in which both of them were then engaged, was not only for time but for eternity. He said it was not the mission of grand opera to save souls, nor to put the sinful and wayward on the way to goodness and heaven. She could do more good, he said, singing the grand music of the great masters in the anthems of the cathedral, but his wife declared that it was art and not pride or fame that moved her to leave all that and study for the grand opera stage. She vowed also that if she were blessed with fame and success and accumulated money she would give it to charity. The minister remained obdurate until his wife appealed to the bishop for his advice. "My dear child," he replied, "I could not decide which would be more important, the noble work you are now doing in the church, or to work for God in the realm of music. But it seems, if God has given any one such evident talent, it is one's duty to develop it to the utmost." Mrs. von Herrlich almost cried with joy. "I have now a bishop's decision," she declared. "I'm going to Paris to study, and I'm going to succeed." "God grant you are right," replied her husband sorrowfully. "As for me, I will work all my life for the church and my fellow men. If you say you want to go, may God be with you and keep you as you now are—one of his most pure, noble and saintly children. If the bishop says you can do much good among the rich and noble and by singing for charity, it is not for me to decide otherwise." A few days later

she sailed for Paris. For two long, patient years she studied under Mme. Marchesi. During a concert trip through Switzerland she had the good fortune to meet the Baroness Petrosiki of St. Petersburg, who became her firm friend. Through the baroness she became acquainted with Puccini, who was charmed with her voice and undertook her musical education at once, with the result that her debut has been one of marked success and rarely equaled triumph. For three years she lived in the Puccini household as one of the family, and day by day the great singing master trained her for her future career on the operatic stage. Then a few weeks ago she made her debut, and her success was instantaneous. The friends and admirers of the Western young woman who gave up so much—home, husband and country—to strive for fame in a field where success too often proves a mere will-o'-the-wisp, may be interested to learn that the Italian newspapers are devoting columns to praises of her voice, and her great beauty especially, when she appears as Violetta in La Traviata. Floral tributes and costly presents have been lavished upon her, and crowds are turned away from the theatres where she is singing nightly.

## How They Made Charlotte Thompson into an Actress

In Mrs. Fiske's company, now playing the Coast, is Charlotte Thompson, who plays the part of Hallelujah Maggie and whose name on the programs is Mary Madison. Miss Thompson has never been on the stage before, and her achievement in Salvation Nell, in which she is an unforgettable personality, is all the more remarkable because she was not trained for the stage and never had any idea of acting. She is a writer of plays and fiction and is the author of the dramatization of Mrs. Deland's Awakening of Helena Ritchie in which Margaret Anglin is to appear next season. She has also made a play of Mrs. Wiggin's Rebecca of Sunnybrook Farm, which Klaw & Erlanger are to produce, and has done a number of translations and adaptations of foreign plays for Klaw & Erlanger. Miss Thompson was "discovered" for the part of Hallelujah Maggie quite by accident. She read Salvation Nell in manuscript and remarked casually to Mr. Sheldon's play agent, who is also her own, that if she were an actress she would like the part of Hallelujah Maggie. Later when much trouble was experienced in filling the part and many actresses had been tried who did not realize Mrs. Fiske's ideal of the role, the play-agent suggested Miss Thompson and she suited Mrs. Fiske so well that she was dragged into the role in spite of her screams. "I knew I didn't have time for it," says Miss Thompson, "even if I could do it, and it was so perfectly absurd to suppose that I, who had had no stage training or experience, could manage any part! But Mrs. Fiske insisted and I knew it would be an interesting and

## The Elleford Company

For 1908-09 — All Royalty Plays

<p><b>PALS</b>, by Edmund Gay  <b>ALL DUE TO DIANA</b>,  <b>DURIS</b>  <b>FROM FARM TO FACTORY</b>  <b>A WOMAN'S SECRET</b></p>	<p><b>UNDER THE GASLIGHT</b>,  <b>DR. BILL</b>  <b>THE OTHER FELLOW</b>  <b>THE NEW CINDERELLA</b>          And Several Others.</p>
---	---

Pacific Coast Representative for Ready and Gossmers  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**WILLIS BASS**, Business Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



**HOME OFFICE**  
**BURBANK THEATRE BUILDING**  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

**MOROSCO'S**  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
*"The Best in the West"*  
 The Leading Stock House

**The Judge and the Jury**  
**The Empress and the Soldier**  
**In South Car'liney**

**The Halfbreed**  
**Garrick Theatre**  
 San Diego, Cal.  
**MOROSCO & WYATT**,  
 Lessees and Mgrs.

Is the New Majestic a winner? Well, we guess yes

valuable experience, and so I consented. And although I said I would never leave my work in New York and go on tour, she still insisted, declaring she wouldn't go out with the play if I left the company—well, here I am. But I ought to be in New York where my own work calls me and I must be back in August when the rehearsals for Helena begin."

## Florence Roberts Is Seriously Ill

Florence Roberts, whose season at the Alcazar Theatre opened four weeks ago, suffered a relapse Saturday morning at 4 o'clock, which will necessitate her temporary retirement from the stage. Three times during her very successful season at the Sutter street playhouse she has suffered from illness. Wednesday night of last week she was so ill on the stage that she feared to sit down during a scene lest she should be unable to arise. With twenty-four hours' notice Louise Brownell went on and took Miss Roberts' place as Sapho. Dr. W. F. McNutt attended Miss Roberts and thought that with rest she would be able to resume her role Sunday night. The relapse Saturday morning makes this impossible. There is a probability that Miss Roberts will have to undergo a serious surgical operation. It was only her grim determination that made it possible for her to continue as long as she did. Although Manager Fred Belasco was urging her not to endanger her health by continuing, she insisted on going ahead with the role of Sapho. The serious illness of Miss Roberts prompted Mr. Belasco to wire all the members of the Alcazar company who are now on a vacation to return at once. Augustus Phillips, the new leading man, has also been instructed to come from the east without delay. The manager will now prepare his company to present the plays which he was planning to have produced at the close of the Roberts season, six weeks hence. Should Miss Roberts speedily recover there may be another change in plans. Edwin Milton Royle, who came out from New York to direct the rehearsals of his play, The Struggle Everlasting, which was to be produced next Monday, left for his

**New Oxnard Opera House**  
 OXNARD, CAL.  
 Factory Town and Wealthy Country  
 Five Thousand Population  
 New House and Doing Big Business  
 Write for Open Dates  
 GEO. P. AUSTIN . . . . . Manager

**GONZALES OPERA HOUSE**  
 GONZALES, CAL.  
 New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
 M. C. CLARK, Mgr

**NEW CONCORD THEATRE**  
 Just completed and ready for traveling troupes. For information inquire of **F. DE FREITAS**, Concord Hotel, Concord, Cal. Phone Main 343

**WOODLAND Opera House**  
 WOODLAND, CAL.  
 Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

**NEW DIAMOND THEATRE**  
 BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
**C. CIPOLLA**, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

**Hill Opera House**  
 PETALUMA, CAL.  
**JOHN R. ROCHE**, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
 287 Thirteenth St., S. F.

**BARCROFT Opera House, Merced**  
 Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write **F. R. BARCROFT**, Manager.

**Santa Cruz OPERA HOUSE**  
 Santa Cruz, Cal.  
**L. A. KNIGHT**, Manager  
 Rental or will play first-class companies on percentage  
 H. Lewin . . . . . H. Oppenheim

**GORDAN TAILORING CO.**  
 928 Market St., Bet. Powell and Mason  
**FINE CLOTHES MODERATE PRICES**  
 No Branch Stores

home Monday morning as a result of the illness of Miss Roberts. There is a great amount of sympathy for the suffering actress and her many friends hope for her speedy recovery.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Correspondence

NEW YORK, July 11.—Among the novel holiday entertainments in Adirondack camps was an amateur theatrical performance given by Mr. and Mrs. Archibald S. White, of New York, at White Pine Camp, on Osgood Lake, last Monday night. It was not strictly amateur either, for Mrs. White, formerly known on the light opera stage as Olive Celeste Moore, appeared in the cast. She and Mr. White had constructed a sylvan theatre in the grove surrounding their camp. The scenery is formed by the towering pines and spruce trees, and the wings by green hedges. The spectators' seats are made of pine logs and are surrounded by a hedge. The whole is lighted by electricity. The play was *The Call of the Forest*, by James Clarence Harvey. It was acted by Mr. and Mrs. White and their guests and the effect of the forest setting, colored lights and beautiful costumes was delightful. The *Call of the Forest* is allegorical, representing the lure of the city entering the forest domain and bringing with it the Dragon of Care. The Dragon is killed by the Prince and its body placed on a litter. Scalpel and Lancet carried the litter to the shore of Osgood Lake, where it was placed on a funeral pyre and set afloat. Skyrockets and roman candles were hidden in the pyre and were set off by electricity as the burning float drifted away. \* \* \* Consul, the Great, William Morris' latest importation, at last has made his professional debut in America and was received last week at the American Music Hall with wonder and great applause. His face and natural actions are grotesque enough, but combined with the habiliments and comportment of the human animal the little creature becomes truly a marvel. Consul took the situation all very calmly on the opening night, and the applause seemed to affect him in no way at all, but when there was no applause where the Simian thought there should be, he gave a gentle hint by clapping his own hands; the ruse never failed. \* \* \* "Pat" Gilmore's famous artillery and anvil choruses are to be revived at Manhattan Beach as a result of hundreds of requests made to Manager Amer of the Manhattan Beach Hotel. Gilmore's battery of field guns is being cleaned and polished and Lieutenant Carlton and his British Guards Band are delighted at the prospect of artillery accompaniment. All the musicians are war veterans and Sergeant Lazenby, who will fire the guns, wears decorations for valor and long service. Lieutenant Carlton has named one cannon King Edward, another President Taft and a third Bwana Tumbo. Heavy charges will be used and the whole coast will hear the musical bombardment. \* \* \* The Messrs. Shubert announce that there will be no more midweek matinees in the month of July for Havana at the Casino and *The Midnight Sons* at the Broadway Theatre. This action has been taken at the special request of the principal players in both companies, many of whom are now residing in the suburbs and find it difficult to give two weekly matinees. The Wednesday matinees will be resumed at both playhouses in August. Meanwhile the only matinee performances of Havana and *The Midnight*

Sons will be on Saturday. The regular Wednesday and Saturday matinees will, however, continue without interruption at the Lyric and the Herald Square. \* \* \* Messrs. Wagenhals & Kemper will reopen their Astor Theatre on Monday, August 2, a fortnight earlier than had been intended. The opening attraction will be the Eugene Walter play, *Paid in Full*, and the cast will be headed by Fritz Williams and his wife, Katherine Florence, who have recently come under the management of Messrs. Wagenhals & Kemper, and William Riley Hatch. The purpose of putting forward the opening of the Astor is to give Mr. Williams and Miss Florence a New York appearance in the respective roles of Joe and Emma Brooks in the Walter play. \* \* \* Señor Alexander, who has been ballet master of the Empire Theatre, London, for the past fifteen years, and who, by the way, is an uncle of Mlle. Genée, has been engaged by Messrs. Klaw & Erlanger to arrange the ballets for the new play which is being written for Mlle. Genée by Harry B. Smith, and which will be produced at the New Amsterdam Theatre early in November. \* \* \* A satire on the recent police shake-up has been introduced into *The Follies of 1909* at the Jardin de Paris. Lillian Lorraine and Arthur Deagon also sing a new song entitled *I Love My Wife, So on Your Way*. \* \* \* Eva Tanguay may replace Nora Bayes when Miss Bayes leaves. ROB ROY.

OGDEN, Utah—Work upon the remodeling of the Grand Opera House, which will be opened August

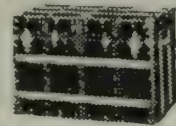
15th under the Orpheum management, is progressing very satisfactorily, and Ogden is assured of a beautiful Theatre. \* \* \* The Utahna Theatre, which has been secured by the Northwest Theatrical Association, is being remodeled and will open about September 1 with standard attractions. The theater, which will be under the management of John Cort, will be given a new name. \* \* \* The three moving picture houses of the city, the Globe, Isis and Orpheum, are now under the management of H. A. Sims. \* \* \* The Lyceum Theatre, Charlie Lippincott, manager, is enjoying a prosperous summer season and is producing clean and refined vaudeville. E. T. SPENCER.

CARSON CITY, Nev.—LAKE THEATRE, the prominent moving picture establishment, has changed hands, the present manager being R. D. Clarke. The little theatre is crowded nightly. The illustrated songs are rendered by Mrs. Clarke, who possesses a clear, high soprano. Clyde C. Lewis, a prominent young society man with a fine baritone, has been singing this week as an accommodation to the company and has been a drawing card. A. H. M.

PETALUMA, July 14.—The Hill Opera House has been dark the past week. At the Unique there was a poor vaudeville performance last Saturday and Sunday. Billy Clark, black face comedian; Marson & Co. in *Dalson's Honeymoon*, and Ruth Le Van, Dutch dancer and warbler, were mediocre. J. R. B.

MARYSVILLE, Cal., July 12.—After a lapse of a few weeks the

## LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

Marysville theatregoers were treated to one of the best plays ever staged here, *The Blue Mouse*. The cast was made up of clever people; Elsie Ryan as the Blue Mouse was very cute, witty and fly. Augustus Mollett, secretary to Mr. Lewellyn, also the young husband, was a gay deceiver. \* \* \* The Marysville Theatre will now be closed for the season, and Manager Atkins may rest assured that he has given his patrons the very best and his last effort was a record breaker. The next season opens August 31st with the International Grand Opera Company, which comes with high honors and promises to be a hummer. CHICO, Cal., July 12.—Three Weeks played to poor house the 11th. Hot weather and hard times have greatly affected the show business here.

The Elite picture theatre at Woodland has been sold by D. A. Russell to E. A. Winsell.

Dick Ferris' stock in Minneapolis played *The College Widow* last week. Earle Gardner was a hit as Bob Hicks. This week A Milk White Flag is crowding the theatre, then follows *The Heir to the Hurrah*, Sedley Brown is doing himself proud as a stage director.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

## FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.

Many other routes at slightly higher rates for you to select from.

Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## The Musical Comedy Show At The Majestic, Los Angeles, Is Doing Business

LOS ANGELES, July 15.—Every one is so busy this week entertaining Elks that they have little time for anything else and it is rather quiet theatrically. Many of the stock actors are away on their vacations, and there are several changes in the personnel of the different companies. On account of the absence of some of the people necessary to the cast of The Greater Claim, that first presentation, scheduled for next week at the Burbank, will be postponed, in favor of a revival of The Hypocrites. For the important part played here originally by Edythe Chapman, Mr. Morosco has engaged Lillian Burkhart, while Bertram Grasby, an Angeleno, now ranking high with the Shuberts, will take the part formerly assigned to Byron Beasley. The Hobart Bosworth dramatic school will close Saturday for a ten days' vacation, during which time the students will go "trouping," sailing under faculty chaperonage from San Pedro Saturday for San Diego, where they play a week at the Garrick Theatre. Zoe Barnett will not return to San Francisco with the Princess company at the close of their engagement here at the Grand. She will spend her vacation at her home here before leaving for the East, where she has ambitious plans for next season. Dick Ferris is again in our midst and he is as enthusiastic as ever over Los Angeles. He returned from the East for the Santa Monica automobile race last Saturday. He will remain during the week and we expect him to return here again as soon as his season closes in Minneapolis, which will be about September 1. There is a possibility that he may direct, though not actively participate in, a theatrical enterprise here next winter. The many friends of Florence Barker, a local favorite, will be glad to learn of her success in Hartford, Conn., with the Cook stock company. E. M. Workman and Elmer Comer have leased Fischer's Theatre for five years. About August 1 musical comedy will probably be installed. Mr. and Mrs. Sparks Berry are at Interlaken. F. P. Morse, ex-dramatic editor of the *Washington Post*, is in town in advance of Henry Miller's company in The Servant in the House. Leslie King, a former member of a local stock organization, is in town this week, playing Polly of the Circus.

BELASCO.—A Day and a Night is running for a second week at the Belasco. Miss Farrington is playing the principal woman's part and Charles Giblyn succeeds De Witt Jennings. Several new specialties are introduced by George Field, Richard Bennett, Miss Farrington and Bessie Tannehill.

BURBANK.—The Burbank company is seen to advantage in Augustin Daly's good old comedy, The Lottery of Love. There is much real comedy in this old piece and the producing company give a very fine performance. The work of William Desmond and Miss Royce is worthy of special notice. Mr. Desmond is better in the part of Adolphus Doubledot than in any part he has played for a long time. Miss Royce is the ever-present mother-in-law and she gives a very satisfactory impersonation of the part. Her

dance in a bloomer costume is great, in fact, it is the funniest thing in the performance. Mr. Burton gives a very pleasing picture of the fond widower. Miss Hall is cast as his daughter, the second Mrs. Doubledot. Miss Taylor, Mr. Mestayer, Mr. Duffield, Mr. Marks and Miss Duffet are all well cast. The play and players furnish a very pleasing entertainment.

MASON.—Margaret Mayo's play, Polly of the Circus, is filling the Mason this week. The company gives a good performance. The action is brisk and the story is interesting. Ida St. Leon is a very real Polly and as such makes the part most convincing. The work of Mr. Ryder is very good also. There are two very clever negro impersonations done by Stuart Johnson and Kate Jepson. John Findlay is cast as the clown. Leslie King and David Young are very lifelike deacons. There is excellent team work among the members of the company, each one is willing to share honors with the other members of the company. The attraction is not a great one but it treats of a novel topic in a novel way.

MAJESTIC.—Sergeant Kitty has entered upon its second week at the Majestic Theatre. Maude Beatty makes her first appearance with the company in the part played last week by Louise Royce. There are new costumes for the chorus in the first act. Of course, the colors of these are purple and white. The sold out sign is being displayed at every performance.

GRAND.—The Princess company is playing at the Grand for the final week of the engagement. The offering for the first of the week was The Rounders. That has been supplemented by The Umpire. This is the most popular of the plays put on by this able company. The cast remains the same as when produced at the Mason.

ORPHEUM.—Le Petite Adelaide heads the Orpheum bill for the week. Her sketch is called The Billposter's Dream. Adelaide dances as charmingly as ever and has four very clever assistants. A good bit of fun is furnished by Mildred Warren, Bert Lyon and Louise Meyers in their skit, When Dreams Come True. All three dance and sing well. Elizabeth Murray can surely sing in negro dialect. She has several new songs all her own. The Gasch Sisters are fine in an acrobatic stunt. The balancing is especially good. The holdovers include the Novelty Dancing Four, Pellaton and Foran in A Strenuous Reputation, Cheridah Simpson, and A Night at the Circus.

LOS ANGELES.—Mabel McKinley is the chief attraction at the Los Angeles for Elk week. Miss McKinley is widely known through her songs and she is a good singer as well. She sings many of her own songs in her number. Francesca Redding and her company present a one-act comedy sketch, Her Friend from Texas. The supporting company includes Charles Lee Calder, Charles T. Gibson and Agnes Brooks. A good number on the program is Petroff, the Russian violinist. Cook and Rother do some good dancing, and Toma Hanlon of-

fers some male impersonations. New motion pictures and a musical program complete a very good bill.

EMPIRE.—For the current week the attraction at the Empire is a showing of the Nelson-Hyland fight pictures.

FISCHER'S.—The offerings at the little First street theatre include La Tarantella, a dance, and the Grace Sisters, singers and dancers.

UNIQUE.—Kelly and Violette remain the feature act at the Unique Theatre. They sing new songs and Miss Violette offers a number of stunning new gowns. Symo and Symma present a novel spectacular act. Their work upon revolving globes is worthy of mention. James T. Kelly's current comedy is an antler special—Hello, Bill. Mr. Kelly plays the part of Bill King, whose wife gives an amateur theatrical performance—the part of the wife being played by Miss Massey. Al Franks plays a German friend, while Hobart Cramer is a broken-down tragedian. Denton Vane as a garrulous boot-agent, Winnie Baldwin as a "wise girl," and Miss Parker as a maid, get the best out of their lines and situations. New songs and motion pictures are offered.

WALKER.—The bill arranged by Manager Pieper of the Walker Theatre this week should please the lover of vaudeville, as it has several novelties. Stella Adams, in her comedy and music, is particularly good. Raymond Merritt has an act different from anything seen here recently, and his burlesque magic is especially well done. Madeline Rowe, with several new gowns and new songs, makes new conquests. Edna Forsythe gives a series of costume dances, which are well done—and done by a pretty girl. New pictures and an attractive musical program round out the bill.

FLORENCE EMERY.

## American Theatre

The American Theatre will open its summer stock season Sunday afternoon and continue until August 16th, when the Shuberts will present Augustus Thomas' great play, The Witching Hour. The first offering of the American stock company, which is headed by Herschel Mayall and Harriet Worthington, will be Otis Skinner's great success, The Duel. When The Duel was first presented in Paris, the war between the church and state was at fever heat, which accounts for the interest it excited despite the fact that it presented both sides of the discussion without championing either. The Duel is a romantic little story which weaves itself about the lives of three people, one a woman for whose possession there is a terrible

conflict between two brothers. The brothers are religiously opposed, one of them being a doctor with absolutely no ecclesiastical affiliations, while the other is a priest who took to the cloth much to the disgust of his atheist father and as a result brings about a family estrangement that means ostracism for the religious one, who, when he enters the church is forbidden by his parent to use the family name. For ten years he struggles on in his work without ever coming in contact with his favored brother, who is his sworn enemy. The woman in the case is the wife of a debauched duke who is under treatment at a sanitarium conducted by Dr. Morey, and seeing the physician daily a mutual admiration springs up. The duchess is one of Abbe Daniel's communions, although he does not know it until she calls on him in fear of herself and her sinful passion for Dr. Morey. The priest falls in love with her and a battle ensues between the brothers for possession of her. The bishop, a dear friend of Abbe Daniel, brings about a solution of the controversy by deciding that the Duchess must marry the man she loves, the doctor. During the summer engagement of the American stock company capable support will be given Mr. Mayall and Miss Worthington by such players as Lillian Elliott, Gerald Harcourt, James Corrigan, Thurlow White and a host of other prominent players.

## Opera House For Clovis

The new fifty foot two-story opera house which is being built on Main street, in Clovis, N. M., will be ready in about thirty days.

## Ralph Stuart Once More With Henry B. Harris

Henry B. Harris has engaged Ralph Stuart to create one of the principal roles in Channing Pollock's latest play, Such a Little Queen, which inaugurates the season of the Hackett Theatre opening on Monday, August 30th. When Edmund Breese retires from The Third Degree in October to be starred by Mr. Harris in James Bernard Fagan's play, The Earth, Mr. Stuart will succeed him in The Third Degree in the role of Richard Brewster.

The present summer has been a bad one in Santa Cruz. At Swain's Theatre, at the Airdome and in three moving picture houses in one night last week, by actual count, there was \$109.40 paid for theatrical amusements.

## Lease for Sale or Theatre for Rent

Magnificent new Theatre, in booming town of 12,000 people; can be leased at moderate rental. Seating capacity, 800, with large and fully equipped stage.

Address, THEATRE, Care of Dramatic Review.



## Correspondence

CALGARY, Can., July 3.—The Sanford stock is a decided success. In their opening bill, *The Man on the Box*, the company was fine. The following combinations have been booked: July 14-19, *The Black Patti*; September 25, *In Wyoming*; October 12, *Gorton's Minstrels*.

NEW ORLEANS, July 4.—The Olympia Opera Company exceeded all expectations with their past week's presentation of *Florodora*. There was a spontaneity and effervescence in both individual as well as the ensemble work. Each individual strove for honors and were accorded the most enthusiastic reception by large audiences, necessitating a continuance of the opera for three performances during the coming week. Barring the original production as seen in New York the present compares favorably with any subsequent offering in this city. The role of *Lady Hollyrood* by Lottie Kendall was an artistic triumph. It was a snug fit and right smartly did the pretty star nestle up to the allurements of the role and her scenes were not the least conspicuous feature of the success. Robert Lett, as *Gilfain*, and Dan Young as *Tweedlepunk* also scored heavily. The former has a natural, graceful method that approaches the magnetic, while Young's comedy was of the best and pleased highly his many local well wishers. Of course the role of *Dolores* was in the hands of Klara Farne, who handled the same most creditably. Albert Wallerstadt, as *Abercord*, rendered *Under the Sheltering Palms* delightfully. Special praise is due the chorus, particularly the *Sextette*, while none of the girls are likely to create international marriage complications and maintain the prestige of the *Originals*, they were withal graceful and spirited and were, without doubt, the one best bet of the performance. Next week, *The Mascotte*.

W. L. McCONNELL.

SANTA CRUZ, Cal., July 14.—Jim Post has closed at the Airdome to accept an engagement in San Diego. He closed notwithstanding Mack Swain, manager of the Airdome, tried an injunction to prevent him. Concessions on the board walk or midway are starving to death. Billy Dailey has a lot of get-rich-quick shows—but the people here are all dead broke. In regular season *Knight's Opera House* and the *Casino* play to big business, but the summer snap is a bad fizzle. TAD.

SAN DIEGO, July 14.—Things theatrically have been pretty quiet here the past week. The Raymond Teal company closed a five weeks' successful engagement at the Garrick last Sunday, July 11th. The company jump direct from here to Phoenix, Arizona, where they will open the big new Airdome. The Garrick will remain dark until July 19th, when Hobart Bosworth and dramatic players will play a week engagement. The *Merry Widow* will be with us August 3-4. The *Pickwick* is putting on vaudeville this week to good business. Following are the acts: *Edgar Temple Quintet* in sketch, *The Modern Incubator*; *Happy Joe Egan*, monologist; *Riesner and Gores*, character sketch; *The Kramer Trio*, gymnastic act. The *Queen* has an extra good show this week. The bill is headed

by Mlle. Nadje, and her act, which is an unusually clever one, won her well merited applause. Saona scored with his impersonation act. Seibert-Lindley and company have a clever little sketch. Kessler and Dunn pleased with their hard shoe dancing. Latest moving pictures and the *Queen's* peerless orchestra conclude. The Grand has a good bill which is composed of the following acts: *The Three Biehles*, juvenile artists, pleased. *Jas. A. Hennessey* has a good monologue act. *Hill Sisters* have some new illustrated songs. Moving pictures conclude. CARL E. LUNDQUIST.

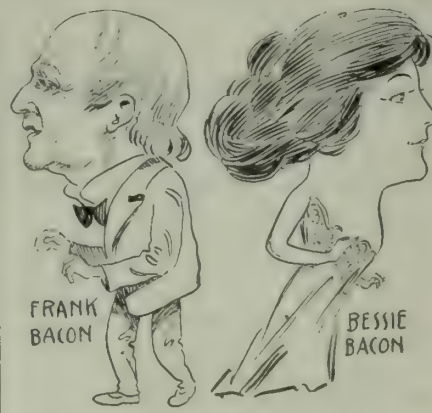
SAN JOSE, July 14.—The Ed Redmond company is successful this week with *A Romance of the South*. At the Jose the bill consists of *Carroll Johnson*, the *Beau Brummel* Minstrel; the *Great Stadium Trio*, gymnasts; *Borden, Zeno and Haydn Bros.*, bits of vaudeville; *Marie Hrdlicka*, Bohemian lyric soprano; *Three Silvanis*, comedy shadowgraphers; *Duprej*, Hungarian violinist. *Lorraine Buchanan* has been in town and it is expected she will consummate a deal whereby she will put in a stock at the Empire Theatre.

OAKLAND, July 14.—There is plenty of theatrical good fare this week. *Henry Miller's* company is at the *Macdonough* in *The Servant in the House*, and it is well acted. *Wilfred Roger*, as the servant, and *Charles Dalton*, as the drain man, are most impressive. At *Ye Liberty*, *Sydney Ayres* is creating a sensation by a most vivid and highly artistic impersonation of the part first given to the stage by *Arnold Daly*. *Florence Oakley*, *Laura Hudson*, *George Webster* and *Henry Shumer* give fine characterizations. At the *Broadway* the bill is *Strongheart*, with *Landers Stevens*, *Al Hallett*, *Jack Bennett*, *Fred Munier*, *Priscilla Knowles*, *Georgie Woodthorpe* and *Georgie Cooper* in the principal parts. *The Orpheum* and *Bell* furnish fine vaudeville to the people who love the lighter diversion.

## Makes Plea For Shylock of Shakespeare's Pen

Leo Cooper, the well-known actor, spoke last week at the *Bush Street Temple* on *The Merchant of Venice*, and made a strong plea for the proper interpretation of the play in the schools. "Teachers should read between the lines," said Cooper, "and explain underlying instincts of Shylock and the years of suffering by himself and his race that caused many of those traits. They should also realize and make clear to their pupils that no Jew could really be the Shylock of Shakespeare. Nothing could be more contrary to the laws of the Jews that have stood for thousands of years, and the characteristics of the Jews, than the shedding of blood. Consciously or unconsciously," asserted Cooper, "Shakespeare, in writing *The Merchant of Venice*, protested against bigotry."

James W. Coffroth, the prize fight promoter, is now incorporated. The articles were filed with the county clerk last week, and according to their reading, Coffroth will be in the game to promote fights, baseball games, Marathon races, theatricals, and, in fact, everything in the amusement line. He did not overlook a bet.



## The Return of Frank Bacon

It must have been very gratifying to Frank Bacon to receive the reception accorded him all week at the National. Mrs. Bacon and Bessie are supporting him in his little playlet, *Annie Laurie*, which, by the way, is an artistic gem. Mr. Bacon has written a number of vaudeville offerings, among which are: *The Spirit of '61*, *The Managing Editor*, *An Easy Liar*, *Annie Laurie*, *Goin' Home* and *The Reflection*. The Bacons go to Oakland next week, then to the *Wigwam* in this city, then to the National and from there to their fruit farm at *Mountain View* for a four weeks' rest. After that Mr. Bacon will return to New York, where his opening has been arranged for.

## Bernard Goes Into Vallejo Stock

Harry Bernard opens at the *Faragut Theatre* in Vallejo next Monday, where he will be seen for four weeks, after which he is trying to arrange for time in *Santa Rosa*, *Petaluma* and other good show towns. Mr. Bernard will use himself, his wife, *Dave Lerner*, *Arthur Uline*, *Lois Gerard* and eight girls.

## The Oros Off For Honolulu

Joe Cohen, the Honolulu manager, has engaged *Charley Oro*, his wife, *Nat Burton*, *Frank Earle* and a chorus of six girls for a season in Honolulu. The company sails today.

## Dates Ahead

ALCAZAR STOCK.—San Francisco.

ALLEN CURTIS MUSICAL COMEDY CO.—Long Beach, June 6-Sept. 27.

A KNIGHT FOR A DAY (H. H. Frazee, prop.)—Madison, Aug. 8; Stillwater, 9; St. Cloud, 10; Grand Forks, 11; Winnipeg, 12-14; Fargo, 16; Mandan, 17; Miles City, 18; Billings, 19; Livingston, 20; Bozeman, 21; Butte, 22-23; Anaconda, 24; Gr. Falls, 25; Helena, 26; Missoula, 27; Wallace, 28; Spokane, 29-31.

BELASCO STOCK CO.—Los Angeles.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

EDMUND GARDINER STOCK CO.—Victoria.

EDWARD ARMSTRONG MUSICAL STOCK.—San Diego.

FISCHER'S MUSICAL STOCK.—San Francisco.

GEO. B. HOWARD STOCK.—Vancouver, B. C.

GUY SMITH STOCK.—Oakland, Cal.

LYRIC STOCK CO.—Portland, Ore.

MOROSCO'S BURBANK STOCK.—Los Angeles.

MURRAY & MACK.—San Mateo, July 17; Oakland, 18, and week.

PANTAGES STOCK.—Seattle.

THE ALASKAN (Wm. P. Cullen, mgr.)—Chicago, April 11, indefinite.

THE BLUE MOUSE (Shubert's; Ambrose Miller, mgr.)—Seattle, July 18, and week.

THE GIRL QUESTION (H. H. Frazee, prop.)—Madison, Aug. 15; Stillwater, 16; St. Cloud, 17; Grand Forks, 18; Winnipeg, 19-21; Fargo, 23; Dickinson, 24; Miles City, 25; Billings, 26; Livingston, 27; Bozeman, 28; Butte, 29-30; Anaconda, 31.

THE MERRY WIDOW (Henry W. Savage; Henri Gressit, bus. mgr.)—San Francisco, July 4, and three weeks; Los Angeles, 26, and week; then week each in Salt Lake and Denver.

THE TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.)—Madison, Aug. 1; St. Cloud, 2; Gr. Forks, 3; Winnipeg, 4-7; Fargo, 9; Valley City, 10; Jamestown, 11; Dickinson, 12; Miles City, 13; Billings, 14; Big Timber, 15; Livingston, 16; Bozeman, 17; Gr. Falls, 18; Helena, 19; Butte, 20-21; Missoula, 23; Wallace, 24; Lewiston, 25; Pullman, 26; Colfax, 27; Walla Walla, 28; Spokane, 29-31.

THREE WEEKS (Ernest Shuter, ahead.)—Astoria, July 17; Portland, 18, week; Seattle, 25, and two weeks; Tacoma, August 8-9; Victoria, 10; Vancouver, 11-12; Bellingham, 13; Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Hancock, July 19, week; Bessemer, 26, and week; Ironwood, Aug. 2, and week; Ashland, 9-21.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



## American and English Dramatists

London critics are much exercised over the criticisms of Marc Klaw concerning their work and are anxious to secure a contrary opinion. For consolation they have turned to Charles Frohman and asked him to tell his experiences. This is what he says: "Regarding American players and plays in London, the facts tell the story. William Gillette played one of his seasons in London and cleared a profit of \$175,000 for himself, the managers of the theatre and for me. Mr. Gillette had great success in England in *Secret Service*, *Sherlock Holmes* and *Too Much Johnson*. William Collier had success here in *The Dictator*. No plays could have been more local or American than *Secret Service* and *The Dictator*, yet both these plays were thoroughly understood and met with financial success. *Too Much Johnson*, which was taken from the French, might easily have been an American play, as the scenes were laid in America. It was about Americans and American localities, yet it was a success. American plays and American players can succeed in London—of that there is no doubt. A play that will succeed there need not necessarily be the play that the manager who produces it has faith in, or the play which the press endorses and believes in. The play that succeeds is just the play that hits the public in the right way, and the English public don't care who it is written by or in what locality its scenes are laid if the play goes home to them. There are many other American plays which have succeeded there, but I am just speaking of the plays and players which have had big financial successes through my management. I consider that the best play that Clyde Fitch has ever written was *The Truth*. This play was not a great success in its own country—America. It was a great success, however, in London. *The Mummy* and *the Humming Bird* (a thoroughly English play) was not considered a great success in London. It was a great success financially in America. Every time that there is a cry raised against the chances of an American play succeeding in London, one succeeds. We have just had a string of plays from America which did not meet with financial success, and the cry came up again about the lack of opportunity of American plays there. Then up comes *A Woman in the Case*, and it succeeds, though I never saw a more American play as far as regards scenes, localities and dialogue. *Brewster's Millions*, another play which I produced, and which is thoroughly American, had really seven big months at the Hicks Theatre, has been a financial success all over the English provinces and is back in London playing at one of the principal theatres, and is making another tour next season. Are You a Mason? another one of my plays, although from the German, was adapted in America, produced in America and was a great success in London; in fact, it is still touring the English provinces and has been touring for six years. And many more American plays will succeed here. As far as the English critics are concerned, they are often over-fair to American artists; in fact,

they say things about their work that is far beyond what is said of their work in America. The critics there have done great work in encouraging American artists, because they realize that they really are visitors from a great distance, and they try always to treat them as their guests. So far as their treatment of American plays is concerned, I can only speak of my own productions, and the manner in which *Secret Service*, *Held by the Enemy* and *The Dictator* were upheld by the critics; and their constant allusion to them as attractive works make any charge against them of animosity toward American plays absurd. I speak of this only 'lest we forget.' I would like to say that the coming of American or French artists and plays during the London season helps to make an interesting dramatic event, and the critics realize and believe this. In New York there are more foreign plays and artists welcomed and successful than in any city in the world, and the English critics are encouraging London to be a rival in this respect to New York. William A. Brady has also contributed to the argument with a few sage words on the subject. He has produced plays in London—successes and non-successes—and he knows what he is talking about. He dismisses at once the idea that there is anything like prejudice against the American play and player. "The reason," he says, that an American actor appearing in an American play over there fails, is this: It is the ambition of every American star to make a hit in London, and he at once expects a success such as comes to Sir Beerbohm Tree or Mr. George Alexander. He forgets that their success has been a growth—something arduously labored for, something gradually and inevitably acquired. These things are not done 'overnight.' 'Ah, but,' you say, 'why not?' Sir Charles Wyndham goes to America with *The Mollusc* and does succeed 'overnight.' The answer is just this," says Mr. Brady. "In America we know everything about the people in London. A new production in London is dealt with at length the next morning in all American papers. On the contrary, London knows very little about us—except our scandals."

## Spotlights

It is reported from Seattle that Charley Kavanaugh has joined Arthur Fox in his Alaska theatrical company proposition.

William Bernard, Chauncey Sothorn, Tom B. Loftus, Frederick Wilson, G. C. Wills, Howard Nugent, Allyn Lewis, C. E. Murphy, D. M. Dunbar, Meta Marsden, Roy Ramond, Margaret Nugent and Tilly Armstrong compose the Walter Sanford Company playing at the Lyric Theatre, Calgary, under the name of The Colonial Players.

In the cast of H. H. Frazee's *The Time*, *the Place* and *the Girl* company that plays the Pacific Coast the coming season, there is a little girl who tips the scale at about 100 pounds. She is Jessie Huston, and she has a most important part. Two years ago Miss Huston was in the chorus. She was ambitious and a hard worker;



A big figure in Sacramento theatricals. It is Billy Ely who represents Alex. Pantages in the Capital city

she watched every line and every move; she received good notices from the critics, she wanted to be a star. That was the height of her ambition. Everyone said she was full of talent. One night one of the principals fell and sprained her ankle. "Now is my chance," said Miss Huston, and run-

ning up to the stage manager said, "I'll play the part," and without a moment's hesitation she jumped in and made good, got the best notices in the show, and today she plays the "Girl." "All I can say," said Miss Huston, "is, it's fate. I wanted to be great and this is my beginning."

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## George P. Webster

George P. Webster, whom theatre-goers still remember as an actor of fine qualities all over the East, and for a long time associated with Coast theatricals, is, and has been for the past four years located in Oakland, where he is one of the popular members of Ye Liberty stock company. This season Mr. Bishop, after much persuasion, has induced Mr. Webster to take charge of the stage and the great success of *The Regeneration*, *The Heart of Maryland*, and the recent big productions that have stirred Oakland to a high pitch of enthusiasm, owe much of their success to Mr. Webster's masterly direction. George P. Webster is of the old school—that fine, scholarly, gentlemanly order of actors that embodies thoroughness, versatility and impressive force. There is scarcely a line of stage impersonation that will not rise to prominence in this capable actor's hands. The splendid likeness shown on our first page this week is a reminder that Mr. Webster is still prominent in the game—in fine health, in good spirits and in the prime of life. And if he persists in living in Oakland, where he has property interests and a most happy home life—it is still to be remembered that he is very much alive.

## In Shakespeare's Time

In Shakespeare's time printed bills were stuck on posts on which the title of the play was announced, but neither the name of the author nor those of the actors.

## New Company for the Princess

The Princess management are extra busy just now lining up a new musical comedy company for the Princess to follow the grand opera season. The new show will open on July 26, with *The Belle of New York*. The leading woman will be Octavia Broska.

## Spotlights

Articles of agreement have been signed by Ollie Mack, E. P. Foot and Walt M. Leslie, forming the Ollie Mack Amusement Company, with a paid-up capital of \$6,000, to operate road attractions, thus writes Mr. Foot to *THE DRAMATIC REVIEW*. The new firm will send out three musical comedies in August and September, besides *A Night on Broadway*, which will continue on its present tour through next season. Mack will be

A report says the Gardiner Stock Company in Victoria has disbanded,

and the Victoria papers say that Gardiner has skipped with a lot of unpaid bills behind him.

starred in *The Boy From Yankee-land*, a new piece, which will open September 12th in Boston. Miss Bessie Tannehill will be featured in a well known farce-comedy, supported by a company of thirty-two. John Kearney will succeed Charles Murray as Mack's co-star.

This Sunday afternoon and evening the last performances of Mrs. Temple's Telegram will be presented at the Valencia Theatre and on Monday evening *Too Much Johnson* will be staged. Paul McAllister will have the congenial role of Billings, George Osbourne will be the mild mannered Faddish, Charles Dow Clark the fiery Frenchman and Robert Homans the hot headed Johnson. The parts of the sweetheart, daughter and mother will be played by the Misses Travers, Lyle and Andrews. At the White Horse Tavern will follow *Too Much Johnson*.

The Criterion Stock Company, managed by Herbert Francis, a newspaper man from Modesto, disbanded in Susanville last week, after a brief time away from this city. The company was composed of Herbert Francis and wife, Jack Massie and wife, James Bradford, Viola Lambert, Arthur E. Hohland, C. C. McCarty, and personal animosities gave

the venture a lively aspect before they had been out a week.

## WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
THE HOUSE OF SAFETY AND COMFORT

### NEXT ATTRACTION

Beginning Sunday Matinee, July 18  
Inauguration of the Summer Stock Season

### OPENING PLAY

Otis Skinner's Greatest Success

## THE DUEL

Company includes Herschel Mayall, Harriet Worthington, James Corrigan, Lillian Elliott, Jerrald Harcourt and other well-known players.

Special Summer Prices will prevail throughout entire stock season, as follows: Evenings 75c, 50c and 25c. Matinees 25c and 50c. All Reserved.

## THE FRANCIS-VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

## Show Printers

PHONE-MARKET 2114

Send Bills of Lading to us. We will take care of your paper



Florence Roberts, who on last Thursday underwent a successful operation. Reports from the sick room are most encouraging. Many, many friends all over the country, unite in sincerely hoping for a quick recovery.

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening and All Next Week, a  
Play of East and West

## The Silver Girl

By Edward Peple, Author of *The Prince Chap*

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

LILY LENA, the Dainty English Singer of  
Dainty Story Songs; CHAS. DANA GIB-  
SON'S ELECTRIFIED GIRL REVIEW;  
JULIUS TANNEN; THREE DONALS;  
CHARLOTTE PARRY AND COMPANY;  
THREE LEIGHTONS; SELMA BRAATZ;  
NEW ORPHEUM MOTION PICTURES.  
Last Week, Great Artistic Triumph,  
HELENA FREDERICKS in the One-Act  
Grand Opera, *THE PATRIOT*.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager  
Beginning Next Monday Night  
Last Week of

## International Grand Opera Co.

Monday Evening, *TRAVIATA*.  
Tuesday Evening, *AIDA*.  
Wednesday Matinee and Friday Evening,  
*THE BARBER OF SEVILLE*.  
Wednesday Evening, *IL TROVATORE*.  
Thursday Evening, *PEDRO*.  
Saturday Matinee, *CAVALLERIA RUSTI-  
CANA* and *TPAGLIACCI*.  
Saturday Evening, *CAMEN*.  
Sunday Evening, *L'AMICO FRITZ*.  
Prices, \$2.00, \$1.50, \$1.00, 50c.

## Fischers THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

The Only Musical Comedy House in the  
City

This Sunday Afternoon and Evening  
Last Times of  
*SKI HI*

Commencing Monday Afternoon, First Time  
Here of the Department Store  
Hodge Podge

## Mr. Mazuma

Charles Alphin's Greatest Success

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.

Popular Prices 10c, 20c and 25c

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET  
1865



## Van Ness Theatre

The Merry Widow starts on her third and last week Sunday night, and this engagement will probably go down in theatrical history as the record business for this city for anything outside of grand opera. It is a matter of much regret that this organization cannot remain longer, for there will be many disappointed theatregoers who will not have an opportunity to see this world-wide sensation. In *The Merry Widow*, Franz Lehar, the composer, has found the missing link that has always crippled comic opera. He has woven romance, pathos and comedy together, blending them into a master plot and song. Through it all there runs a story as complete and fascinating as a Balzac novel. It sparkles with life and vivacity, and there is unrestrained and not a little sensuous joy in every sentence. The company is an effective group of players. Each member is conspicuous for individuality—in short, it is a splendidly balanced aggregation. The orchestra is thoroughly in keeping with Mr. Savage's well-known ideas and high standards. There will be an extra matinee Monday. The final performance will be given Saturday night, July 24th.

## Valencia Theatre

In Mrs. Temple's Telegram, Frank Wyatt and William Morris have written one of the best of modern farces. It is unusually well constructed, depending upon neither the slapstick nor the siphon bottle for its effects, but upon a well-planned scenario, good situations and witty lines. Excellent as the farce is, it is fortunate that its present local interpretation is in the hands of such competent people as comprise the Valencia stock company. Paul McAllister, who during the past few weeks has developed unlooked for abilities as a farceur, plays the role of the husband who has been out all night, caught in a cage of a Ferris wheel that refuses to revolve. Robert Homans, as his confidential acquaintance, is cast most happily. He plays the part of the well-meaning, prevaricating friend who assumes the name of John Brown, with exceptional understanding and insight. George Osbourne, as Wigson, the loquacious butler, always making observations when they are not wanted and giving expression to his little conceits in the most unexpected way, presents the character of the servant in a manner that permits of no criticism. His is really a notable performance. Mr. Osbourne depends but little on make-up. His butler's garb is of the most serious pattern, but there is never a moment when he is on the stage when he is not all the dramatists intended he should be. When Mr. Osbourne is on the stage he is the butler. The delineation of Wigson by Mr. Osbourne is a most artistic bit of work, and bears comparison with the delineation of the character when first presented in San Francisco by a high-priced traveling company. Charles Dow Clark, as the hairdresser, the real John Brown, who receives Mrs. Temple's telegram, is worthy of praise. While laboring under the disabilities pursuant to a severe ill-

ness, Mr. Clark gave a good rendition of the man who feels that his attractiveness is at last fully appreciated. The Captain Sharpe of Gilmore Walker could be much more ardent without overdoing the military lover in any way. So long as Mr. Walker's art is that of simulation, to carry the amours of the character assumed by him to even greater lengths would be in the end much more to his credit as an actor. The part of Mrs. Jack Temple, the lady who sends the telegram, was never better played than it is this week by Grace Travers, who, as is generally recognized by San Francisco audiences, has not only youth and beauty to her credit, but talent as well. Miss Travers wears a gown in the last act which excites much admiration among the feminine portion of the audience. The Mrs. Frank Fuller of Edith Lyle is marked by its extreme naturalness. Miss Lyle has a sense of humor that is quite remarkable, and she gets it over the footlights, too. Peggy Monroe is sweet and winsome as Dorothy, Mrs. Temple's sister. She plays opposite to Mr. Walker. No fault can be found with the quality of her love-making. The always-reliable Lillian Andrews is capital put as Mrs. Brown, the wife of the hairdresser. Her acting, accent and general conception of the part are all that any one could ask for. Next week, Too Much Johnson will be the bill.

## Alcazar Theatre

Sapho was withdrawn Wednesday night, and Thursday night *The Silver Girl*, which was introduced to New York by George Fawcett and Lillian Albertson, was given its first appearance in San Francisco. The honors of the play went to Louis Bennison in the character of Jefferson Hunter, the Nevada miner, who had for a wife a young and too much petted wife, who came perilously near forgetting herself, her husband and her future for the fascinations of a rich rascal who was attending to the financial and legal affairs of her husband. The part of Jefferson Hunter is a magnificent one, and Mr. Bennison lived up to its possibilities. Burt Wesner, as the mining partner, rough and ready, furnished a fine accompanying example of good acting. Then came Besie Barriscale, friend, guide and philosopher to the entire family, in her position of companion to the young wife and the only daughter. Miss Barriscale rose to the demands of the character with gratifying success. Howard Hickman was a clean-cut, incisive villain, and William Garwood is to be commended for a pleasing and forceful presentation of the part of the young lawyer who falls in love with the rich miner's daughter. Charles Trowbridge gave a highly finished characterization of the butler, and Thurlow Bergen was better than usual as the son and heir of Jefferson Hunter. Louise Brownell, who played the young wife, had a part that was badly conceived or rather conceived fairly well, but one that in the developing was not worked out consistently. Miss Brownell did as well as could be expected with such a part. Claribel Becker is a pleasing ingenue, and as Agnes Hunter was

well received. She needs to tone her work down, though. The play is evidently one written to order, and bears all the ear-marks of one that was built with situations and atmosphere the first consideration—the story being a minor thought. In consequence the development lacks continuity and the interest slumbers. There could be no fault found with the direction of the piece, its mounting and its dressing. These details were of the usual Alcazar high order. *The Silver Girl* will run all next week.

## American Theatre

A Night on Broadway is here! Cheer up, showgoers! For look, who's with the aggregation! Why, dear me—it's Ollie Mack, America's most popular comedian. How do we know?—why, Walt Leslie has said so—we see it all over San Francisco—on the billboards—black on yellow. (No, the color has nothing to do with the show.) Mr. Leslie has accused THE DRAMATIC REVIEW with being biased. We are—always biased in favor of a good show. So in this instance we are going to print the opinion of one of our ablest critics—who is not biased—who writes as he sees things. We quote Waldemar Young of the Chronicle: "Murray and Mack are improving. Murray isn't with the show now. Under the firm name, Mack opened a week's engagement yesterday at the American. With Murray out, the show is just half as bad as when the two appeared here some months ago—or, let us say, at any time during the last twenty or thirty years. The public wasn't exactly let in on the glad news that Murray had been lost. This may account for the fact that last night the house was not packed nor near it. Had the public known the full, joyous truth, Blue Mouse business might have resulted. But, of course, there would have been an obstacle to that. Mack is still with the show. Was Murray missed? Gladly. It took the audience some time to discover the fact that he was not among those present. From that moment on there seemed to be an added brightness, a newer luster. Actual hope appeared. The first intermission was very pleasant; the second, after something of a wait, came as a gleam through the fog; the last curtain was a sheer stroke of genius. There are two people with the show, however—and neither is Murray nor Mack—who bring it to a standard rather above itself. They lift it, you might say, by its bootstraps. The first is Sarah Edwards—Sally of the Princess, with her glorious cello voice—and the second is Blossom Seely, who brings back the old Belvedere so vividly that you reach for your stein. \* \* \* Some cheaply costumed broilers, one or two of whom show signs of life, and Ollie Mack are also with the show." The country is going to be given a treat, for the show goes on the road next week, minus Blossom Seely and some others.

WILL L. THORNE, who was to have opened with the American stock on Sunday next, left Wednesday for Seattle to join the company that Charley Taylor and T. Daniel Frawley are to take up to Alaska.

## Princess Theatre

The fifth week of the grand opera season brought out *L'Amico Fritz* on Monday evening and Saturday matinee; *Il Trovatore*, Tuesday evening; *Lucia* on the Wednesday matinee and *Otello* on the same night; Thursday and Sunday nights *Giaconda* was the bill, and on Friday night the double offering *Cavalleria* and *I Pagliacci*; while on Saturday night, the ever delightful *Rigoletto* was sung. The high and interesting standard achieved earlier in the engagement has been maintained. The sixth and last week will begin next Monday night. A splendid repertoire which includes all the greatest triumphs of the season will be presented. Monday evening *Traviata* will be sung with Norelli, Zara and Bari in the chief roles. Tuesday evening *Aida* will be presented with a most interesting cast. Madame Helene Therry will be heard for the first time here in the title role and Samoiloff will sing *Rhamades*. Arcangeli and Gravina will repeat former triumphs. Wednesday matinee and Friday evening *The Barber of Seville* will be sung for the first times this season with Norelli, Colombini, Arcangeli and Gravina. Wednesday evening *Il Trovatore* will be the program with Bertossi, Zara, Samoiloff and Oteri.

## Personals

FRED CUTLER has gone for a short rest at his home near Los Angeles.

GERALD HARCOURT and Percy Kilbride have been engaged for the American Theatre stock.

LAURA HUDSON will be seen in *The Squaw Man* at Ye Liberty Playhouse in Oakland next week.

ELMER BOOTH and Irene Outtrim have joined the Wilkerson Musical Comedy Company in Reno.

IVA SHEPHERD and Richard Scott have joined the stock company at the Grand Theatre in Long Beach.

ALICE SAUNDERS is living in Globe, Arizona, and is pursuing the simple life, conducting a chicken ranch.

BILLIE BURKE comes West in October with her entire New York company and production of *Love Watches*.

FRANK THORNE has joined the Selig Polyscope studio staff in Ashland and is painting the scenery used in the pictures taken there.

ROBERT A. BRACKETT, who made a record in Los Angeles as a live one and a successful one, has become the assistant manager of Fischer's Theatre in this city.

F. P. MORSE, ex-dramatic editor of the Washington Post, is on the Coast ahead of Henry Miller's company in Charles Rann Kennedy's well known play, *The Servant in the House*.

RANDOLPH HARTLEY, whom it will be remembered, was out here ahead of *The Three of Us*, has had his opera, *Poia*, with music by Arthur Nevin, accepted by the Berlin Royal Opera. The New York reviewers claim that this is the greatest honor ever accorded American music.

ROBERT ATHOL, who is presenting a Chinese sketch at the Pantages theatre this week, has engaged a company, through Menzel's agency, for the Lyric Theatre of Portland. So far he has signed Priscilla Knowles for leads, Jack Bennett for characters, Susie Howard for soubrettes, and Roy Clement and Ralph Bell.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

The summer season has not appreciably affected the sale of tickets at the ever-popular O'Farrell theatre. From the orchestra to the doors everything is sold out, twice a day. The bill of this week justifies good houses. There are three new numbers that are worthy of special mention. Selma Braatz, a little girl who looks as though she might be in the last year of boarding-school, does wonderful things with lighted lamps, torches, billiard cues and such furniture as she can get her hands on. Then there is a condensed grand opera, in which George Washington sings America, and a soldier of King George responds in doleful tones to the tune of God Save the King. Helena Frederick and William Schuster are the principals. Schuster is still in good voice. Charlotte Parry, who is described on the program as the most versatile actress in America, deserves due consideration if not entire right to the title. In less than twenty minutes' time Miss Parry makes seven distinct changes of costume and at the same time portrays seven distinct characters. The lady is not one of those lightning-change artists who puts on a different hat and thinks she is portraying an entirely different character. It is hard to believe at times that the same person is portraying types so radically distinct. Voice, manner, physique, gesture, all are subordinated to the character under delineation. The Three Leightons, while not new, are always welcome at the Orpheum. Their One Night Stand in Minstrelsy can be seen more than once, which is saying a good deal, in vaudeville. The holdovers, the Sisters Athletas, Herr Londe and Fraulein Tilly, Harry Armstrong and Billy Clark and the Redpath Napanees, are, while in their second week, all popular numbers.

### Pantages-Empire

A long and varied program is on tap at the Sutter Street house this week, headed by the Wise and Milton Comedy Company. Special scenery and costumes are carried for the act of a very picturesque nature. The singing and dancing is of a lively and tuneful nature and combine to make the act most pleasing. Jack Hawkins is the center of interest for the college boys of the audience in a number of clever athletic stunts. Would suggest that the trombone gag be cut, as it looks out of place. The act is too neat for any sort of kidding. The Wheelers in a comedy juggling turn with a number of break-away properties are one of the best on the bill. The comedy is good and clever work predominates. Ying Lee and Bobby Athon and company have you guessing where the company is. The company must be the cartoons drawn by Ying Lee. From the amount of gorgeous scenery in evidence when the curtain rises, you surely expect to see something worth seeing, but you are impatiently kept waiting until the curtain falls, when the joke is on you.

You didn't see it. The scenery is probably the excuse for the act being booked. The De Chantal Twins endeavor to start something with a number of songs. I didn't see anything show the inclination to do so. Cooper and Brown, a couple of singing and talking comedians, have a neat and clean act which is found to be quite pleasing. Oh, you Jules. Interesting motion pictures complete the bill.

### Fischer's

Ski Hi, another of Charles Alphin's merry musical mixtures, served to please three audiences at Fischer's Theatre this week. The action takes place on the planet Jupiter, where several earthly mortals are transported, and where all kinds of musical interruptions and comedy eccentricities are allowed. Gus Bruno, a former well liked comedian in San Francisco, appeared after an absence of several years and made a hit in a comedy role, with Will King, the Hebrew comedian, as his foil. Carleton Chase, another new face at Fischer's, sang I'm the King and Some Day When Dreams Come True in a way that brought forth plaudits; and Maude Rockwell sang The Nightingale and Some Day in excellent style. Dave Morris, the energetic young singer, dancer and comedian, backed up by Theo Voda and the rest of the lively and comely chorus, set the feet tapping with their numbers. Juanita Holmes, a new soubrette, is good to look upon and made a hit with On San Francisco Bay, a smashing good song. There is plenty of good fun in Ski Hi and the music is catchy.

### The National

A splendid and diversified program is to be found at the popular Grauman house this week. Onapi, the Hindu Mystery, appears in a most baffling exhibition of hypnotic influence. His assistant, seated playing at a piano, remains rigidly suspended after the piano stool is removed and the piano whirls about in the air. The act is a decided novelty and is causing a great deal of comment. Frank Bacon, an old stock favorite of this city, assisted by Mrs. Bacon and daughter, Bessie, comes in for a popular welcome at every performance. In a comedy playlet, entitled An Easy Liar, Mr. Bacon has ample opportunity for displaying the wholesome, dry humor which has made him a favorite wherever he has appeared. Miss Bacon, as the daughter gone astray, gives a most finished and pleasing performance. The comedy and pathos is most pleasingly intermingled. The Ramsey Sisters, in a musical turn and a bit of talk-fest, have a pleasing turn. Clever work is contributed on sleighbells and a pipe-xylophone. Slater Brockman, as a character change artist, fails to cause any commotion. A bit of circus atmosphere is contributed by the Royal Educated Horses in a number of graceful maneuvers. Seymour and Hill as comedy acrobats are a scream. Although the act is nothing but slapstick, it nevertheless is thoroughly enjoyable. The Nelsons are a family of clever acrobats, but are greatly lacking in team work. Too much repetition of individual work pre-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif, \$5.00; Calif and Thigh, \$10.00; Calif, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.  
Phone Market 6873

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50--THEATRES--50  
THAT INDEPENDENT VAUDEVILLE AGENT

... BERT LEVEY ...

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## In Spite of all ye Knocking Devils in H—

THE LAND OF BUNG-A-BOO, headed by Wise & Milton, are still going, while others are trying. This week, EMPIRE, half act. Next week, WIGWAM, full act.

dominates. Motion pictures complete the program.

### The Wigwam

After the strong card of last week it would not have been surprising to have found one or more holdovers for this week. An entire change of program is in evidence this week which is up to the usual high standard maintained by Manager Harris. The feature of the bill is The Four Bards, who are without a doubt the best equilibristic gymnasts seen on any local stage for many a day. Their work is the essence of cleverness and in some respects has to be seen to be believed. It is a pleasure to see a team of acrobats that have something new to offer. The Markarenko Troupe of Russian dancers in native songs and dances are the best seen in their line. The costuming is gorgeous and their act lively and interesting. Clever and difficult bicycle riding is contributed by The Torleys. Faust Brothers in a pantomime musical act have a good line of comedy stunts. Their musical features are nothing to speak of. Ab-

rams and Johns in a little act of domestic felicity contribute a good comedy portion of the bill. They are both clever performers but Miss Johns easily has the best of the honors. The Terry Twins with their quaint cockney accent are an exact facsimile of each other, even their set of ivories are duplicates, they were not made by a dentist, either. They are amusing entertainers and close their act with a strenuous comedy slugging match. Mann and Franks are well received in a singing and burlesque act. The motion pictures are of the usual high class nature and complete the bill.

The Forrest Theatre of Stockton is closed once more. Business has been something fierce there, says a report from the Slough City.

At the Opera House, Watsonville, this week—Jessie Dale and Billy Jones.

At Hart's Theatre, in San Mateo, this week—J. Bernard Dyllin and Cornell and Fischer.

Stella Adams has transferred her abilities from the Unique in Los Angeles to the Walker.



## The Thalia

A novelty in the way of Vaudeville entertainment is presented this week, namely Glasscock's elephants. These intelligent beasts perform their numerous tricks in their usual ludicrous manner. George Braun, well known locally, displays his skill as a wrestler. Eva Rowland is still a popular favorite in her terpsichorean offering. Mlle. Lucille in poses plastique and many other favorites are accorded their share of approval. Nellie Hiley is heard to advantage in conjunction with the illustrated songs. Motion pictures complete the program.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of July 18, 1909:

NATIONAL, San Francisco—Mabel Carew and company; Gillihan and Murray; Wyatt and Rice; Billy Windom; Mlle. Rialta and company; Albin and Bessie Allen. WIGWAM, San Francisco—Dumitrescu-Vermette Troupe; Virginia Grant; Kelly and Reno; Daring Darts; Leo Cooper and company. BELL, Oakland—Ramsey Sisters; Frank Bacon and company; Slater Brockman; Seynour and Hill; Onaip. LOS ANGELES, Los Angeles—Brenon and Downing; Makarenko Troupe; The Torleys; Clara Thropp; Faust Brothers. QUEEN, San Diego—Messer Sisters; Toma Hanlon; Cook and Rothert; Petroff. NOVELTY, Vallejo—Mann and Franks; McGloin and Shelley; Lyndon and Wren.

## Vaudeville Notes

Manager Keiser of the Star has another strong card for this week. Madame Wanda and her troupe of coach dogs supply a most entertaining feature of the program. There are ten dogs in the troupe and they are all the more remarkable for the fact that one of them is the mother of the entire troupe. Everybody works and Mother also. Five more are now in preparation for joining the bread-earners. The Four Haydens appear in a clever tight wire offering. Their work is neat and clever. Irene Franklin contributes some cornet solos. Tannehill and Radcliffe in a song and dance turn are well up to the standard. Their singing is exceptionally good, but we know they have a far better offering. Flournoy comes in for a big share of approval in a comedy cartoon drawing act. His work is most entertaining and worthy of the applause received. Lind and La Salle are a couple of most clever club manipulators. The costuming neat and their work far above the average in their line. Mat, the Mission favorite, renders a number of songs in a likable manner, although hitting the high places now and then. Rose Stevens, a contralto, is heard to advantage in a number of vocal selections. Three reels of motion pictures complete the program.

While Mme. Coultitier was displaying her strength against that of a horse and eight men on the stage of the Silver Palace Theatre the other evening, the horse became excited and plunged into the orchestra pit and thence through the audience

to the street. On his exit he slipped and kicked a hole in the marble base of the aquarium in the entrance of the house, narrowly missing the heavy plate glass which holds the water. Fortunately no one was injured.

E. M. Workman and Elmer Comer have leased Fischer's Theatre in Los Angeles for five years. About August 1st musical comedy will probably be installed.

Clarence E. Ellis, until recently connected with some of the largest theatrical interests in the East, is now associated with Archie Levy. Mr. Ellis, although a young man, has had a wide range of experience, having been connected with the theatrical business since his youngster days, and is one of those kind of fellows you like to meet. It is safe to say that with this combination of the old and the young school, the firm of Levy & Ellis will make a few sit up and take notice. Mr. Ellis is at present transacting all business of the firm during the absence of Mr. Levy, who has departed for New York.

Sidney Amber, a young and ambitious office boy in one of the local booking offices, has formed an amateur booking agency and is doing a flourishing business. As amateurs receive from two to five dollars for their services, Sidney is starting out on a small scale to become one of our future theatrical magnates.

## Great Success of Chutes Opening

The splendid open-air attractions that have drawn thousands of people to Fillmore Street since the opening of the New Chutes will entertain patrons this Sunday at San Francisco's new playgrounds. Preparations have been made to handle greater crowds than those that visited the resort on the opening day. Desperado is proving one of the greatest sensations ever seen in the West. His dive from a seventy-foot tower, designed to represent a seven-story building, to the naked surface of a wooden chute, made without injury and with apparent ease, is the marvel of all who have watched the young man's performance. Florence Spray is another high diver who captures the crowds. Although the distance which she jumps is as great as that described by Desperado, she chooses water to break her fall. Clothed in tights, she stands on the topmost round of a seventy-foot ladder. The powerful searchlight which is a feature of the New Chutes directs the attention of the spectators to her location. The next moment she is whizzing through space and submerged in the diving tank. Demon is another unusual attraction at the Fillmore Street park. His ride down the chutes on a bicycle enveloped in flames is electrifying. During the afternoon performances he rides without fire. At night his descent is marked by a trail of sparks and flames which are extinguished by the plunge into the lake. Sirignano and his Royal Banda Roma are proving an attraction as delightful to the eye as to the ear. In addition to producing fine music, Sirignano is quite a show in himself. His manner of conducting is unique. He does

everything in the way of gentlemanly acrobatics save somersaults. Added to the divers, the fiery bicyclist and the fiery conductor, there is the myriad of fun-devices that amuse during the lapses in the open-air attractions. Everything from the clown fleas in the flea circus to the entertainers in the grill have their audiences.

## Vaudeville In Reno

Reno, July 10.—The Grand Theatre will inaugurate a season of musical on next Monday night. Pearl Wilkerson and the company arrived from Frisco, Tuesday, and have started rehearsals for the opening bill, About Town. Charles Royal and Edythe Elliott are concluding a three weeks' vaudeville engagement and are the biggest favorites the Grand has ever played. Miss Elliott has been the recipient of many handsome floral offerings and Mr. Royal has received many flattering press criticisms, both for his clever acting and his wonderful playlets. Fer-Don and his medicine show are holding forth on a vacant lot and are attracting big crowds. The Peterson Brothers' road show are also at the Grand this week and are a capable aggregation. The weather has cooled off a bit and business in general is good.

Raymond Hitchcock will open in Rochester on August 26th in a new music play by George M. Cohan, as yet unnamed. A powerful supporting company is already engaged to support the popular star.

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for MADISON'S BIG BUDGET No. 11, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. A GRAND OFFER. For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

San Francisco's Playground

## Thousands Turned Away At The Opening

Wonderful Open Air Attractions Every Afternoon and Every Night

ROYAL BANDA ROMA

Led by the Acrobatic Sirignano

DESPERADO

The Man Who Flirts with Death

DEMON

In a Ride Through Fire Down the Chutes

FLORENCE SPRAY

The Dainty Diver in the White Tights

A Thousand Other Diversions

M. M. RILEY

G. A. KELLEY

## THALIA Concert Hall

514 1/2 PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement--20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Santa Fe BACK EAST EXCURSIONS

SALE DATES

Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## For And Against the Present Day Dramatic Critic

### THE CRITIC'S SIDE.

It is the business of the dramatist and producer to provide plays that the public is willing to pay money to see. There is no difference of opinion as to that. The business of the critic is to inform the public whether or not, in his judgment, it is worth while to pay good money to find out if it likes the play. The managerial and playwrighting intelligence doesn't subscribe to this definition of the critic's function at all. It is convinced that the critic should write only favorable reviews, closing his mind to all the weaknesses and defects, bending his efforts to persuading the public to pay good money at the box office so that it may judge for itself. Probably the only critic thoroughly satisfactory to theatrical interests would be one who could be persuaded to accept the views of the press department. There are such, I believe, certain newspapers being controlled by considerations of dramatic advertising and of exclusive theatrical news stories. But the Public That Pays feels this when it doesn't know it, and the reviews thus directed have but little weight.

It seems impossible for the managerial mind to realize that the critic occupies a quasi-judicial position firmly established by custom and tradition. The critic is supposed to be able to measure the artistic, ethical, sentimental, or humorous value of a play. He presents what he conceives to be facts, supplemented by deductions and opinions. Manifestly, the public would not accept his verdicts unless it believed in his honesty and the correctness of his judgment. And this confidence is not built up in a day. If the critics invariably praised, what they write would be worthless.

Of course, there is a dispute of some years' standing as to what Art really is. For a long time I was joyously entertained by a sign a few blocks from where I live. It read, "Paragon Pants Are Art." Recently it disappeared, because, as I have been told, there was a dispute among the partners, some of whom maintained it should read "Paragon Pants Is Art!" There was no difference of opinion, however, as to the main issue. I fancy there would be as much difficulty in convincing the cultivated public that a newspaper has not the right to review a play on its merits as there would be in persuading it of the art value of "pants."

By the way, there is a powerful New York newspaper that has adopted the policy of saying nothing about a new production unless it can honestly praise it. Curiously enough, this policy seems to please the managers even less than the practice of impartial judgment. Nothing hurts them so much as to be ignored absolutely, and they are quite right.—July *Everybody's*.

### THE PLAYWRIGHT'S SIDE

In this country there are some two hundred million dollars invested in theatrical property. Each year something like two hundred new productions are made, averaging in cost from five to one hundred thousand dollars each. After the productions are made, it costs from two hundred to one thousand dollars a night to present the play.

Knowing personally most of the men who present these plays, I can assure you that the majority of them think no more of a dollar than of a right eye or an only child; and nothing resembling a habit of spending money on something they do not believe the public will pay money to see, belongs to any of them.

Moreover, knowing playwrights, stage managers and a good many of the best actors, I assure you they are doing the best they can. They realize the seriousness of their work, and it is with infinite toil and with fear and trembling that they approach the stage. And this is the difference between them and the critics.

No one knows when the following dialogue first took place in a newspaper office. That it took place once I know, for I heard it. I was there.

The city editor called a reporter to his desk.

City Editor: "Where can you find a funny story?"

Reporter (after a moment's thought): "There are a lot of openings tonight. Give me some tickets to a show."

And the city editor saw the point, knew he was on perfectly safe ground, and gave the tickets. The story was funny. It ridiculed a structure that cost something like \$40,000. It probably reached, say, one in five of the circulation of 500,000 persons—and people are more or less influenced by what they read.

So the next morning 100,000 people were prejudiced, to a greater or less degree, by unconsciously accepting the word of a reporter who had not been sent to review the play as an expert, in order that those who bought the paper might be expertly advised as to how they could get the best for their money in a theatre. They were prejudiced by the review of a funny man, who was to return with a funny story if it robbed one man of a fortune, another of the work of months, and held up to ridicule a company of players whose life work is to give to the public some enjoyment, and who get for their work less money, less home, less happiness than any other people on earth.—Paul Armstrong in the July *Everybody's*.

### Additional Seattle Correspondence Week of July 12.

#### ORPHEUM

One of the big engagements of the season is the appearance of Sam Chip and Mary Marble. They have what is designated as "A delft dialogue,

with ditties," written expressly for them by Mrs. Channing Pollock, entitled *In Old Edam*. Bob Matthews and Herbert Ashley have a laughable skit, *Held Up*, which affords them plenty of opportunity for comedy. Another big laughing act is that of

Conroy, Lemaire and company, who present *A King for a Night*. Some new dancing is given by the Six American Dancers. Stepp, Mechlinger and King, that nifty trio, in an original musical act. Olive Helene Greatrix, the whistler, and Charles Marvelle, novelty contortionist, complete a splendid program.

#### PLANTAGES

A bill just suited to mid-summer requirements is on. Klein, Ott Brothers and Nichols, instrumental musical artists, are features. Lee Beggs and company present a rousing comedy sketch; La Millas and Oreo offer their dramatic pantomime, with singing and dancing; The Three Olivers, tight-wire artists; Sampson and Douglas, in a smart little comedy singing and talking turn, and Charles Sanders, comedy singer, with Mr. Elwell's song, and the Pantagescope complete the bill.

#### THE STAR

The Irish singing comedian, Charles Mack, is a feature in a tabloid version of his operatic success, *Come Back to Erin*. On the bill with him are J. K. Emmett, the yodler, in *Artie's Dream*; The Ernesto Sisters, the European bounding wire artists; Alfred K. Hall, America's eccentric dancer; J. Warren Keane & Co., in a few minutes of sleight-of-hand; and French motion pictures.

## The Witching Hour

John Mason in *The Witching Hour* will be the first Shubert attraction to open this season, the premiere taking place in Atlantic City July 22d. Mr. Mason jumps from there to Seattle.

## Cohan & Harris Big Minstrels

The Cohan & Harris Minstrels, with George Evans and one hundred Honeyboys, are already in full rehearsal for the formal opening at the Apollo Theatre, Atlantic City, August 9th. George M. Cohan has written and composed the afterpiece to be known as *The Firemen's Picnic*. Through competition between the leading dancers and singers of the country Stage Manager James Gorman has secured a full hundred artists who will wear burnt cork in Honeyboy Evans' support.

Articles were filed in Trenton, N. J., on Thursday, dissolving the United States Amusement Company, which was chartered two years ago to consolidate certain Klaw & Erlanger and Shubert theatrical interests. The company was capitalized at \$1,000,000.

It has been decided to continue the season of melodramatic stock at the Grand Opera House in Los Angeles, resuming next week.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
**S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

#### SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
**Theatrical Typewriting**  
Plays and manuscripts copied. Press  
work and mimeographing.

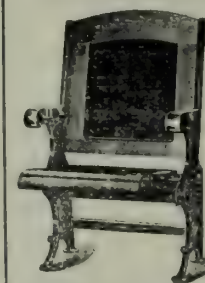
## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
**770-776**

**Mission St.**  
Bet. 3d and 4th Sts.  
SAN FRANCISCO

**THE  
WIGGIN CO.**

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

# Theatre for Rent for Vaudeville

Large, fine Theatre, with 800 seating capacity, large stage, in city of 5,000 people. Can be leased for vaudeville purposes. Rent, very reasonable.

Address, H., care of Dramatic Review.



## Correspondence

PHILADELPHIA, July 11.—Unusual merit and snap and vivacity distinguish the program at Keith's Theatre this week. First is the concert by the Faddettes of Boston, an orchestra composed of many ladies who play with splendor under the direction of Caroline B. Nichols. George Ade's playlet, *The Mayor and the Magician*, is given in breezy style by Edwin Holt and company. Ralph C. Herz, in his monologues, is one of the cleverest of present day entertainers. His depiction of *The Old Dandy* is unsurpassable, and his portrayal of the old actor is true to facts. Among the stirring players are Rosa Crouch and George Welch in a lively dancing act, and Swan and Bombard in eccentric comedy. It is no easy task to give a play such as *Candida*, by Bernard Shaw, with satisfactory spirit, but *The Orpheum Company* demonstrated its ability to handle the comedy just as it should be handled. The way it is done is altogether in harmony with the spirit of the author evidently intended *Candida* to possess, and no greater word of praise can be said for the Orpheum players. There are only six persons in the play. Miss Leah Winslow is tactful and effective as *Candida*, and Robert Cummings is an excellent Richard Bagners, Peter Lang carries himself well as James Marshall, the clergyman, and Henry Edwards has a similar role as the Rev. Alexander Mills. Florence Rittenhouse does very creditable work as Miss Prosperine Garnett. The dialogue is given with appreciation of the purpose back of the lines, and the audience followed the play with the deepest interest. At both performances on July 5th William E. Ingersoll read the Declaration of Independence and he was given storms of applause. The stately lines of the great document were given with fervor, energy and patriotic passion. The interest in the series of moving pictures that Lyman H. Howe has been exhibiting at the Garrick Theatre has prompted the retention of the program throughout this week and accordingly spectators at that house were regaled with reproductions of the famous Grand Prix auto races in France and views of the Wright brothers in their most successful flights of aeroplane, etc. The Shuberts announce that their next musical offering will be a production of an Anglicized version of *Die Herbst's Manoeuvre*, a Berlin success. The book is by Karl von Bakong and the music by Emerich Kalman. The work will be presented by the Shuberts under the title of *The Dancing Dragoons*. The production will open in Philadelphia the latter part of this month and will then come to New York. Daphne Pollard, the juvenile Australian mimic singer and dancer, well known on the Coast, has scored such a hit that she has been re-engaged by William Morris for an indefinite run at *The American*, to be followed by a season of thirty weeks over the independent circuit. Klaw & Erlanger have arranged for the production of a musical comedy entitled *The Air King*. The book and lyrics are by Harry B. Smith and the music by Raymond Hubbell. It will receive an early metropolitan production with a care-

fully selected cast and a larger chorus. Grace La Rue, the singing comedienne, who returns to America after a stay of six months abroad, arrived yesterday. Miss La Rue spent the greater portion of her stay in Paris. She will make her vaudeville debut in New York under the management of William Morris, Jr., at the opening of the New American Roof Garden at *The American Music Hall* on July 19th. The Dixie Quartette has disbanded for the summer, in the meantime Manager Franklin will be at work on a new score which the Dixie boys will use for their fall tour. This quartette, which is one of the best harmonizing combinations in the business, will consist of the same four as last season, with Peter Zisgen singing leads, Dave Bristow tenor, Lyn Castor baritone and Calvin Franklin basso. The moving picture business in Philadelphia is moving along at a rapid pace and looks as though it has come to stay at the Empire Theatre, Frankford. Ever since Managers Stanford & Western have catered to pictures they have enjoyed excellent business. These two hustling managers seem to know just what the public wants, for their house is filled at every performance. In addition to 5,000 feet of the best films they also offer four vaudeville acts, changing their bill twice a week. They have installed electric fans throughout the house. Paul Taylor, formerly with the Stanford and Western Stock Company, is now playing with the Belasco Stock Company, Washington. Mr. Taylor has been offered an excellent part in the No. 10 company of *The Wolf*. Frank Woodwardson, at one time connected with character parts for the Stanford and Western Stock Company, will direct William and Thomas Jefferson, Jr.'s, new show, and Emily Smiley, leading woman for three years with the above company, will tour with the Jefferson people this coming season.

CALVIN M. FRANKLIN.

SPOKANE, Wash., July 18.—John Drew in *Jack Straw* at *The Spokane* July 5-6 drew large houses. The house will be dark for two weeks. Mrs. Fiske in *Salvation Nell* 19-20 will be the attraction. She will be followed by Marie Doro in *The Morals of Marcus*, 26-27. An all star bill was presented by Manager Muller at *The Orpheum*, it included Sam Chip and Mary Marble in *In Old Edam*; *Held Up* by Matthews and Ashley;

*The Six American Dancers*, Frank J. Conroy-George Le Maire Co., *Olive Greatrex*, Charles Marvelle, Stepp-Mehlinger-King are clever entertainers and Orpheum pictures week of 11; Eleanor Gordon Co. in *Tips on Taps*, La Petite Revue, *The Five Avolos*, Abbott-Worthley-Minthorne, Martini-Maximilian, Lena Pantzer, The Kemps. J. K. Emmett Co. in *Artie's Dream* at the Washington. Mr. Emmett is heard in a number of songs, among them are *Sweet Violets*, *Rock-a-by-Baby* and the famous yodeling song; others on the bill are J. Warren Keane Co., The Ernesto Sisters, Alfred K. Hall, Charles Mack Co. in *Come Back to Erin*, and moving pictures. 11-17, *The Tora Japanese Family*, Mitchell-Cain Mystery, Barry-Johnson, The Sisters Clarence; at *Pantages*, Klein Ott Brothers and Nicholson headliners; Lee Beggs & Co. in *The Old Folks at Home*; Sampson and Douglas; La Millas and Oves; The Three Olivers; William D. Gilson, and motion pictures. 11-17, Ben Boyer and Brother; The Five Gardners; Alva York; The Venitian Street Singers; Carter & Taylor Co. The newly elected officers of Spokane Lodge, No. 47, T. M. A., are Harry Hollinger, president; Charles Muchlman, past president; J. Reel, treasurer; George Hedges, recording secretary; S. H. Metcalf, financial secretary; R. Hollinger, marshal; Roy Gilpin, sergeant-at-arms. The new officers of the local Stage Employees' Union are Howard Moore, president; G. G. Nickell, vice-president; G. E. Hedger, recording secretary; H. Culbert, financial secretary-treasurer; P. L. Carroll, sergeant-at-arms.

SEATTLE, Wash., July 12.—ALHAMBRA THEATRE (Russell & Drew.)—Everyone is looking forward with interest to the opening of the new Alhambra Theatre this evening, when Mrs. Fiske will appear as *Salvation Nell*. A heavy demand has been made on the box office, and from all appearances the engagement will be a remarkable one.

MOORE THEATRE (John Cort).—Beginning Wednesday and continuing until Saturday night, the beaux and belles of Seattle society will be seen in a great and glittering Kirmess. The proceeds of the Kirmess will go to the Children's Orthopedic Hospital of this city. Much local interest is taken in the affair.

GRAND THEATRE (John Cort).—A big house assembled last night

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

to view the Ferris Hartman presentation of *The Tenderfoot*, which makes a welcome change from the Oriental productions indulged in by this organization. Everybody is given a good opportunity to provoke laughter and applause, and the chorus was especially pleasing.

SEATTLE THEATRE (Russell & Drew.)—That little Miss Emma Bunting can play the part of Carmen to perfection is being demonstrated at the Seattle Theatre this week. Two immense audiences viewed the performance yesterday and gave it their unqualified approval.

LOIS THEATRE (Alex Pantages.)—The Lois will begin a season of vaudeville this afternoon, with Miss Aileen May and company as the headliners, in a sketch entitled *A Man of Family*. Miss May's support will consist of Harry Cummings, Marie Van Tassell, Clara Kimball, Ed M. Kimball and Fred C. Huebner. There will be five other high class acts on the bill. E. MORGENSTERN.

## Theatre For Mountain View

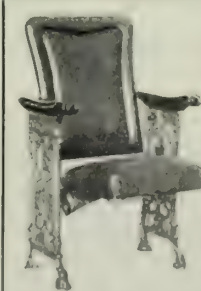
Mountain View is to have a new theatre. Walter A. Clark of that place has about completed the structure. The new theatre will be called *The Auditorium*. It has a seating capacity of 1,000 and all modern improvements. The stage has a depth of 25 feet, is 60 feet wide, with a 22-foot opening in the proscenium arch. The opening date will be August 19th, when Frank Bacon will dedicate the house. Mountain View has a population of about 5,000 people.

Ed Redmond is doing so well in *The Victory* in San Jose that Manager Giese is endeavoring to have him cancel the San Diego time. This week the company is playing *A Romance of the South*, which will be followed by *What Happened to Jones*.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.  
Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

## WANTED

An Entire (New) Company of Reliable and Experienced Ladies and Gentlemen for Dramatic Stock Season at the Seattle Theatre, opening September 5th. Applications by mail only, stating lowest salary, experience, previous engagements. Send latest photo and all particulars in first letter. Preference given to people new to Seattle.

Address, R. E. FRENCH, Manager Stock Company,  
Seattle Theatre, Seattle, Wash.



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

IN VAUDEVILLE  
 "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian.  
 "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Spotlights

Business in Boise is slow. The Eckhardt company closed there week before last, and the Della Pringle stock closed last week.

Apparently the Seattle date of Kolb & Dill is off. Kolb is now in New York looking up plays and novelties.

The Metropolitan Stock Company, under the direction of Norman Fusier and Harold Selman, opened last Saturday night in Black Diamond. The company, it is proposed, will play a circuit of the bay towns. A strong cast will interpret the various plays presented. The roster of the company shows Norman Fuzier, Harold Selman, Nellie Lynn, Lizette Holdsworth, Wilson Dale, Claude Hutchinson, Harold Kiter, Edward Edmundson and Lonnie Nelson.

Three justices of special sessions court in New York Wednesday of last week decided that the Salome dance as given by Mlle. Millie de Leon, the "Girl in Blue," is indecent and infamous and a "downright shame." They convicted her of being a public nuisance and suspended sentence, warning her that a repetition of her offense would mean a cell. Mlle. de Leon was arrested at Hurtig & Seamon's Theatre.

THE latest report from Seattle has it that Fred W. Bucey is to be the local manager of The Colonial in this city, instead of Edward Cort.

James Shesgren, in advance for Polly of the Circus, is expected in town today.

Pending complete reorganization the George Howard stock of Vancouver closed last Saturday night and went for a five weeks camping trip in the Canadian wilds.

FRANK RICHARDSON has joined the Selig Polyscope Company that has established headquarters in California for the taking of moving pictures.

### MINNIE MAYFIELD

Heavies and Characters  
 Late of Richard Jose Co. At Liberty. Care  
 Dramatic Review

### HERMAN HELLER

Musical Director  
 Valencia Theatre Social engagements filled

### DAN KELLY

Comedian  
 Care Dramatic Review

### CLARENCE J. ELMER

Bishop Players, Ye Liberty Theatre  
 Oakland, Cal.

### AUSTA PIERCE

Characters  
 At Liberty for Summer Stock.  
 1210 Cedar St., San Diego. Cal.

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.  
 Dillingham  
 With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Ingenuities At Liberty Summer Stock  
 Address: Tacoma Hotel, Tacoma, Wash.

### FRED S. CUTLER

Late Manager for Richard Jose  
 Advance or back At Liberty  
 Address care Dramatic Review

### GEORGIE WOODTHORPE

Characters  
 Broadway Theatre, Oakland

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## Peggy Monroe

Soubrette

Valencia Theatre Co., S. F.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.

Re-engaged for Second Season, Opening September 1, 1909

## Gerald Harcourt

Juveniles and Light Comedies

American Stock, San Francisco

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Ye Liberty Stock, Oakland

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Florence Roberts

Starring for Summer, Alcazar Theatre, S. F.

## Sidney B. Payne

Ed Redmond Stock, San Jose.

### EDWARD B. LADA

General Music Director  
 for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
 Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
 N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
 At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist  
 At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters  
 Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager  
 Valencia Theatre, San Francisco



## EDDIE Mitchell

Juveniles

### CHESTER STEVENS

Heavies  
 Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOR

Leads (Versatile)  
 3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

### Howard Foster

In Stock with Ralph Stuart

Salt Lake City

### IRENE OUTTRIM

Leads  
 Musical Comedy Co., Reno, Nevada

### ROBERT LAWLER

Leading Man

### SUSIE HOWARD

At Liberty. Soubrette or Boy Parts  
 Just closed with Richard Jose Co.  
 Care Dramatic Review

### PIETRO SOSSO

Leading Man—Elleford Co.  
 Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
 General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads

Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Lois Stock, Seattle

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## T. N. Heffron

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.

## Reginald Holmes

Characters  
Edmund Gardiner Stock, Victoria

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Louise Kent

In Vaudeville  
Her Own Company Pantages Circuit

## Thurlow White

American Theatre Stock Co.  
Care Dramatic Review

## E. P. Foot

MUSICAL DIRECTOR

Murray &amp; Mack Co., Grand Opera House, Los Angeles.

## Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.

## Budd Ross

Comedian  
Princess Theatre, San Francisco

## Millar Bacon

Singing Light Comedian  
James Post Co.

## Al Hallett

Stage Director  
Broadway Theatre, Oakland

## F. F. Munier

Characters  
Broadway Theatre Stock, Oakland

## Priscilla Knowles Bennett Jack

Leads Characters  
Broadway Theatre, Oakland

## Milton Stallard

Stage Director  
At Liberty Care DRAMATIC REVIEW

## Whit Brandon Ethel Tucker

Leading Man and Director Leading Woman  
At Liberty  
Care DRAMATIC REVIEW

## Charles E. Gunn

Leads  
Care DRAMATIC REVIEW

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads  
Care DRAMATIC REVIEW

## Sydney Ayres

Leading Man  
Ye Liberty Theatre, Oakland, Cal.

## James Austin Gleason—Webster Lucile

Light Comedy and Character Juveniles and Comedy  
At Liberty after June 12th. Address this office.



# THE PACIFIC COAST

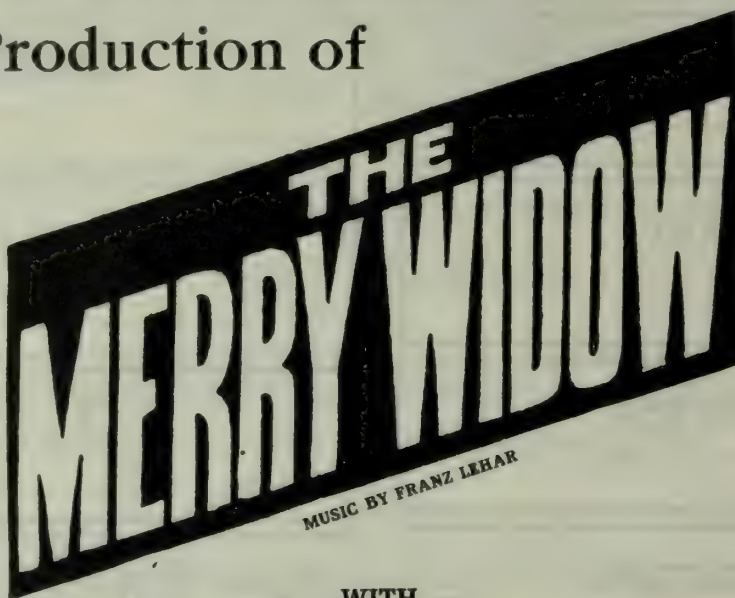
—CONQUERED BY—

# HENRY W. SAVAGE'S

New York Production of

San Francisco  
Oakland  
Portland  
Seattle  
Victoria  
Vancouver  
Tacoma

1 Year in New York  
6 Months in Chicago  
5 Months in Boston



Los Angeles  
San Diego  
Santa Barbara  
Riverside  
Redlands  
then  
Salt Lake  
Denver  
and etc.

—WITH—

**“Madam Butterfly” Grand Opera Orchestra**  
and Extraordinary Company of 100

## Portland to Have Two New Theatres

PORTLAND, July 12. — Every week brings out something new to us from the theatrical standpoint. Since the closing of The Heilig by the city authorities surprise after surprise has been brought to the attention of Portland theatregoers. This paper has already chronicled that since the closing of the principal K. & E. house that the shows booked for that house had been playing at The Bungalow, and would continue to do so until the season of 1909-10 commenced, when the Baker Stock Company would again be found at that house. Meanwhile ground has been broken for the New Heilig at Seventh and Taylor streets. Now comes the announcement from Manager George L. Baker, after his return from Seattle, where he had been in conference with Cort and Heilig that The Bungalow would continue to play the high-priced syndicate shows until the first of Janu-

ary, 1910, which is supposed to be the date that will mark the completion of Heilig's new house. Meanwhile he announces that the stock company will take the road. Further announcement is made that it is not an absolute certainty that at that time the stock company will again be found at The Bungalow, because Manager Baker has made arrangements with local capital to erect a new home for his stock company, and negotiations have been practically completed. Meanwhile the popular priced syndicate shows will again be found at The Baker the coming season.

At The Bungalow the past week we have had Mrs. Fiske in her latest success, Salvation Nell, and the latter part of the week was devoted to Henry Miller's players in The Servant in the House. Of course Mrs. Fiske gave us one of those high class presentations we are always sure to

receive at this artist's hands, and it is not necessary for me to state that her support was in every way worthy of the star. In the latter part of the week The Servant in the House came fully up to expectations, and proved to be a play out of the ordinary run of productions, and this together with a very capable company was the cause of satisfaction to every one witnessing the play. Tonight Marie Doro; Three Weeks follows.

Manager James H. Errickson had a good bill for his patrons last week at The Orpheum. It was headed by Lily Lena, the English music hall comedienne. Her songs were all hits especially that entitled Mary. The Gibson Electric Girl Review proved to be a novelty and was the occasion for some fine electrical effects. Hy-men Meyer made a hit with his act, and Julius Tannen was an entertaining monologist. Tonight the new bill is introduced as follows: Sam Watson's Farmyard Circus; The Playlet Trimmed; Herbert & Willing; Griff; Schrodé & Mulvey; Ila Gannon, and The Banks' Breazeale Duo.

The Lyric will present The Blue Mouse for this week. The past week was devoted to The Imperial Musical Comedy Company and their business was good.

The Grand has the following acts for this week: Eva Mudge; Sados; Carita Day; Rae & Broshe; Barnes & Reming; Telegraph Four, and Fred Bauer.

Pantages has The Prentice Troupe of acrobats for their headline act and The Huntress, billed as a character impersonator as their specially added act.

Hagenbeck-Wallace shows are here today and tomorrow. A. W. W.

## New Stock For Princess

After a season of twenty-four weeks, the Princess Theatre company will be disbanded by the management in order that a new company may be seen. After the great season of grand opera, musical comedy should be received with open arms.

Victor Moore opens his season in The Talk of New York at Asbury Park on August 23d.

## Keep Your Eye On The Company

Estha  
Williams  
—AS—  
Colonel Billy

**AS THE SUN  
WENT DOWN**

By Geo. D. Baker

Address ARTHUR C. AISTON, Room 304  
1505 Broadway, N. Y. City

Edwin  
Walters  
—AS—  
Faro Bill

## Byde-a-Wyle Theatre

Long Beach, Cala.

**FRANK M. CLARK,** LESSEE and MANAGER

THE MOST DELIGHTFUL  
WINTER AND SUMMER  
RESORT IN LOWER CALIFORNIA  
POPULATION 30,000

SEATING CAPACITY 1,000  
STAGE 40 FT., 37 FT. DEPTH  
WILL PLAY FIRST-  
CLASS ATTRACTIONS  
PERCENTAGE ONLY

The Only Family Resort Now Playing Popular Vaudeville



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, July 24, 1909

No. 22—Vol. XX—New Series



Carlton  
Chase



## Marie Doro Quite Won the Hearts of Portland People

PORTLAND, Ore., July 19.—BUNGALOW THEATRE (George L. Baker, Mgr., Milton Seaman, Bus. Mgr.)—After an absence of quite a number of years, during which time she graduated, so to speak, from musical comedy to legitimate, Marie Doro returned to this city and offered for our edification the comedy entitled *The Morals of Marcus*. It proved to be a very interesting comedy, and also introduced to us several old-time friends, and I might add very clever ones. The star, Miss Doro, quickly won herself into the hearts of everyone. She is a talented and charming actress, and she took advantage of every chance given to her in the play. Edwin Arden, her leading man, is a thoroughly capable actor, and it is not necessary for me to pass comment upon the artistic work of Marie Wainwright. Last night at this house *Three Weeks* opened a week's engagement to a fair house. The play somewhat borders upon the book, and those who have read the same will readily notice the likeness. As one of our local critics says in his review, the manager would like to have it heralded to the public that the play is suggestive, and in this way cause business at the play for this week, but, as he also says, he would not do that, I think the best thing to do is also to pass it up. The company interpreting the play is headed by Beryl Hope, and she is an emotional actress of more than passing notice. Harry Browne was the leading man, and outside of a desire to be loud, was satisfactory. The production is entitled to praise.

LYRIC THEATRE (Keating & Flood, Mgrs.)—The *Blue Mouse* filled in the past week at the Lyric. It was the first of the Shubert attractions to come this way. There is no plot of any consequence to the play, but it is happily arranged, and

is a laugh from start to finish. Elsa Ryan was happily cast in the name part and gave a matchless interpretation of the part, and Wilton Taylor was entertaining as the mag-nate. Last night the Imperial Musical Comedy Company returned to this theatre and offered *The Pagoda*. The house was full at the performance and the play and players made a hit with the audience. Ed Harrington and Charles Connors had the principal comedy roles and made individual hits with their parts. The chorus was well drilled and sang acceptably.

ORPHEUM THEATRE (James H. Erickson, Mgr.)—We have had quite a few animal acts at this house since its opening, but it was for Sam Watson's Barnyard Circus to carry off the honors along those lines. It consisted of chickens, geese, a donkey, a lamb, dogs and cats, and was entertaining from start to finish. Griff, an English music hall artist, was also a welcome newcomer. This week's bill is as follows: Sam Chip and Mary Marble are the headliners, and the others appearing are Matthews and Ashley; Conroy and Leamire; Six American Dancers; Step; Mehlinger and King; Olive Greatrex, and Charles Marvelle.

GRAND THEATRE (Frank Coffinberry, mgr.)—Glendower and Manion are the headliners, and the other acts comprise Mlle. Lorrete and her dog; McDevitt and Kelly; Jere Sandford; Five Jordons; and Fred Bauer.

PANTAGES THEATRE (John Johnson, Mgr.)—Phyllis Lee and her company in the headline act, and the other acts are Marguerite and Hanley; Kimball and Donovan; Jack Symonds; Four La Dells; Lawrence and Edwards; and Leon White.

The Hagenbeck and Wallace shows were here 12th and 13th and proved to be one of the best circuses we have ever had. A. W. W.

## A Strong Company for Aiston's As the Sun Went Down

Arthur C. Aiston's new production, *As the Sun Went Down*, by George D. Baker, will have a very strong company next season. Estha Williams, to whose work in the leading role of *At the Old Cross Roads* much of the lasting success of that play is due, will be featured in the new production. Prominent among the well known people who have been engaged for her support are Edwin Walter, W. A. Whitecar, Phil Connor, William Sexton, Jenny Dunbar, Flora Byam, Margaret Millar and several others of equal note are now being negotiated with. Forest Crosman will have charge of the company and Milton Bejach will be in advance. The tour, which will be a long one, will open at Paterson, N. J., on August 23rd, the eastern cities being played early. St. Paul and Minneapolis will be reached in October, and the Grand Opera House, Kansas City, Christmas

week. From there a Pacific Coast trip will be played for twelve weeks over John Cort's circuit. San Francisco will be reached on Easter week, a tour of Southern California will follow and the company will return east by Salt Lake City, Denver, etc., not closing before June 1st. The scenery will be painted by the Lee-Lash Scenic Company under the direction of W. F. Hamilton, formerly of the firm of Moses & Hamilton. Manager Aiston, whose name is known from one end of the country to the other as a producer who never slight the company or the production, is spreading himself on *As the Sun Went Down*, and the indications are that it will more than duplicate the eight years success of *At the Old Cross Roads*.

## South America Unkind to Actors

The Suriname, of the Royal Dutch West Indies mail line, brought in from Trinidad a stranded company of actors and actresses, who said South America, and Vene-

## ... Last Call For Dinner ...

We have about 200 SUMMER SUITS in stock which we intend closing out at once.

We offer these suits at half price, to wit:

\$20 Suits	\$25 Suits	\$30 Suits	\$35 Suits	\$40 Suits
\$10.00	\$12.50	\$15.00	\$17.50	\$20.00

A Small Charge for Alterations if Necessary.

**Chas. S. Rosener**

57 POWELL STREET

San Francisco

zuela in particular, was the last place in the world to go, for art with a big A is not appreciated there, said a recent issue of the New York Herald. Miss Muriel Darling, one of the sprightliest of the lot, was the spokeswoman for thirty-one vaudeville entertainers who returned, and she said that if it had not been for the bubonic plague, the yellow fever and the rain the show would have done very well in Caracas. Then the troupe went to Port of Spain, and while it rained and was hot most of the time, frost fell on the plays and the players. They blamed the man who booked them and a South American theatrical manager, who they said deserted them, and said if it had not been for the United States consul they might never have reached home again.

## Frawley On His Way

T. Daniel Frawley is off again to unbeaten paths. He has "hit the trail." Last Friday week he sailed to Skagway, Alaska, on his way to Fairbanks, with a company of twelve people, including Virginia Thornton, Evelyn Selbie, Corinne Walton, Ethel Fox, H. G. Lonsdale, Arthur Elton, Lee Morris, Will Thorne, Dave Williams, E. J. Conway, Harry Russell and one other besides himself. He goes under a guarantee and plans to give the Charles A. Taylor Company, which left a few weeks ago, formidable opposition. The first report that reached here was that Frawley and Taylor were together. He is taking contracts for his plays and will give Fairbanks the best. In the fall after the Fairbanks season is closed the company expects to return to Seattle and after two or three weeks in either Seattle, Portland or San Francisco, to jump to Honolulu to open about Thanksgiving time and play until after Christmas. Years ago when Blanche Bates, Frank Worthing, Madge Carr Cook and other now well-known stars were members of the Frawley company, the organization opened the Royal Hawaiian Opera House in Honolulu

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. E. JACOBS**, 1050 Golden Gate Avenue, Store Phone West 2185, Residence Phone Park 4298.

and stayed five weeks, getting back to San Francisco with a big sack of real money. But times have changed since then.

## Oscar Wilde Re-interred

The body of Oscar Wilde, which was buried at Bagneaux, France, in 1900, was last Tuesday transferred to Pere La Chaise in Paris. A brief religious ceremony was held in the cemetery chapel, attended by a small group of relatives and friends. The ground in which the body is now interred is secured in perpetuity.

## Golden Gate Professional Club

NEW YORK, July 19.—In the formal opening and house warming of their new clubhouse at 162 West Fiftieth street tonight the members of the Golden Gate Professional Club realized a hope cherished since their organization was formed about two years ago. The primary object of their club is to furnish a rendezvous for Californians connected with the stage, music, the fine arts and journalism. Having started life with fourteen members, the club begins housekeeping with a membership of 250, among them being David Belasco, Joseph Grismer, Lillian Coleman and Homer Davenport. The officers are: Mrs. Beaumont Packard, president; Mrs. Gertrude J. Sutherland, secretary, with Frank Howard, Frank Winch and William Gregory directors. The musical program tonight was furnished by Misses Fanny Meyer Ellis, Rosa Mary Campbell, Helen Byron and Phyllis Partington. Miss Cecil Kern gave readings from Joaquin Miller, the California poet.

Besides Polly of the Circus, Fred-eric Thompson has on tour the great spectacle called *Via Wireless*.



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Laura Biggar Wanted Hers in Gold

PITTSBURG, Pa., July 4.—According to information leaking out here to-day, Mrs. Laura Biggar Bennett has come as near to the gratification of her wish relating to gold as she could desire. Mrs. Bennett is said to have frequently expressed a longing "just to break her back" lifting gold, her own gold. It is stated that Mrs. Bennett carted away \$159,500 in minted eagles and double eagles from Asbury Park, N. J., last Wednesday. The \$159,500 in gold she received from the Shuberts for her Bijou Theatre mortgage weighed just 8,549 ounces troy, or 713 pounds. It took six porters and clerks to lug it aboard the train with her when she left Asbury Park after closing the deal. Nobody knows whether she banked the coin in Philadelphia or carried it all the way to her home in New Mexico. Anyway the banks of Asbury Park emptied their vaults of yellow money when they cashed the Shuberts' check for \$159,500 in gold. At the meeting Wednesday at a hotel in Asbury Park the Shuberts offered Mrs. Bennett a certified check for \$159,500. "But I don't want that," said Mrs. Bennett. "I want cash. Yes. I want it in gold." The lawyers and brokers gasped. "In gold? Why, you couldn't carry it away," they exclaimed. "Never mind, that's the way I'll take the payment, please," said Mrs. Bennett, firmly. The lawyers started out to skirmish for gold coin. They visited every bank in Asbury Park before they raised the 713 pounds of treasure. They delivered it in sacks. Mrs. Bennett was accompanied to the train Wednesday night by a string of clerks and porters bearing bags of coin. She is supposed to have stopped over in Philadelphia. She made a brief visit in Pittsburg on Friday, but it could not be learned whether she paid her bills here in gold coin or not.

## Personals

MRS. KATHARINE C. FAY, president of The Dramatic Union, and her daughter, Irene Ackerman, are at Atlantic City. They will shortly leave for Philadelphia, where Miss Ackerman will arrange for a course of original readings.

H. F. MATHEWS, who is rated one of the cleverest agents now in harness, will soon be on the Coast ahead of Victor Moore in The Talk of New York, one of George M. Cohan's greatest successes. The show appears at the Van Ness for two weeks.

E. B. JACK, the manager of Frederic Thompson's Polly of the Circus, which will be the attraction at the Van Ness for two weeks beginning on Sunday night, is a familiar personage in San Francisco. Mr. Jack was for many years the manager of the lamented Roland Reed. He has been associated with Frederic Thompson's business staff for the past two seasons.

SUPPLEMENTARY proof, which

Judge Morschauser held was necessary before Anna Boyd Coyne could be granted a decree of divorce from Joseph Coyne, the comedian, being given, and the circumstantial evidence tendered by Neil McKay, the actor, before Judge Morschauser on March 29 last, being corroborated, the actress, who made such a hit as the original widow in A Trip to Chinatown, was granted an interlocutory decree of divorce in Poughkeepsie, N. Y., on July 10.

GUSTAVUS LEVICK died on Thursday of last week in New York. The services were held at the Funeral Church, 241 West Twenty-third street and the interment was at Woodlawn Cemetery, in the plot in which lie the bodies of his mother and his father, Milnes Levick, who also in his day was a prominent actor. Gus Levick died at St. Vincent's Hospital of cancer of the stomach. He had been at the hospital since May 26 and from that date took no solid food. Only his will-power kept the end off so long. For twelve years or more Levick had taken no part in affairs theatrical. His father died in 1897, leaving him a small fortune, on which he retired. He lost the money, however, much of it being sunk in a farm in Rockland county, New York, where he hoped to live as a gentleman farmer. He was borne on March 10, 1854, was married three times and is survived by a widow, a sister, a daughter by his first wife and a son by his second. Levick started his stage career early in life, and almost immediately won success. In the seventies and eighties he was known as one of the handsome men of the American stage. He was leading man to Clara Morris, Lawrence Barrett, Edwin Booth and other stars. Levick won a reputation as a Shakespearian actor, but was popular in several other lines of "legitimate" work. He was a favorite on the Pacific Coast at one time.

## Chicago Theatre for "K. & E."

Klaw & Erlanger have leased for a long term the Blackstone Theatre, which is to be erected immediately in Hubbard place, Chicago. It will be managed by that firm and Charles Frohman, and it will be the first time their names have appeared as joint managers of any one theatre. The Blackstone will be the Chicago headquarters of both firms and will be devoted to their productions exclusively.

## Climax Openings

Joseph M. Weber's companies in the melody-drama success, The Climax, will have their premiers as follows: Powers' Theatre, Chicago, Aug. 2nd; Mason Opera House, Los Angeles, 16th; Southern Theatre, Columbus, Ohio, Fair week, 30th; Taylor Opera House, Trenton, N. J., September 6th; Academy of Music, Richmond, Va., 23rd; and Vaudeville Theatre, London, England, 6th.

CHARLES DEY and Florence Plummer have joined Terry McKean's Players in Modesto.

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
**UNDER THE GASLIGHT**  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
 And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*  
 HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury The Halfbreed  
 The Empress and the Soldier  
 In South Carolina

Is the New Majestic a winner? Well, we guess yes

## MOROSCO'S BURBANK THEATRE

Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House.

Hamburger's MAJESTIC Theatre  
 The Handsomest in the West  
 Cost \$300,000.00  
 Oliver Morosco, Lessee & Mgr  
 For time address JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.

MOROSCO & WYATT,  
 Lessees and Mgrs.

## Spotlights

Sam Bernard, under the direction of the Shuberts, is to be seen in a new musical comedy, the book of which is being written by Hartley Manners. Julian Edwards is doing the score. The title is withheld.

Len Behmyer has been appointed manager of the Shubert Theatre in Los Angeles. The same firm announces that it will play their attractions the coming season in the Grand, Sacramento.

The Shuberts announce the following engagements for The Son of His Father (now renamed The Ringmaster), Edward Emery, Frederick Burton, William Rossell and Marion Ballou.

Walter Hampden, last season with The Servant in the House, has been signed by the Shuberts for an important role in The City, the new Clyde Fitch play which will open shortly.

Ethel Levy, now in Paris, has made an offer to the Shuberts to produce Nearly a Hero in France. Miss Levy was a member of the original cast of the former Bernard success.

Blanche Ring will continue with The Midnight Sons at the Broadway until that piece takes to the road. Her successor is not known. It is understood that Lew Fields will star Miss Ring in a new musical comedy. The Midnight Sons, which is one of the most phenomenal successes of recent years, is scheduled to give way to a new revue which Mr. Fields will produce some time in October.

The last performances of Too Much Johnson will take place at the Valencia Theatre this Sunday afternoon and evening, and on Monday night. At the White Horse Tavern, adapted by Sydney Rosenfeld from the German play In Weissel Ressel, by Blumenthal and Kaldeburg, will be presented here for the first time in several years.

Will Greenbaum will present during the fall and winter season the following concert attractions: George Hamlin, the American tenor; Dr. Ludwig Wullner, the interpreter of German classics; Fritz Kriesler, the Viennese violin virtuoso; Mme. Marcella Sembrich, the prima donna soprano; Mme. Schumann-Heink, the

## New Oxnard Opera House

OXNARD, CAL.  
 Factory Town and Wealthy Country  
 Five Thousand Population  
 New House and Doing Big Business  
 Write for Open Dates  
 GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
 New, well appointed theatre, electric lighted.  
 full stock of new scenery.  
 M. C. CLARK, Mgr.

## NEW CONCORD THEATRE

Just completed and ready for traveling troupes. For information inquire of P. DE FREITAS, Concord Hotel, Concord, Cal. Phone Main 353.

## WOODLAND Opera House

WOODLAND, CAL.  
 Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## NEW DIAMOND THEATRE

BLACK DIAMOND, CONTRA COSTA COUNTY, CAL.  
 C. CIOLLA, Manager  
 The coal mining town; good stage; seats 500 people; rental, or will play first-class companies on percentage. For information apply to 411 Montgomery Ave., City.

## Hill Opera House

PETALUMA, CAL.  
 JOHN R. ROCHE, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
 287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
 L. A. KNIGHT, Manager  
 Rental or will play first-class companies on percentage  
 H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
 FINE CLOTHES MODERATE PRICES  
 No Branch Stores

contralto; Mme. Therese Carreno and Moriz Rosenthal, pianists, and the famous Flonzaley Quartette from Switzerland.

# WIGS

ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## How the Lambs Came Into Being

The Lambs is fourteen years older than the Players, the former club having been founded in the winter of 1874-5. At that time Union Square was the strategic center of New York, as Times Square two miles further uptown is today. Wallack's, then the leading theatre, was at Thirteenth Street and Broadway, and here The Shaughraun was playing, with Harry Montague, Harry Becket, George H. McLean and Edward Arnott in the cast. During the Christmas holidays McLean one night asked the others who have been mentioned, with Arthur Wallack, Edward Fox and a Mr. Hurlock, to supper at Delmonico's, which was then on Fourteenth Street. The seven men found themselves such congenial companions that Montague suggested that they form themselves into a club to meet once a week for supper. The others received the idea with enthusiasm; and, a name for the club being in order, Montague proposed "The Lambs," which was the title of a social organization of actors then in existence in London, of which he was a member. The name was adopted by a unanimous vote; Wallack was appointed a committee of one to arrange for the first meeting, and it was agreed that each member should have the privilege of inviting one guest. In view of the subsequent success of the Lambs, it is a matter of interest that the first supper came near being a failure. Each member of the new organization invited a guest for this occasion, and Wallack arranged for the supper at the Maison Dorée, a small hotel in Union Square noted for its excellent cuisine, one night in February. The seven Lambs were on hand, but only one of the their guests put in an appearance. After waiting an hour for the others, George Fawcett Rowe, who lived in the hotel, was routed out of bed and brought to the table with another choice spirit found by chance in the street. That supper of ten in the little hotel in Union Square, however, was the beginning of the Lambs Club of today, with its splendidly equipped clubhouse, and a membership in the hundreds. By the time the Lambs had given two suppers at the Maison Dorée there was such a demand for invitations on the part of the actors and men about town of the day that arrangements were made with the Union Square Hotel for a supper room and a room for regular meetings. The next year they took a floor in the building at 848 Broadway, next to Wallack's Theatre, known as "The Matchbox," but did not remain long, going back to the Union Square Hotel, and in 1877 to the Monument House at 6 Union Square, where the club occupied the entire second floor and was first incorporated. In another year the organization had outgrown its accommodations at the Monument House, and it moved to 19 East Sixteenth Street, where it remained for two years, the Lambs going thence to their first regular clubhouse, where they occupied the entire building at 34 West Twenty-sixth Street, in 1880. During the thirty-five years of its existence the Lambs have kept pace with the northward movement of the life of the city and the theatres, going from Twenty-sixth Street to Thirty-

first in 1888, thence to Thirty-sixth in 1896, and finally moving into the splendidly equipped clubhouse erected by themselves, in Forty-fourth Street just off Broadway, three years ago.

### RECALLING THE CHARTER MEMBERS.

The membership of the Lambs has included almost every actor and playwright of prominence during the existence of the club, as well as many men eminent in other walks of life, and others, too, who, if not eminent, were eminently clubbable. But neither wealth nor position has ever opened the doors of the Lambs, and the list of those who have been blackballed includes some of the foremost of the *jeunesse dorée* of Gotham. At the first supper of the Lambs at the Union Square Hotel, which was given in the fall of 1875, there were present as guests of the original members of the club, Lester Wallack, Dion Boucicault, Charles Stevenson, George Fawcett Rowe and Joseph Asch, of the profession, and J. G. K. Duer, John B. Miley and John A. Stow, of the outside world. It was decided at this supper to increase the club membership seven at a time, in recognition of the original number, and this rule held until the applications came in so rapidly that it was no longer practicable. There were twenty-one charter members, however, when the club was incorporated, and among the moving spirits since, aside from those already mentioned, have been such prominent figures in the dramatic world as: William J. Florence, John McCullough, Steele Mackaye, Harry Edwards, John Gilbert, John Broug-

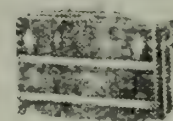
ham, the elder Sothorn, Claude D. Marius, John T. Raymond, Maurice Barrymore, Henry C. DeMille, Nelson Wheatcroft, Charles H. Hoyt, Tony Pastor, Stuart Robson, Louis Aldrich, Nate Salisbury, Kirk La Shelle, and George S. Howe, with such well-known New Yorkers not connected officially with the stage, as Judge John R. Brady, Brockholst Cutting, Stanford White, Augustus Saint-Gaudens, Wright A. Sanford, Robert G. Ingersoll, Charles Gilsey, William R. Travers, Hubert O. Thompson, Frank Worth White, Frederick Hilton, Oliver H. P. Belmont, Herman Oelrichs, Harry F. Gillig, and Dunbar Price, all of whom may—in the sublime phraseology of the poet Odell—presumed now to be:

"a-liquorin' up with the seraphim."

### SOME OF THE "BIG" MEMBERS.

The club's list today includes among the more prominent professional members, actors, playwrights, composers, and managers, the names of: Wilton Lackaye, Augustus Thomas, Charles Frohman, Nat Goodwin, Henry E. Dixey, De Wolf Hopper, William Gillette, Eugene Cowles, Reginald De Koven, Macklyn Arbuckle, David Belasco, Clyde Fitch, Otis Skinner, Robert Mantell, Joe Weber, Lew Fields, George H. Broadhurst, Digby Bell, Charles A. Bigelow, Rowland Buckstone, Arthur Byron, Albert H. Canby, Francis Carlyle, William H. Crane, Ralph Delmore, Dan Daly, John Drew, Robert Edeson, Julian Edwards, Arnold Daly, William Faversham, Ferdinand Gottschalk, Louis Harri-

## LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192

son, Charles Evans, George V. Hobart, Clay M. Greene, George Fawcett Rowe, Richard Golden, Harry Gilfoil, James K. Hackett, Victor Herbert, Robert Hilliard, George Edmund M., and Joseph Holland, Rafael Joseffy, John E. Keller, Frederic De Bellville, Gustave A. Kerker, Edward E. Kidder, Charles Klein, Glen MacDonough, Frank McKee, George B. McLellan, Victor Mapes, John Mason, Marcus R. Mayer, Henry J. Miller, Julian Mitchell, Mason Mitchell, Chauncey Olcott, Anson Phelps Pond, Eugene W. Presbrey, Henry C. Barnabee, Cyril Scott, Mark Smith, Edward W. Townsend, Jefferson De Angelis, Edgar L. Davenport, Joseph Wheelock, Jr., Marshall P. Wilder, Fritz Williams, Thomas A. Wise, Frank Worthing, Gay Standing, Henry M. Woodruff, Kyrle Bellew, Thomas Whiffer, and Abram L. Erlanger.

### WITH THE LAY MEMBERS.

Among the Lambs who do not earn a livelihood in the dramatic profession are included men of such diversified pursuits as: Nicola Tesla and Peter Cooper Hewitt, scientists; Bourke Cockran and William Astor Chanler, statesmen; Amos F. Eno,

Continued on Page 16.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

## FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Oliver Morosco is to Give Real Comic Opera in Los Angeles

LOS ANGELES, July 22.—Harry Girard has resigned as director of the Morosco Musical Company. Mr. Girard has found the double task of singing and directing too much for the energies of one man, in addition to his daily demands as an instructor of music. Grace Marvin of the Morosco Musical Company strained the ligaments of her leg in dancing at the Majestic Theater Monday night and had to be assisted through the last act. She is now getting along nicely, according to the last reports. John Morissey, who runs the new Orpheum in San Francisco, was a guest of the local house management last week. The Orpheum orchestra has donned white summer suits. They at least look cool, whether they are or not. The locally well-known actor, Leo Cooper, will appear soon with his company at the Los Angeles Theater in his brilliant dramatic sketch, *The Price of Power*, which is one of Harry Cottrell's masterpieces. S. Loverich is in negotiation with John Blackwood and Lewis Stone concerning the Grand Opera House, and a contract may be signed whereby Mr. Loverich will put a musical stock company in that theater, to remain indefinitely, producing late Eastern successes. By announcing that he intends to inaugurate a genuine opera season at the Majestic, beginning next Sunday night, Manager Morosco has given those who enjoy high-grade music the best news of the present summer. The opening attraction will be a big double bill made up of *Cavalleria Rusticana* and *Mikado*. For his tenor roles Mr. Morosco hopes to obtain Roland Paul, an operatic singer who is said to be well known in the East, but has been heard here only at private musicals, although his home is in the city. Harry Girard will direct the productions and will sing the baritone roles. In *Cavalleria* Agnes Caine-Brown and Miss Nelson will alternate in the role of Santuzza, other principals being Miss Beatty and Miss Baker. The *Mikado* cast next week will be as follows: Nanki Poo, Roland Paul; the Mikado, Fred Huntley; Pooh Bah, Harry Girard; Koko, Henry Stockbridge; Pish Tush, Harry Weil; Kneeban, John J. Cook; Yum Yum, Agnes Caine-Brown; Pitti Sing, Marie Nelson; Katisha, Maude Beatty; Peep Bo, Edith Salyer. Curiously enough, every one of these principals, with the single exception of Mr. Stockbridge, has previously sung the role allotted, most of them many times. Following next week's bill will come *The Black Husar* and *The Beggar Student*.

**BELASCO**—The Belasco company is doing some very fine work in *The College Widow* this week. Several of the members of the present company were with the company that produced the same play at the Auditorium some time ago. Miss Beatrice Noyes, as Flora Wiggins, is the hit of the performance. Her make-up is a work of art and her clever handling of the part deserving of much praise. Charles Murray as Bub Hicks is wonderfully fine as to make-up and acting. Helen Holmes, the new leading woman of the company, makes her first appearance

this week and she is a pretty and winsome young miss. Her part of Jane Witherspoon is a small one, but she makes a very dainty widow. Sheldon Lewis, another newcomer, is seen for the first time in this piece and he is very pleasing in the role of Hiram Bolton. The part of Billy Bolton does not demand much of Mr. Bennett, but he is right there to do all that there is. Howard Scott is very funny as Talbot, the post-graduate tutor. Charles Giblyn is cast as Stub Tallmadge. Louis Morrison is the college president. Mr. Hartford is again in the cast as Matty McGowan, a trainer. Adele Farrington is a most likable Bessie Tanner, the athletic girl. Miss Farrington does enter into her part so entirely that it is a pleasure to watch her. The whole performance goes with a rush and is most pleasing.

**BURBANK**—The attraction at the Burbank for the current week is *The Hypocrites*. This is a great play and in it the Burbank Company does the best work it has done in a long time. Lillian Burkhart and Bertram Grassby have been specially engaged for this performance. Miss Burkhart as Mrs. Wilmore does some very fine work and proves herself a valuable addition to the company. Mr. Grassby is not so pleasantly cast as Mr. Wilmore. The part in itself is that of a cad, but Mr. Grassby overplays the part and the result is anything but a pleasing portrayal. William Desmond, as the Rev. Edgar Linnell, does some very fine acting. Miss Hall is excellent as Rachel Neve. Mr. Mestayer is seen as Lennard Wilmore, the young man for whom two women are ready to give up everything. The one is his mother and the other the girl he has deceived. Frederick Gilbert is good as the lawyer. The rest of the company have parts well suited to them. The producing company deserves a great deal of credit for the splendid way this play is put on. In the hands of less clever people the entire beauty of the piece would be lost.

**MASON**—The *Servant in the House* is, for the second time, playing for a week at the Mason Opera House. The cast, while adequate in the main, is not as good as the first time the play was given here. Charles Dalton, who plays the Drainman, is a splendid actor and his interpretation of the character strong and convincing. Gladys Wynne is sweet and sympathetic as Mary. Milton Sills and Miss Collier are both rather too cold as the vicar and his wife. Wilfred Roger, as Manson, is satisfactory throughout. George Wilson does a good bit of character work as the Bishop of Lancashire. The play is well handled and the performance pleasing.

**MAJESTIC**—The *Runaway Girl*, the offering of the Morosco Musical Company at the Majestic Theater for the week, is a delightful entertainment and much appreciated after the inferior offering of last week. All of the members of the company are well cast and the work of the chorus good. Harry Girard has a character part this week and we are glad to find that he can act as well as sing. He has only one song in this piece, but as usual his voice is perfectly used. Miss Agnes Caine-Brown is the young run-

away girl and her singing is better than at any other performance. Marie Nelson also has a better part than last week. Henry Stockbridge, in the part of Flipper, is the funniest thing in the show. The comedy of Mr. Stockbridge is always original and clever. Miss Evelyn Foshia does some pleasing dancing in the second act. Mr. Bronson is doing some good work this week and he has one opportunity to sing. His work with the present company is far better than what he did with the Kolb and Dill Company. Others in the cast are Fred Huntly, William Yerance, Maude Beatty and Mabelle Baker. Miss Beatty sings better than any of the women in the company, with the exception of Agnes Caine-Brown. A *Parlor Match* is announced for next week.

**GRAND**—Melodrama is again holding the boards at the Grand this week. The play is called *Kate Barton's Temptation*. During the course of the performance there is an express train robbery, a tenement house fire and several other scenes that are necessary to keep the interest of the spectator. The new leading lady, Zora Bates, makes her first appearance in rather a light role, but her portrayal of the part is pleasing. The principal part of the piece is played by Grace Rauworth. Harry Earl, Jack Reid and George Webb all do clever work and help to make the performance a success.

**ORPHEUM**—The headliner of the Orpheum bill this week is Edmund Day's *The Futurity Winner*. The racing scene is a good one and is about all there is to the skit. James Thornthorpe has a fresh line of monologue patter that is truly funny and he also sings a little. The singing of Gladys Clark and Henry Bergman is far better than their talk. Adelaide has the assistance of Johnny J. Hughes this week. She, Hughes and their team of four brisk dancers, furnish a good number. Warren, Lyon and Myers remain with the sketch, *When Dreams Come True*. The Gasch Sisters and Elizabeth Murray are also holdovers from last week. The motion pictures show a fine group of views at the Seattle exposition.

**LOS ANGELES**—The bill at the Los Angeles Theater this week is a very excellent one as a whole and there is sufficient variety to please all. The headline act is the *Makerenko Troupe* of eight Russian gypsy singers and dancers. The act is novel and pleasing. The *Torleys* do tricks on bicycles. Some of them are new and some are not so new. Brenon and Downing present their new farce, *The Intruders*. Clara Thropp sings, acts and does a monologue stunt. One of the best numbers is furnished by the *Faust Brothers* in a pantomime comedy act. Moving pictures complete the bill.

**FISCHER'S**—For the last week of vaudeville at the First Street theater, Messrs. Workman and Comer, the new managers, have provided one of the best bills ever seen in the house. The Bruner-Kramer trio of gymnasts are supple and resourceful. Woodward and his trick dog make an interesting number. Woodward is a banjo specialist. La Tosen, Happy Hooligan on Wheels, performs a variety of cycling feats. Annie Montgomery and her Roly Poly girls are seen in two songs, *Red Bird* and *Lonesome*. Moving pictures complete the bill.

**UNIQUE**—With elaborate stage settings and sensational effects *The Death Dance of Cleopatra*, as presented by Mlle. La Loie Helene, is the feature of the Unique bill this week. De Cotrete and Rego present a neat character singing and dancing act. *Oh, You Kid*, the one-act comedy by James T. Kelly, is the offering of the Unique players and has many funny complications resulting from the accidental exchange of a baby and a dog. Every member of the company is well cast and the songs interpolated are of the whistly kind. An illustrated song and motion pictures complete an excellent entertainment.

FLORENCE EMERY.

## Spotlights

L. A. Wagenhals and Collin Kemper, of the Wagenhals & Kemper Company, producers of *Paid in Full*, and Eugene Walter, author of the play, are seeking a settlement of a fine point in a gentleman's agreement. It arises from a motor race that wasn't a race, but a series of stops. Mr. Wagenhals and Mr. Walter had been visiting Mr. Kemper at his country home near Oswego, N. Y. The three set out for Broadway last Saturday, each in his own motor car, agreeing to meet at the Astor Theatre, at noon the following Monday. There was a forfeit for non-arrival on time. Each chose a different route, each met with a series of breakdowns, and all arrived at the appointed destination Tuesday, within two hours of one another. Mr. Wagenhals being the first to get in, at one o'clock in the afternoon. Now the question is, do all pay a forfeit, or does none?

Charles Klein's *The Third Degree*, which has to its credit one of the most decided hits of the New York season, is to be the attraction at the Van Ness Theatre during Portola week. Henry B. Harris will send his company direct across the continent for this engagement.

Messrs. Barton and Mathorst of Los Angeles have purchased *La Petite Theatre* in Santa Barbara from A. J. Davis.

## Lease for Sale or Theatre for Rent

Magnificent new Theatre, in booming town of 12,000 people; can be leased at moderate rental. Seating capacity, 800, with large and fully equipped stage.

Address, THEATRE, Care of Dramatic Review.



## Correspondence

NEW YORK, July 18.—The dog days of the summer dramatic season were enlivened last week by the return of Eva Tanguay to the "legitimate" from vaudeville. She burst upon the scene in the "Madhouse opera" number of Follies of 1909 in the Jardin de Paris, replacing Miss Nora Bayes. There was a very large audience to welcome her, and when she sang the madhouse opera number Oscar Hammerstein listened attentively. There were other changes in the production. Matinee Girls was a new number, with Harry Pilcer and eight pretty girls singing and dancing. The Bathing Girls was another. In it Miss Annabelle Whitford and ten other comely bathers posed prettily and sang. The Fiacco dance was another novelty that took well. \* \* \* Oscar Hammerstein isn't going to be his own board of directors any longer, according to a statement sent out from Albany last week that the Hammerstein Opera Company was incorporated there with \$250,000 capital and Messrs. William Hammerstein and Edwin B. Root as fellow members of the board with the opera manager. The former is his son and manager of the Victoria Theatre and Roof Garden and Mr. Root is a lawyer. William Hammerstein said the incorporation was principally for convenience and to save his father the labor and worry of appearing personally in all transactions. It would mean no division of authority or change at the Manhattan Opera House. His father, he said, would continue to be in complete control. \* \* \* Gertrude Hoffman returned to Broadway last week with her Salome dance, which, in conjunction with Mendelssohn's Spring Song, she gave at Hammerstein's Roof Garden. In the present revival of the Spring Song Miss Hoffmann has ten assistants, and besides the regular theatre orchestra there is a special one gathered from the orchestra of the Manhattan Opera House of thirty pieces. Miss Hoffmann will continue at the roof garden for several weeks. \* \* \* Mr. Louis Calvert, a well known English actor and stage manager, who has been appointed to make the productions of classical plays at the New Theatre, arrived here yesterday on the Atlantic Transport line steamship Minnehaha. With him were his wife and two children, the Misses Beatrice and Patricia Calvert. Just before he left London, where he has been connected recently with the Royalty Theatre, a dinner for Mr. Calvert was given by Sir Herbert Beerbohm Tree. In the season of 1887-1888 Mr. Calvert played here in Mrs. Langtry's company. In the last twenty years he has given much of his time to producing. \* \* \* All California playgoers will be pleased with the announcement that Henry B. Harris has engaged Ethel Brandon for a prominent part in Martha Morton's play, On the Eve, which will have its premier in New York in September. \* \* \* The Climax returned to Weber's Theatre last week. Mr. Weber will keep Edward Locke's play at his own theatre throughout the rest of the summer. The opening at Weber's last week was the 103d performance of The

Climax in New York. The cast remains unchanged. Wednesday and Saturday matinees at Weber's Theatre will be continued. \* \* \* Col. Savage and the Shuberts are likely to repeat the Savage-Fisk-Devil controversy, except that in the forthcoming season the bone of contention will be an opera instead of a drama. Col. Savage has announced that he will produce an exclusively authorized version of an operetta which, under the title of Ein Herbstmanöver, has been well received in Berlin, Munich and Vienna, and which he calls The Gay Hussars. Savage said that the announcement made by the Shuberts on Friday that they, too, would produce an American version of the popular continental piece in the near future had not caused him to alter his production, rehearsals for which had been in progress for five weeks. Lee Shubert said that preparations for their production on September 4th of the German operetta under the title of The Dancing Dragoon would not be affected by Mr. Savage's announcement. Mr. Shubert added that Mr. Savage's claim of a contract with the authors of the German piece was a matter open to discussion. ROB ROY.

PHILADELPHIA, July 18.—The concerts of the Fadette Orchestra, conducted by Caroline B. Nichols, which are given at Keith's for an hour preceding each performance, have become a feature at the favorite home of vaudeville. The orchestra alone makes a visit to Keith's well worth while. There are other things worth going to see and hear this week, one of them being Emma Janvier, of musical comedy popularity, who is as funny as ever with her characteristic monologue, of songs and sayings. Fred Bond and Fremont Benton, assisted by Page, Spencer and Mrs. M. Thayer, give a lively if somewhat conventional farce, Handkerchief No. 15, in a manner that wins many laughs. Other good acts are furnished by Silbon's troupe of remarkable trained cats; the Imperial Sextette, six neat boy dancers; and the Great Mangan Troupe, European acrobats. Chestnut Street Theatre (Grant Lafferty, Mgr.)—Nurse Marjorie, a comedy, at times bordering on the farce, written by Izrael Zangwill, is seen for the first time in Philadelphia this week. It is the latest revival of the Orpheum stock company. Though the plot is of flimsy fabric, it is woven together by bright and witty lines, and the piece is at all times entertaining, just the sort of comedy for the hot weather. Leah Winslow, who essays the part of the capricious and coquettish nurse, originally played by Eleanor Robson, succeeded in infusing the dialogue with just the right amount of vivacity, and Geo. D. Parker, as the member of Parliament, Robert Cummings, Ada Bosshell and Peter Lang contributed to the merriment of the play. Ezra Kendall is summering on his farm in Ohio, revising his Vinegar Buyer, in which he will be starred by Liebler & Co. this fall. The new edition is to be rich comedy. The new play in which Sydney R. Ellis will present Al H. Wilson next season has been christened Metz in Ireland. E. B. Tilton is the author. Mr. Wilson will introduce a number of new

songs of his own composition, including Love Thoughts, Erin's Isle, Jimmie Murphy, etc. The season will begin at Ford's Theatre, Baltimore, September 6th. John J. Duffy, formerly of the office of the Walnut Street Theatre, will be seen at one of the Market street houses in a one-act play, written by himself. Miss Grace George is to act again in London, but not until September of next year, when, in a West End theatre, she will produce a play by an English writer. Ben Johnson, the original Jimsey of Paid in Full, is not leading the simple life this week. He is giving an original monologue at Keith's in Philadelphia and rehearsing during the forenoons in New York with The Only Law. The Fortune Hunters, by Winchell Smith, author of Brewster's Millions, will open at the Gaiety Theatre, Labor Day. In the cast will be John Barrymore, Forrest Robinson, Mary Ryan, Edna Bruna, Hale Hamilton, Walter Horton, George Loane Tucker, Sidney Ainsworth, Edgar Nelson and J. C. Brownell. The new comedy deals with life in the city and country. The busiest playwright during 1909 will undoubtedly prove to be Cleveland Moffett. When The Battle showed that it was going to be a winning one, Mr. Moffett sat down and did some hard thinking, and subsequently threw his ideas into dramatic form. The result is that four new plays by Cleveland Moffett will be completed in time for production during the season about to begin. One of them is for the New Theatre. One hundred Holyoke admirers of Miss Eva Tanguay will journey to New York next Monday to see the comedienne shine as the star of The Follies of 1909 at the Jardin de Paris. Miss Tanguay hails from Holyoke, and Holyoke is proud of it. Miss Louise Pounds, whom Charles Frohman has engaged for one of the important parts in The Dollar Princess, is the sister of the well known London comedian, Courtice Pounds. Miss Pounds will sail shortly from London to make her first American appearance and to obtain her first glimpse of America. The principal singing part in all the musical comedies written by Leslie Stuart has been sung in London by Miss Pounds for several seasons past. David Warfield can probably claim the high-water mark for a season's box office receipts in America. With his two plays, The Music Master and The Grand Army Man, he began his season in Denver on August 17th and closed in Buffalo on the night of July 3d. During that time the aggregate box office receipts reached over \$1,000,000. Mr. Warfield will spend his summer in Europe. His plans for next season are not defi-

nitely determined. At Keith's Theatre in Portland, Me., the past week there appeared for the first time on any stage a complete dramatization of Longfellow's poem, Hiawatha adhering closely to the lines of the poem. Sidney Doler is the author and now the leading man at Keith's stock company there. All through out the play the author has followed his belief that Longfellow intended Hiawatha to be an Indian parallel to Christ. His scenic effects were elaborate, and eight real Indian from Northern Maine were in the cast. Longfellow's former home is located right next door to the theatre where it was produced.

CALVIN M. FRANKLIN.

RENO, Nev., July 19.—Fashionable society packed the theater here tonight to witness a performance of Under Two Flags by home talent occupying boxes and other seats to witness the work of their fellow Easterners and prospective divorcees were Mrs. Frances Spies Kip, Mrs. C. Dillon, Mrs. Elihu B. Frost, Mrs. Daniel Frohman (Margaret Illington), Mrs. L. H. Colwell, Mrs. H. B. Tyler and Mrs. Elizabeth Rowell Stoddard. The part of Cigarette was taken by one of the members of the local club and ever since it was announced that Margaret Illington, who attained such honors in that role, was coaching her in the part public interest in the performance was unabated.

TACOMA, Wash., July 17.—The present season at the Tacoma Theatre terminated with the closing of the Marie Doro company and the house will be practically dark until September 6th, when it re-opens with Polly of the Circus. Marie Doro in The Morals of Marcus was a genuine treat and too much praise cannot be bestowed on the excellent supporting company, especially Edwin Arden, Fred Tiden, Marion Abbott and Mary K. Taylor. The play was beautifully staged and in many respects enjoyable. Last week it was Tacoma's privilege to see Salvation Nell enacted by Mrs. Fiske and a fine company, in which Holbrook Blinn was an important factor. Play and players were enthusiastically received by a capacity house, and the stage settings, marvels of realism, were especially pleasing. Daisy Vernon, now with the San Francisco Opera Company, visited in Tacoma last week. Her husband, Richard J. Allen, for years identified with the stage management of the Tacoma and old Star playhouses, is now stage manager at the Alhambra, the new independent house in Seattle. Allen J. Holuber, the leading man of the Henry McRae Company during its stay in Tacoma, is to try out a vaudeville sketch at the Orpheum Theater, Seattle, next week. The title of the sketch is A Man and a Dog, and if successful will be put on one of the

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

circuits in the early autumn. John McCabe, another well-known actor, for a number of years identified with prominent stock companies here, left last night to visit his parents in Denver, after which he goes to Salt Lake City to begin an engagement with a stock company. Agnes Quinn, a young Tacoma singer of much promise, who has been studying in the East for several years, had a tryout before the Marie Doro Company and a party of invited guests to test her voice, with a view to placing her in an opera now being written by Miss Doro and to be produced by the Frohmans. Gus Frohman and the members of Miss Doro's company go direct from Seattle to Yellowstone Park for a brief vacation, thence to Bridgeport, Conn. where they open a summer engagement. The vaudeville houses are all doing the usual good business. The Hagenbeck Wallace circus last week was an excellent one and deserved the large crowds it attracted. Ringling Brothers' circus comes here August 21st. A. H.

SEATTLE, July 19.—The Moore Theatre—Marie Doro will open tonight for the entire week, The Morals of Marcus. Alhambra—The Blue Mouse, this week's attraction at the Alhambra, drew a good house at the opening performance last evening. There is a great deal of quick action in the play, which will undoubtedly prove a drawing card throughout the three weeks' engagement. Grand Theatre—Ferris Hartman and his company is presenting this week The Blue Moon, a musical comedy. This inaugurates the seventh week of Mr. Hartman's engagement and as usual drew a good crowd. Seattle Theatre—Emma Bunting and company will be seen this week in a play of Tennessee, Coon Hollow. Eleanor Gordon will be the headliner at the Orpheum this week, presenting the playlet Tip Taps. She is supported by a capable company. The Five Avalos; the Worthleys, in their dancing and singing sketch; Martini and Maximilian are magicians; Lena Pantzer and Sam Mint, dancers; the Kemps, dusky dancers, along with the usual new motion picture, make up this week's bill. At the Star Theatre heading the seven acts are the Ploetz-Larella Sisters in an acrobatic novelty act. The Tora Japanese Family are foot-balancers, jugglers and mid-air acrobats. Mitchell and Cain have a comedy sketch, The Frenchman and the Other Fellow, and Mysteria, a masked girl, is a sprightly singer and dancer. Barry and Johnson have a new travesty, Held for Ransom. The Sisters Clarence, a pair of Australian nuggets, are further entertainers on the bill. The summer season inaugurated at the Lois last week has proven very popular with everybody. Of interest is the appearance of Chiquita, the smallest woman in the world who sings and dances. Aileen May and company have a romantic sketch called A Romance of Virginia. The Fishers, spectacular contortionists; Harry De Lain, the Gay Old Maid; Gladdish and Blake in a skit called A Jack and a Queen; Zech and Zech, novelty gymnasts; Anita Wickham in pictured melody and the Loiscopes complete the bill. At Pantages, the Venetian Street Musicians, four Italians in picturesque costume, play upon harp and violin in characteristic

fashion. Ben Beyer and brother give an exhibition of trick and comedy bicycle riding; Carter Taylor and company have a high-class comedy sketch, the setting of which is a feature. The Four Gardners and their dog Duke appear in a musical comedy skit. Alva York is an English comedienne of much popularity in Eastern vaudeville circles; Herold a man of tremendous physical development, performs feats of strength and endurance and displays his remarkable muscular development.

E. MORGENSTERN.

## The Orpheum

The program for next week will be rich in attractive and novel acts. Sam Watson's Farmyard Circus will be seen for the first time here. This quaint European novelty introduces a donkey, dogs, cats, roosters and a tiny pink pig in his routine of comedy. One of the drollest and most unique comedians that London has sent us, according to the New York estimate, is Griff, the Juggling, Jesting Joker, who, assisted by his son George, will be a feature of the coming bill. Griff juggles and talks, his patter being funny, for he is that rara avis, an Englishman with a sense of humor. Walter Schrode and Lizzie Mulvey will appear in a clever comedy called A Theatrical Agency, which is plentifully interspersed with witty dialogue and clever singing and dancing. Herbert and Willing, minstrel comedians, will present their newest skit, Oh, Man. Next week will be the last of Charles Dana Gibson's Electrified Girl Review, Julius Tannen, The Three Donals and of Lily Lena, who has scored such a tremendous hit with her dainty story songs. The Orpheum motion pictures, which will conclude the performance, will be of special interest.

## Fischer's Theatre

This Sunday afternoon and evening the last performances of Mr. Mazuma will be given at Fischer's Theatre, and at the Monday matinee there will be presented for the first time in this city Charles Alphin's latest piece of musical frivolity, The Woman Haters. The story is of a peculiarly amusing interest, centering around the inducements of Iwuz Stronski, to be played by Will King, to induce Hugo Grouch, manager of a Rathskeller, impersonated by Henry Auerbach, and Pietro, an Italian organ-grinder, an impersonation of Dave Morris, to join the army, neglecting the fair sex. Suddenly Jack Hardman, an American tourist, to be played by Carleton Chase; Miss Foxie, a dashing coquette, a part written for Maude Rockwell, and Miss Cacklesome, impersonated by Anna Clark, and Miss Baines, a prominent society belle, played by Blanche Buford, arrive upon the scene and then all kinds of interesting complications ensue. The music will be written in Mr. Alphin's most popular vein, and the lively and energetic chorus, for which Fischer's Theatre is renowned, will offer many new dances containing more than ordinary glee.

## Princess Theatre

Two announcements of importance are made for the last week of grand opera by the International Grand

Opera Company. Carmen will not be sung as originally planned next Saturday evening. L'Amico Fritz will be the bill that evening, in deference to a widespread demand for another hearing of the Mascagni opera. It has proved to be one of the most popular offerings of the present season, aside from the fact that it has received at the hands of the present company its first production in America. Bertossi, Arcangeli and Colombini will be the stars to present L'Amico Fritz for the last time in this city this season. Sunday night next will be the farewell performance and a program of great novelty and excellence is announced. All of the artists who have assisted in making the season at the Princess a pronounced success will be heard in the acts and scenes which they do superlatively well. Five operas will be drawn upon to supply the stars their final chance to shine. The second act of Aida, Lucia's coloratura second act with Norelli as the heroine; the great second act of Il Trovatore, with its splendid climax; the third act of L'Amico Fritz, and the third act of La Gioconda will be presented, and will afford the public opportunity to hear Mme. Therry, Lina Bertossi, Arcangeli, Samiloff, Bari, Mme. Duce-Merola, Mme. Norelli, Mme. Georgiana Strauss, Signor Colombini and Zara at their very best. Commencing Monday night the interrupted season of musical comedy will be resumed, with The Belle of New York as the first offering.

## American Theatre

Following the successful first week of the American Theatre stock company, in which the players admirably handled The Duel, Tennessee's Pardner will be the offering. The popular favor into which Herschel Mayall, Harriet Worthington, Gerald Harcourt and the balance of the company jumped, augurs a successful season of stock, and the list of plays selected to fill in the time pending the coming of the Shuberts, promise to be of the same high class as the opening number, The Duel. Beginning tomorrow afternoon an augmented company will present Bret Hart's famous play, Tennessee's Pardner. Several new faces will be seen in the cast, including Pauline Lord, Lillian Elliott, William R. Abrams and G. B. Baldwin. Harriet Worthington will play the title role, Tennessee Kent, Herschel Mayall will do Caleb Swan

and James Corrigan will be Geewilliker Hay, the magnificent liar; Gerald Harcourt, Amos Barlow; William R. Abrams, Tom Romaine; G. B. Baldwin, Asa Bice; Miss Lord, Nettie Bice (Kate Cornish, the bride); Thurlow White, the coroner, and Walter Barrett, Phil Flush, a miner.

## Alcazar Theatre

The Girl and The Judge, finest of the Clyde Fitch comedies, is announced as the Alcazar's offering throughout the coming week, commencing Monday evening. It has been selected because of the success it scored when last presented by Belasco & Mayer and because of the exceptional opportunities it affords every member of the Alcazar company to do effective acting. Bessie Barriscale is cast as The Girl and Thurlow Bergen as The Judge, and the other favorites will have well-fitting roles. The action of the play takes place in a town in one of the western states, and the time is the present. Mrs. Stanton, the kleptomaniac, has a drunken husband, and a daughter, Winifred, and to the mother is awarded the custody of the girl by Probate Judge Chartris, a young and talented jurist. Taking a fancy to the girl, he persuades his mother to visit the Stantons in their humble apartments, and while she is there a valuable diamond pin is stolen from her by Mrs. Stanton, who secretly pawns it. She is suspected by her daughter, to whom she finally confesses, and when the girl hastens to the pawnshop to recover the jewel and restore it to Mrs. Chartris she finds that lady and her son there in quest of the pin, which they imagine has been stolen by one of the apartment house servants. But when the pawnbroker displays the valuable and explains how it came there, both Mrs. Chartris and the Judge realize the truth. Then a very effective scene takes place. To save the girl from shame, Mrs. Chartris disclaims ownership of the pin. But the girl is placed in rather unfavorable light before the Judge, whose affection she has begun to reciprocate, and some very interesting situations ensue ere the usual happy ending takes place. Cold type is inadequate to convey comprehensive idea of the many clever touches by which the dramatist built an intensely interesting play around a rather commonplace incident.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

**866 San Pablo Avenue, Oakland, Cal.**



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Carlton Chase

Carlton Chase, the new leading man of the Fischer's Theatre Stock, comes with a decidedly good record. He was the Lord Piffle in Piff, Paff, Pouf, in the original production in the East. He was also in the first production of Mexicana and The Girl from Kays. After these metropolitan productions, Mr. Chase joined the musical comedy stock in Dallas, Tex., and then to get a firmer grip on the acting game, joined the dramatic stock in St. Joseph, Mo. Two years ago he came to San Francisco, and from here he went to San Diego for a short season at the Isis. Following this San Diego engagement, Mr. Chase joined the Kolb & Dill show, playing the juvenile leads, and followed that by a short season at the head of a sketch over the Orpheum time. Then he returned to Kolb & Dill for their recent engagements here and in Los Angeles. His work is marked by a dash and intelligence and embodies an ability to both sing and act. His success in this city is positive, and he has developed a large following here.

### Personals

CHARLIE THALL will this season be seen ahead of Under Southern Skies.

DE WOLF HOPPER goes under the management of Daniel V. Arthur this season.

GUS A. FORBES is playing with the Lyric Theatre company, managed by Walter Sanford in Calgary.

HERSCHEL MAYALL has received an offer from Mrs. Fiske to originate the lead in her new play next January.

LANSING ROWAN has returned to the East, and writes that she has signed with Earl Burgess for the next three years.

CHARLES PLACE opens with the Broadway stock in Oakland next Monday in the character of Cæsaire in Sapho.

HELEN REDMOND and Frank Mayne will be important members of Joe Weber's company that comes to the Coast in The Merry Widow and The Devil.

LONNIE NELSON, who was taken ill last week, was operated upon in the McNutt Hospital last Monday. She is suffering from peritonitis and is discouragingly ill.

HOWARD FOSTER has just returned from a six weeks' hunting and fishing trip in Colorado, and is now located in Oak Park, Cal., with his parents for the short time between now and the opening of the season.

FRED BUCEY, one of the big men in the circus game, and an all around show expert, arrived in town from

Seattle Tuesday to rush work on The Colonial, of which he will be local manager for John Cort. Mr. Bucey says his opening is scheduled for September 5, but a lot of quick work will have to be done to allow this, as the theatre will practically have to be made over.

ALFRED ROWLAND, of this season's Richard Jose company, directed a performance by amateurs in Pleasanton last night that was a decided success. The play was called His Last Legs, and hits were made by Mrs. C. S. Graham, Miss Mildred Withington, Miss Fern Alderson, R. C. Peach, Elwood Walter, H. H. Hopper, Dr. L. A. Colestock, clever amateurs of Pleasanton, who have the chief parts.

CALVIN HEILIG has instituted suit to recover \$5,000 in the State Circuit Court at Portland, Ore., the Associated Investment Company being defendant. Mr. Heilig was lessee of the Heilig Theatre, which was closed by the building authorities, and Mr. Heilig claims that the lease was thus broken through no fault of his, and wants to get back the \$5,000 he deposited as security for the rent when he first took the house.

ORRIN JOHNSON, heretofore identified exclusively either as a star or leading man in dramatic productions, surprised his friends last week by taking the role of the operatic hero in Henry W. Savage's new production of The Gay Hussars. Two years ago Mr. Johnson was advised by the great baritone Samarco to study for opera, and the actor has been preparing for his vocal debut ever since. He has studied under the best teachers in New York, and expects to go abroad later on and prepare for grand opera. With Mr. Johnson in the cast of The Gay Hussars are Anna Bussert, lifted from the role of Sonia in The Merry Widow; Muriel Terry from Berlin; Bobby North, in the leading comedy part that fits him to the shoes; Florence Reid, another surprise find, whose song, The Horrid Men, patterned after the Women Septet in The Merry Widow, is one of the numerous song hits of the opera, and many others, there being over twenty principal roles.

### Spotlights

J. E. Dodson will resume his remarkable run in The House Next Door at the Gaiety Theatre in New York on August 2d. Later he will visit the larger cities in this brilliant comedy. This play, which deals deftly and delightfully with the social relations of Jews and Gentiles, is the first of the kind to please New York, which is enthusiastic over the merits of play and company.

In the Wagenhals & Kemper Company's forthcoming production of Marion Fairfax's modern drama, The Builders, a leading role has been assigned to Tully Marshall, who scored most effectively in New York in Paid in Full.

The Del Lawrence company, it is reported, is doing a very poor business in Vancouver, while the Frank Healey Opera Company at the Empress is doing all the business.

Dustin Farnum, last seen here in The Squaw Man, is booked for appearance at the Van Ness Theatre next month in his latest success, Cameo Kirby.

SPOKANE, July 18.—Mrs. Fiske in Salvation Nell comes to the Spokane, 19-20. Marie Doro in The Morals of Marcus, 26-27. At the Auditorium the Colonial Comedy Company will open a three weeks' engagement, commencing 25. The Curzon Sisters, who appear at the Orpheum this week, and known as the Human Butterflies, perform many perilous feats suspended in the air by their teeth, and they are making a big hit. The International Avedano Grand Opera Quartet were several times encored. Cooper and Robinson are good in their negro songs. Wilbur Mack and Nella Walker in The Girl and the Pearl are entertaining. Grace Armond in The Foolish Liz of Vaudeville, and her story of the trip of the country girl to the city, is funny. J. Rubens, novelty transformation painter. Due to sudden illness, Frank Mostyn Kelly and Albert Green failed to appear. Moving pictures conclude the bill. The Three Roehrs, offering their death-defying cycling exhibition, loop the loop in the revolving globe, is the headliner at the Washington. Murphy, Whitman and company in The Prodigal Girl; Tom Ratman, A Jolly Tar; Wood Brothers in their remarkable ring act; Harvard and Cornelle, and motion pictures. There is the usual good bill at Pantages, including the Bonesetti Troupe; Mary Hampton and company, presenting The Melodrama; the Goyt Trio; Harvey and Lee; Martin Brothers; William D. Gilson, and moving pictures. Majestic is having some good pictures with vaudeville and illustrated songs. Natatorium Park had a large crowd at Bowen's American Band concerts every afternoon and evening. The free attraction this week is the Sini-Letta Trio. Every Tuesday is ladies' and children's day, when they are admitted free. August 7, the Fifty-sixth Regiment of Fort Dodge, Iowa, will be at the park for eight days.

SMYTH.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

### AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
The Playhouse of Comfort and Safety

A Dramatic Triumph  
Tonight—Matinee Saturday  
American Stock Company  
In

"THE DUEL"

Special Summer Prices  
Evenings, 25c, 50c and 75c. Matinees, 25c and 50c.

All Reserved

Next Sunday Matinee

### Tennessee's Pardner

SEATS NOW ON SALE

### New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, July 26th, and Through-  
out the Week  
Finest of the Clyde Fitch Comedies

### The Girl and The Judge

Cream of the Alcazar Company in the Cast

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.  
MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

SAM WATSON'S FAIRYLAND CIRCUS;  
GRIFF, London's Favorite Juggling Jest-  
ing Johnnie, assisted by George; SCHRODE  
and MULVEY; HEBBERT and WILLING;  
CHAS. DANA GIBSON'S ELECTRIFIED  
GIRL REVIEW; JULIUS TANNEN;  
3—DONALS—3; NEW ORPHEUM MO-  
TION PICTURES. Last Week, Tremendous  
Hit—LILY LENA, the Dainty English  
Singer in New Dainty Story Songs.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

LAST TWO NIGHTS GRAND OPERA

SEASON

Matinee this Saturday, CAVALIERIA RUS-  
SICANA and I PAGLIACCI.

Saturday Night, L'AMICO FRITZ.

Sunday Night, Farewell Performance: 2nd  
act of AIDA, 3rd act LUCIA, 2nd act  
IL TROVATORE, 3rd act L'AMICO  
FRITZ, 3rd act LA GIOCONDA.

Beginning this Monday Night

### The Belle of New York

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

### Fischer's THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

Phone West 6722  
The Only Musical Comedy House in the  
City

This Sunday Afternoon and Evening  
Last Times of  
MR. MAZUMA

Commencing Monday Matinee, July 26th  
Charles Alphin's Latest Piece of Musical  
Privilege

### The Woman Haters

With a Big Cast, Including All of the  
Joy Producers  
A Real Dream of Delirious Delight

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.

Popular Prices, 15c, 20c and 25c

### GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

### POSTERS

2257 MISSION ST.

Phone MARKET  
1865

### THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Tonight will see the last performance of *The Merry Widow*, a show that has broken all records for San Francisco with the exception of grand opera. The three weeks have seen practically capacity business, with several extra matinees thrown in. Since Wednesday there have been no seats to be had for the balance of the engagement.

## Valencia Theatre

The Valencia players take very naturally to farce and in consequence the unfolding of the story of *Too Much Johnson* this week is attended by the utmost hilarity. Paul McAllister and Robert Homans achieve the honors. Mr. McAllister, who makes the imperturbable Billings, a most fascinatingly plausible liar, in his keen and quiet way is extremely effective and acts as a fine foil to the boisterous, thick-headed Johnson. Both of these actors have put extreme plausibility into their work and they never get away from the character one minute. Mr. Homans, who has not been burdened with a surplus of opportunity, does what is undoubtedly the best thing he has shown since he has been here, in the part of Johnson. George Osbourne, as Faddish; Charles Clarke, as the Frenchman, and Lillian Andrews, as the mother-in-law, are extremely good. Robert McKim, as the young lover; Edith Lyle, as the bride-to-be, who has the most unhappy and unexpected experiences, and Grace Travers, as the young wife, did most commendable work in small parts.

## American Theatre

The new stock company, organized to fill in the vacant time at the American Theater between the surrender of the Klaw & Erlanger shows and its assumption by the Shuberts, is a welcome surprise. The company is a worthy lot of players. To be sure, after that so-called musical comedy aggregation, otherwise known to questionable fame as the Murray & Mack Company, had been disporting about the stage of the American, dispensing in the name of comedy, doubtful humor and stupid horseplay, any kind of a change is thrice welcome. Whatever the faults of the departing comedians (?) may be, the people now at the American have demonstrated their right to the patronage and serious consideration of the San Francisco play-going public, by reason of their intrinsic merit. Henri Lavedan's play, *The Duel*, is a typical drama of the modern French realistic school. It is interesting, for many reasons. One is, because only a Frenchman could have written it. No American dramatist understands the exact relation that the Church of Rome occupies to the lives, not only of its communicants in an individual capacity, but to the national life of such characters as represent *The Duel*, save a man who has behind him generations of Catholic blood. Again, *The Duel* has a claim upon the serious student of the drama, being a departure from the earlier types of the realistic school, to which this piece belongs. Unlike its predecessors, Lavedan's play is not introspectively morbid. While it is as near a cross-section of life as a play can be, it is not a portrayal of degeneracy. Its characters are people with ideals, though like

men and women of everyday existence, they fail to realize their abstract conceptions of right. The story of *The Duel* is simplicity itself. Two brothers have, unknown to each other, taken upon themselves the task of protecting the same woman. One man is a noble physician, an atheist. The other is a self-sacrificing Catholic priest, a believer in orthodox Christianity. The one man would have the body, the other the soul. She who is beset by such diametrically opposite influences, is at heart a good woman who has been unhappily married. The contest ends with the priest asking the woman to go to his brother, the doctor, feeling confident that she will be protected and loved by him as she has never been. The Abbe goes to Asia as a missionary, leaving the two together in their newly-found happiness. The duel is the combat between the minds of these two men. In the end both are victors and the emotion-tossed girl is saved, with no compromise upon her character. Herschal Mayall, as the man of holy orders, has done nothing better in San Francisco. His acting does not suggest the days of the Central, or of the Grand Opera House. The personal following of Mayall, one of the largest and most constant that any leading man has had in this city in recent years, has been in attendance nightly at the American, giving him a hearty welcome to San Francisco. Gerald Harcourt, as the blunt, brusque physician, out of patience with Christianity, was extremely good, and altogether satisfying. The part is a difficult one, and in the earlier scenes might be made repelling if not handled with judgment and good taste, as Harcourt has done. Harriet Worthington displayed a psychological insight into the character of the Duchess, which stamps her as a leading woman of more than usual mentality. The Duchess is a character that in the hands of a bungler would fail miserably. James Corrigan, heretofore known in San Francisco only as a comedian of the melodramatic sort, made an excellent Bishop Bolene. As *The Duel* consists, practically speaking, of but four speaking parts, little opportunity was given to the other members of the cast. Thurlow White played two small parts excellently. Percy Kilbride, as a Chinese boy, was all that the limited scope of the character exacted. Miss Bolton, as the housekeeper of the Abbe, had a few lines. Charles Swickard, the stage manager, though not in sight, demonstrated his thoroughness as a presenter of plays. No one could have done more than he in giving *The Duel* its proper display. Next week that idyl of the days of '49, Tennessee's *Pardner*, will be the bill.

## Alcazar Theatre

The *Silver Girl* is having an easier time of it at the Alcazar this week than she did last. Many of the long speeches have been cut, or so divided that the piece goes with much more snap than when first put on. To criticize the play and the players too severely under the strain to which the company has been subjected during the past ten days would hardly be fair. All things taken into consideration, the bill goes remarkably well. Too much praise cannot be paid to Herbert Farjeon for the excellent manner in which he has staged the piece. The estrangement of Harrison Hunter from his foolish young wife is the main story of

the play. E. L. Bennison acts the part of the millionaire mining man most consistently. Louise Brownell, as the wayward wife, has a thankless role, of which she makes the most that is possible. When it is borne in mind that she has assumed this part after the hurry-up call of last week and worked it up to its present proportions, it shows that the young lady is possessed of more than usual dramatic ability. The minor love affair of the piece, that of Richard Hunter, the son, and the governess of his sister, Julia Raymond, are both excellently portrayed by Thurlow Bergen and Bessie Barriscale. Nathan Hargrave, in the hands of Howard Hickman, left nothing to be desired. William Garwood and Claribel Becker were congenially placed. Next week *The Girl and the Judge* will be the bill. It will have a metropolitan production.

## Princess Theatre

*La Traviata*, that beautiful and pathetic story of *Camille*, retold in song by Verdi, opened the last week of grand opera on Monday night, and it proved the supreme occasion (for Mme. Norelli as *Violetta Valere—Camille*), and right gloriously did she portray the character in voice, temperament and interpretation. Bari and Zara (father and son) were the next characters in point of importance, and they carried their respective parts well. The orchestra was magnificent, and the house was well filled. The performance from end to end (the orchestra included) was the most finished number of the entire repertoire during the six weeks' engagement of the company. The balance of the week was given over to a repertoire in the following order: Tuesday, *Aida*; Wednesday, *Il Trovatore*; Thursday, *Fedora*; Friday evening and Wednesday matinee, *The Barber of Seville*; Saturday, *Carmen*; Sunday, *L'Amico Fritz*.

## Willard Mack Regains Health and Explains Conditions in Salt Lake

I notice in the issue of your interesting journal of July 10 a card that reads: T. N. Heppron, General Director, Leading Heavy, Willard Mack Company, Bungalow Theater, Salt Lake City. Mr. Heppron joined me last winter to play heavies. Shortly afterward I was taken ill with pneumonia and taken to the Holy Cross Hospital, this city, where I remained twenty weeks. Upon my going to a sick bed Mr. Dunsworth and Mr. Heppron obtained permission from Mr. Cort to continue the company under their management, thereby assuming control of company and the liabilities thereon attached. It was then that Mr. Heppron became director, the direction ceasing when I returned to again take control. Blanche Douglas has returned for the leading business and our cast is about the same as all season. In spite of extreme hot weather, business continues very good. Yours, very sincerely,

WILLARD MACK.

MIRABEL SEYMOUR, who has been with the Baker stock company in Portland, opens with the Valencia stock next Monday.

## New Princess Stock

The new musical comedy stock for the Princess will open Monday in *The Belle of New York*. Of the old stock, Budd Ross is the only one signed for the new company. Others in the company are: Octavia Broska, Olga Steck, Martha Golden, Edwin T. Emery, Albert Duncan, Arthur Cunningham, Sidney De Gray, Robert Wilson and Harris Maguire.

Following *The Belle of New York* *Floradora* will be offered.

## Alex. Pantages May Build Stock House in Sacramento

Alex Pantages, owner of theatres in cities of the northwest and lessee of the Pantages theatre in Sacramento and San Francisco, is to erect a new theatre in Sacramento within a short time, according to announcement made yesterday in Sacramento. The theatre will be for a stock company and will be one of a circuit to include Portland, San Francisco, Seattle, Oakland and Tacoma.

## \$500 For a Song

Manager Oliver Morosco of Los Angeles has offered a reward of \$500 for the best waltz written by an American composer. In doing so he desired to find a musical number to rival the famous *Merry Widow* waltz. Herr Franz Lehar, who wrote the *Merry Widow* waltz two years ago, is now said to be a millionaire.

## Circus Dates

RINGLIN'S CIRCUS.—Red Bluff, Aug. 30; Chico, 31; Marysville, Sept. 1; Sacramento, 2; Santa Rosa, 3; Napa, 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

WIEDEMAN'S ROUGH RIDERS AND INDIAN CONGRESS.—Williston, July 23; Roy, 24; Berthold, 26; Granville, 27; Tower, 28; Rugby, 29; Leeds, 30; Church's Ferry, 31.

AL FLOURNOY WRITES: No longer will I bask in the luring spotlight. After seven years of solid work on the Coast as vaudeville performer, manager for Sullivan & Considine and late leading man of the Jants P. Lee Comedy Players, I step down and out and accept a position as manager for a big lumber concern with headquarters at St. Paul Minn. All the comforts of home and an excellent salary (with no lay-offs) was the cause of my retiring from "good old show business." All my actor friends are cordially invited to call and see me when in the saintly city, and I promise them "fine board."

The Ketchell-Papke fight pictures are putting in a desultory week at the Novelty. Pretty soon fight promoters and film people will realize that Coast people don't want these exhibitions of brutality. Both the Johnson-Burns pictures and the Nelson-Gans pictures were frosts on the road.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

A program to please the most fastidious and critical vaudevillian from the top of the gallery to the orchestra is playing to packed attendance this week. The Electrified Girl Review, the headline attraction, is headed by Clara Nelson and a sextette of trim looking damsels. The act depicts the drawings of Charles Dana Gibson, in which Miss Nelson is the widow and Harry Turpin the Gibson man. The finale of the act is most novel and exciting. A yacht is depicted on the curtain with the entire company aboard and apparently flying through the water. The incidental songs and lyrics are of a tuneful and catchy nature and splendidly rendered. Lily Lena, a dainty little bundle of femininity, has a tight hold on you before she has hardly said a word. Her songs are new, catchy and the way she sings them makes you feel like shouting more, more. Lily Lena is the hit of the show. Julius Tannen is a clever monologist with a good line of stuff, but spoils the effect of his stunt of looking quickly at someone if they laugh, by a too indulgent use of the habit. The Three Donals in feats of strength, show themselves to be remarkable gymnasts, but the act is over all too soon. The holdovers are Charlotte Parry, the Protean actress, in The Comstock Mystery; the Three Leightons; Selma Braatz; and Helena Frederick and company in The Patriot. Motion pictures complete the program.

### Pantages-Empire

Manager Tiffany has a program far above the average presented at this house in some time, and increased attendance is testifying its appreciation. Buch Brothers, assisted by a bounding mat, contribute some knock-about acrobatic work that is as hilariously funny as it is clever. Roberts, Hayes and Roberts in a farce that is as ridiculous as it is funny, include some good singing and dancing with numerous changes of costume, which goes immensely. Princess Wladneroff in a combination of singing, dancing and instrumental work is well received. Stelle and McMasters in a strenuous acrobatic act on roller skates well deserve the hearty applause they receive. In Harry Von Fossen we have the blackface monologist again with the same old line of junk, only Harry has a way of talking so as not to be understood. It goes immensely with some of the audience. The motion pictures are exceptionally good and complete a performance that is well worth while.

### Fischer's

Mr. Mazuma is the alluring title of a very funny concoction that is presented this week by the clever company headed by Carlton Chase. In this new leading man Herr Manager Fischer has an acquisition, for he is a big, handsome, classy young fellow, who can wear good clothes and act and sing as well. His assumption of the part of Tom Sawyer is most pleasing and his song, Kiss Your Minstrel

Boy Good Bye, is rendered with spirit and in good taste. Maud Rockwell, who has become a great favorite, is still singing and using her glorious voice to advantage. "Heine" Auerbach, the new Dutch comedian, works diligently and gets many laughs out of the part of Augustave Wientdt. Will King in a new idea of the Jew is amusing, and Dave Morris, as the clerk, and Blanche Buford and Anna Clark, complete the list of principals.

### The National

The only complaint to be found with the performance this week is that the show is too long, if such a reason may be construed as a complaint. There are eight acts besides the moving pictures, and the usual overflow attendance is in evidence at every performance. First to be mentioned is William Windom, who is a refreshing departure from the usual blackface act. Windom's work is of the confidential nature which keeps the audience continually clamoring for more. Billy is the most enjoyable of the bill. Albini the Great presents his latest illusion, The Bridal Chamber, in conjunction with several other mystifying stunts which keep you in a state of wonderment. Halton Brothers, club manipulators, introduce clever work which stamp them as being far above the average in their line. Mabel Crew, assisted by Jack Van Epps, pianist, renders some catchy songs with a number of decidedly neat costume changes. A pleasing and vivacious air combine to make Miss Crew a most entertaining feature of any bill. The Four Allen Sisters in their singing and dancing are most clever little performers and their dancing is exceedingly neat. Jack Wyatt and Blanche Rice present an amusing comedy act with (thank heaven) a new theme entitled The Unexpected, by Edmond Day. They are both good performers and cleverly handle the many comedy situations, although Mr. Wyatt has a propensity for making faces when speaking. Gillihan and Murray, billed as the Emperors of blackface, certainly have a great many subjects that wear the crown to greater advantage. Mlle. Rialta and company, with the emphasis of the company, present The Artist's Dream, which is all to the good so far as the singing is concerned, which may be said to be the best portion of the act. Figuratively speaking, Mlle. Rialta shows some form, but her appearance would not be quite so embarrassing to the feminine portion of the audience if some draperies were used—persons unaccustomed to the climate of San Francisco are very susceptible to Fogitis, and no doubt the turning of heads of the part of the ladies is the dread they hold for her health. Mlle. Rialta is taking awful chances in more ways than one. Operator Ford deserves mention for the splendid motion picture entitled An Unnatural Father, which is a combination of excellent comedy and dramatic effect which composes one of the most enjoyable features of the program.

### The Star

This week's program is as usual satisfying in every particular. Chinese Walton presents his one-man Chinese tragedy, which, although unintelligible to the audience, neverthe-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.

Phone Market 6873

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## In Spite of all ye Knocking Devils in H—

THE LAND OF BUNG-A-BOO, headed by Wise & Milton, are still going, while others are trying. This week, EMPIRE, half act. Next week, WIGWAM, full act. Vallejo, week of Aug. 1st.

DID WE? ?

## Borden-Zeno & Haydn Bros.

In "BITS OF VAUDEVILLE" Featured Everywhere  
Extract from a manager's opinion: "Gentlemanly performers, who have a novelty act that proved a big feature and success at the Wigwam, week of July 18, '09. With pleasure I recommend them.—Sam Harris, Mgr.  
Week of August 1st, Crystal, Denver, Colo. Direction B. A. Myers, New York City.

less comes in for a big share of approval. Mickey Fealey brings forth many a laugh with some good comedy acrobatics. The Earle Sisters, singers and character change artists, contribute some clever work, which is duly appreciated. A clever performer on the banjo is found in Jimmy Polk, who is an enjoyable feature of the program. Yerxa in a series of tying and twisting himself into knots and numerous positions, succeeds in easily working his way into the good graces of the audience. Hobbs & London, in a singing and talking act, are well received. Olive Reed is again on the program, singing the illustrated songs. Motion pictures complete the program.

LOLITA ROBERTSON, last season Max Figman's leading woman, is visiting her parents in Redding.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of July 25, 1909:

Barnes-Reming Company; Sados; Carita Day and Boys; Ray and Brosche; Telegraph Four; Eva Mudge. BELL, Oakland—Mabel Carew and company; Gillihan and Murray; Wyatt and Rice; Billy Windom; Mlle. Rialta and company; Albini and Bessie Allen. WIGWAM, San Francisco—Ramsey Sisters; Frank Bacon and company; Slater Brockman; Seymour and Hill; Onaip. LOS ANGELES, Los Angeles—Dumitrescu-Vermette Troupe; Virginia Grant; Mann and Franks; Kelly and Reno; Leo Cooper and company; Daring Darts. QUEEN, San Diego—Brenon and Downing; Clara Thropp; Faust Brothers; The Torleys.



## The Wigwam

Summer weather seems to have no effect upon the attendance at Manager Harris' popular house and many faces are to be seen repeating their call at this staple house this week. The long program has excellence written all over it, and it is hard to conceive of a better galaxy of talent being brought together for one program. The Wise-Milton Comedy Company present the Land of Bungaboo. The act abounds with catchy songs and music and lively dancing. The costuming, consisting of numerous changes, is decidedly artistic and special scenery of a picturesque nature is carried for the production. Borden-Zeno and Haydn Brothers, in a combination of bang-up dancing, singing and instrumental work, are without a doubt the best that have been seen in their class of offering this season. Several changes of apparel and the neatness of their appearance deserves special mention. Leo Cooper presents The Price of Power, from the pen of Harry D. Cottrell, whose work is well known in this city. The act is intensely dramatic, without the usual comedy vein in evidence, which saves many a sketch of a like nature from an early grave. Mr. Cooper ably upholds the dignity called for in his character and is given fair support by his co-worker. Virginia Grant has a splendid voice and more than makes good in a number of catchy songs. The Daring Darts contribute a clever portion to the bill in a series of juggling, clever marksmanship and cycle riding on a balancing ladder. Dorothy Bunch comes in for a good round of applause in a singing turn. Her dressing of the act is dainty and pretty, but would suggest more of a line of variety in her selection of songs. A novelty in horizontal bar work is offered by The Dumitresou-Vermette Troupe, which is far above the average gymnastic offering. Bicycle riding of an expert and daring nature is presented by The Torleys, especially so on the una-cycle, which is the best seen in some time. The motion pictures are as usual highly interesting.

## Vaudeville Notes

May Boley will shortly begin a tour in vaudeville under the booking of Bert Levey, that independent agent.

La Loie Helene, presenting Cleopatra's death dance, under booking of Bert Levey, is in her second week at the Unique, Los Angeles.

Mrs. Anna Allen O'Rourke of San Francisco, a vaudeville actress, was found dead in her room in a Philadelphia hotel last Thursday. Heart disease is supposed to have caused her death. She, with her husband, William J. O'Rourke, and her son, Frank, appeared as the O'Rourke-Brunette Trio.

Work was commenced Monday on Grauman's new theatre on Market street, between Fifth and Sixth streets. It will be a handsome, modern vaudeville house.

## Romance

I see before my mind's eye a handful of men facing the inevitable death which is darting about them in the form of half naked savages who fill the air with their exultant cries of



bloodthirsty anticipation. Defiant, this pitiful handful of heroes are bravely fighting until at last their guns are empty and then, back to back, they face their savage foe with a courage that is sublime in its helplessness, until one by one they fall to join the hero comrades at their feet, with a look of defiance on their faces which even death cannot erase. Then the savage warcry of victory breaks forth and the bloody scalp lock is lifted on high. One is left unmolested, even in death reverential awe is shown by his conquerors clustered about him. I am looking on the battlefield of the Little Big Horn, the scene of the Custer Massacre, and as the picture fades from my vision I see in my hands before me a war bonnet of king eagle feathers, which was worn by one of the participants of this lamentable occasion, and is now being worn by Mr. Wise in his vaudeville act, The Land of the Bungaboo at the Wigwam this week. It was presented to Mr. Wise last year at Colorado Springs by Chief Pedro of the Pueblo tribe, an uncle of the original owner, the young warrior who wore it at the battle of the Little Big Horn. The moccasins and a tusk necklace worn by Mr. and Mrs. Wise were presented to them at the same time, and were taken from the dead body of Young Bear, a son of the famous Sioux warrior Sitting Bull after the battle of Wounded Knee. The most highly prized and interesting relic in their possession is a blanket or throw worn by Mrs. Wise, which is woven from Biati cloth, the Indian name given the cloth taken from the red coats of the British officers, which they secured in trade for pelts, etc. The age of this blanket is problematical and the only other of its kind known to be in existence is now in the possession of ex-President Roosevelt, which is about three times larger and is valued at \$2,500. The above are but a few of the many interesting curios in the possession of Mr. Wise, who has one of the largest collections of this nature in this country and is rated as an authority on the subject of the American Indian and his traditions and customs.

## Dates Ahead

ALCAZAR STOCK.—San Francisco.

A KNIGHT FOR A DAY (H. H. Frazee, prop.)—Madison, Aug. 8; Stillwater, 9; St. Cloud, 10; Grand Forks, 11; Winnipeg, 12-14; Fargo, 16; Mandan, 17; Miles City, 18; Billings, 19; Livingston, 20; Bozeman, 21; Butte, 22-23; Anaconda, 24; Gr. Falls, 25; Helena, 26; Missoula, 27; Wallace, 28; Spokane, 29-31.

BELASCO STOCK CO.—Los Angeles.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

FISCHER'S MUSICAL STOCK.—San Francisco.

GUY SMITH STOCK.—Oakland, Cal.

LYRIC STOCK CO.—Portland, Ore.

MOROSCO'S BURBANK STOCK.—Los Angeles.

PANTAGOS STOCK.—Seattle.

THE BLUE MOUSE (Shubert's; Ambrose Miller, mgr.)—Seattle, July 18, and week.

THE GIRL QUESTION (H. H. Frazee, prop.)—Madison, Aug. 15; Stillwater, 16; St. Cloud, 17; Grand Forks, 18; Winnipeg, 19-21; Fargo, 23; Dickinson, 24; Miles City, 25; Billings, 26; Livingston, 27; Bozeman, 28; Butte, 29-30; Anaconda, 31.

THE MERRY WIDOW (Henry W. Savage; Henri Gressit, bus. mgr.)—San Francisco, July 4, and three weeks; Los Angeles, 26, and week; then week each in Salt Lake and Denver.

THE TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.)—Madison, Aug. 1; St. Cloud, 2; Gr. Forks, 3; Winnipeg, 4-7; Fargo, 9; Valley City, 10; Jamestown, 11; Dickinson, 12; Miles City, 13; Billings, 14; Big Timber, 15; Livingston, 16; Bozeman, 17; Gr. Falls, 18; Helena, 19; Butte, 20-21; Missoula, 23; Wallace, 24; Lewiston, 25; Pullman, 26; Colfax, 27; Walla Walla, 28; Spokane, 29-31.

THREE WEEKS (Ernest Shuter, ahead.)—Astoria, July 17; Portland, 18, week; Seattle, 25, and two weeks; Tacoma, August 8-9; Victoria, 10; Vancouver, 11-12; Bellingham, 13; Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Hancock, July 19, week; Bessemer, 26, and week; Ironwood, Aug. 2, and week; Ashland, 9-21.

BLANCHE BATES, who has not appeared here in over four years, will be seen here at the Van Ness Theatre a few weeks hence in her latest success, The Fighting Hope. In the support of Miss Bates will be seen an array of well known players.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

DOLLAR SHOW FOR A DIME

Continues Concerts by the

ROYAL BANDA ROMA

led by the world-famous Signano.

DESPERADO

In His Death Defying Leap for Life.

DEMON.

The Human Engine on Wheels.

FLORENCE SPRAY

The Girl in the White Tights

IMPORTED MOTION PICTURES

Thrown on a Screen at the Lakes End.

SONGS AND MERRY MUSIC

By the Entertainers in Cafe and Grill.

These are some of the

FAVORITE FREE FEATURES

That Tickle the Throats That Take

the Time

CHUTES JOY JAUNT

M. M. RILEY

G. A. KELLEY

## THALIA

### Concert Hall

514½ PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## IDORA

### "The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement=20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Santa Fe BACK EAST EXCURSIONS

### SALE DATES

Aug. 9 to 13, inclusive.

Sept. 7 to 10, 13 to 15, inclusive.

### ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## The Bishop Stock of Oakland Giving Series of Great Performances

We have to hand it to Manager Harry Bishop for enterprise, not only has he been giving us the very best plays obtainable, but often he pays immense royalties and secures some big successes for his stock company. This week he is offering *The Squaw Man*, made famous by Faversham and Dustin Farnum. This is the first time that this well known play has ever been produced by a stock company at popular prices and the production is in every respect a credit to the management. The company was fully equal to the occasion and gave an excellent performance. Sidney Ayres in the principal role of Jim Carson, the Western ranch owner, acted the part as if he were born on the plains and handled himself in a free and easy manner that was refreshing. His costumes and make-up were very much in keeping with his part and the success of the play is due to a large extent to his untiring efforts. Shumer, Blair and Rand were typical cowboys and executed some good character work. Charley Blair, after a long absence, returned to the stage in the part of Shorty and scored a hit. As Tabawana, the Indian, Walter Whipple had a great make-up and was one of the hits of the performance. George Friend, Richard Claye, Robert Lawlor and George Schrand played the English roles very satisfactory, while the Pete and Parson of Max Weizman and James Phillip left nothing to be desired. As the Countess of Kerhill, Florence Oakley had a role that required but little acting, but she made as much as possible out of the part. Laura Hudson made an excellent Indian squaw; her Nat-uritch being very much appreciated. The production in its entirety is one that would pass muster anywhere and too much praise cannot be extended to Grace Wishaar, the scenic artist, and Charles Blair, Bishop's capable property man. The house is packed at every performance and everyone leaves with kind thoughts of the new company, as well as of Bishop's new stage director, George Webster, who is showing people that he knows the game from a to z. Next week *The Man on the Box*, with George Friend in the leading role. The Macdonough has been closed but will open 22nd with *Polly of the Circus*, to be followed by the Metropolitan Grand Opera Company. At the Broadway Smith's stock company is presenting *Monte Cristo* to good sized audiences. The play has not been seen here for a long time and seems to be as popular a drawing card as ever. Landers Stevens, as Edmund Dantes, is the center piece throughout the entire performance. As Mercedes, Georgie Cooper shows great versatility; first portraying the young girl of eighteen and then the mature woman of the world. At the last moment Jack Bennett, who was to have sustained the role of Caderouse, was taken ill, and without any opportunity whatever for studying the lines, Maurice Stewart was called upon to enact the role. Stewart had played the part about five years ago and gave a performance that, under the circumstances, was little short of marvelous. Georgie Woodthorpe, Al Hallett and Fred

Munier do themselves credit. The storm scene outside of the Chateau d'If was realistic in the extreme. *Monte Cristo* will continue throughout the week and will be followed by *Sapho*. The Orpheum has a swell bill and is doing an immense business. Laddie Cliff is again on and is repeating last week's hit. Of the newcomers, Armstrong and Clark are probably the best, although the ladder balancing of Herr Londe is sensational enough to make one's heart stop beating. The balance of the program contains, Ollie Young and his three brothers; Eight Original Madcaps; Max Witt's Singing Colleens; Redpath Napanees; Three Sisters Athletas. Frank Bacon, the popular Oakland comedian, has returned from his Eastern tour and is presenting one of his favorite sketches at the Bell. Monday he was tendered a great reception by a packed house and throughout the entire week he has had an ovation at every performance. Idora still continues to be a favorite resort and is showing a decided increase in attendance. This week's attractions comprise: Innes Orchestra; The Four Bards and the Orton Family. At the Old Cross Roads and Rose of the Rancho will be given early productions at Ye Liberty. Word comes from Carmel by the Sea, that Manager Harry Bishop has had a good rest and is now enjoying much improved health. LOUIS SCHEELINE.

SAN DIEGO, July 21.—Garrick (J. M. Dodge, mgr.)—Week July 19—Hobart Bosworth and company in *A Scrap of Paper* are giving very creditable performances to fair business. August 3-4—The Merry Widow. Pickwick (Scott A. Palmer, mgr.)—James Post and Buty Korus are again with us and doing good business. The piece being presented this week is a musical absurdity with little or no plot, entitled *Hot Nights*. Of course Post has the leading comedy role, and as usual gets more than his share of laughs. Millar Bacon, Juliet Mahr, Lotus Moore and Jim Hayden are still with the company and are doing very good work in this production. The chorus works well together and is very well dressed. Queen (John Donnelan, mgr.)—The bill as presented this week is a good one and is headed by Cook and Miss Rothert, who have a good dancing and comedy act. Second to this act comes that of Petroff, the Russian violinist, who scored a big hit. Toma Hanlon also scored with her act. The Messer Sisters delighted with several songs. Moving pictures and the Peerless orchestra conclude. Grand (Fred Ballien, mgr.)—The Bahlien Sisters head the bill at the Grand this week. This act is undoubtedly one of the best juvenile acts seen here in many a week and scored an instantaneous hit. Martinez and Martinez pleased with their musical act. Hill Sisters have a new illustrated song. Moving pictures conclude.

CARL E. LUNDQUIST.

LONG BEACH, July 19.—Charles King, Marjorie Rambeau and the other Bentley stock company players are to leave Long Beach. It is reported on what is fairly reliable au-

thority that on Saturday night, J. H. Ebrite, formerly of the Theatorium, and Fred Baldwin, the musical director, secured a lease on the Bentley Grand Theatre for one year from Mrs. L. H. Bentley, and, as a result of the change, the Bentley stock company goes and vaudeville will be put on in the playhouse. This week and next will be the last seen of the Bentley stock company favorites. During the last two weeks Charles King will put on two bills a week. This week he will play *Montana Girl* and *A Bachelor's Romance*, the last play beginning Thursday. Byron P. Glenn's new play, *The Master Mind*, will be produced for the first time on any stage for four performances, beginning a week from Thursday. Marjorie Rambeau and Mr. King are at present rehearsing a vaudeville act. They have been offered a remunerative contract by a leading circuit for their skit. Great regrets are expressed at the departure of the splendid talent which makes up the Bentley players. The cause of the change is a regrettable lack of patronage of the company. Harry G. Wire, 535 West Second Street, the owner of the Byde-a-Wyle Theatre building on The Pike, has given an option on the building to E. B. Campbell of Bakersfield, the purchase price stipulated being \$35,000. This price includes the lot, 56½ feet by 135 feet in size, which is owned by the Strand Improvement Company. Campbell, who has erected six cottages on the west strand for renting purposes, plans to erect on the site eventually a modern theatre building in which first-class vaudeville will be featured. CARSON CITY—Carson Opera House (C. H. Peters, mgr.)—Elleford company, with the famous Osborn children, Friday and Saturday evenings and Saturday matinee this week. The company will meet with a flattering reception, no doubt, as it is very popular with Carson City audiences. M. E. S.

## Suit on Account of Color Line

WOODLAND, July 22.—All Woodland is watching the suit of Mrs. Ernest L. Dawson against Manager William Hunt of a local picture theatre. Hunt, it is charged, refuses to sell tickets to negroes, Japanese or Chinese for any section of the house, with one exception. Mrs. Dawson

asks for \$1,000 damages for alleged failure to sell her a seat anywhere except in this section.

JOHN CORT will arrive from Seattle next Friday on his way to New York.

HOWARD AND MARGARET NUGENT leave the Walter Sanford company in Calgary on August 7, to join the Roberts-Gillard company in Saskatchewan, Canada.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G.  
WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write  
in, quoting lowest salary in first letter.  
Satisfactory booking for right acts at  
right figures.

## SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in  
America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press  
work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
THE  
WIGGIN CO.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

# Theatre for Rent for Vaudeville

Large, fine Theatre, with 800 seating capacity, large stage, in city of 5,000 people. Can be leased for vaudeville purposes. Rent, very reasonable.

Address, H., care of Dramatic Review.





Scene from *Polly of the Circus* at the Van Ness Theatre, commencing Sunday night, July 25th.

## Polly of the Circus

"Entreat me not to leave thee. Whither thou goest I will go."

They are the immortal words of Ruth, put into the mouth of dear little Polly, the circus rider, lisped at first in uncertain wonder, as being something new and strange and different from the tanbark jargon that was the speech of her people, but later breathed in an agony of spirit as a plea against separation from the man she loved. Like a refrain they run through the pretty story of Polly's romance, alternating with echoes of the "barker's cry: "The greatest show on earth," and between these two utterances, so opposed to another, there is found the conflict of a charming play. The piece in question is *Polly of the Circus*, which comes to the Van Ness Theatre, beginning Sunday, July 25. The play makes a profound emotional appeal. As a dramatic work it is a thing of much substance; its story is simple and its plot along novel lines. It is profoundly touching, and without overwrought emotional stress lays a certain hold upon the heart. First of all, it has the deft touch of feminine authorship—coming from the pen of Margaret Mayo—and with womanly sympathy it does not wander from sentiment into sentimentality. Then, and this is the principal factor, its leading role is in the hands of a flowerlike actress, accomplished far beyond her years, whose personality is fragrant with the allure of delicate girlhood, and whose technique is so developed that she can strike a chord of emotion with exactly the right touch—light, vagrant, yet certain, evoking overtones that carry sincerity of feeling with subtle and wooing effect. *Polly of the Circus* is a dramatic

study in tender sentiment, not a spectacle. The circus atmosphere is reserved for scenic effect until the last act, when in three different scenes, it is tinted into the general picture without violence to the action itself. In the first act Polly is brought into the home of a rural minister, after having been injured in one of her bare-back exploits under canvas; in the second act she is seen, about a year afterward, the protegee of the man who has befriended her, who has become her idol, and of whose heart she has taken quiet possession; and in the third act she is back with the show again, sacrificing her own yearnings in order to save the minister from scandal-bearing deacons and deaconesses. This last episode is in three scenes: first in the lot behind the main tent, where the story is worked out to its conclusion; then in the arena itself, for a whirling forty-five seconds' glimpse of a circus in action. The Thompsonesque finale is highly effective from the pictorial point of view, though the episode nature of the two last tableaux let the dramatic action leak away between them, and a few more touches of dialogue or pantomime are apparently necessary to round out the story. Be that as it may, the general impression is delightful. The clowns are bouncing about, the tumblers are tumbling, and the substitute equestrienne is performing genuine circus tricks on the back of a revolving steed, when Polly, frantic and distressed, bursts into the

arena, bent upon sacrificing her love, and also professionally determined to prove that she can ride as well as in the days of her tanbark glory. But she only faints in a heap and breaks up the show. Then comes the last picture—the village by moonlight, with the little church steeple towering above the houses, and, winding their way over the distant hills, the departing lanterns of the circus caravan. And there stands Polly, remaining behind with the man of her fluttering little heart, and upon the words of Ruth again the play closes.

## Spotlights

The Della Pringle Stock Company closed a year's successful stock run at Boise, Idaho, July 3d, most of the people returning to their homes in the East, having been with Miss Pringle since her opening a year ago. The company made good in every particular and left a record to be proud of. Miss Pringle and her husband are enjoying their vacation in taking auto trips in their big touring car, fishing and hunting in the mountain resorts that abound in Southern Idaho. Miss Pringle has a three-year lease on the Turner, and is making big improvements in the theatre.

Seattle is hitting up a fast pace in the erection of new playhouses, as well as in other lines of building. Eighteen months ago the Moore was thrown open, and now a second new house,

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books, Established 1876.  
Lincoln Building, Market and Fifth Sts.

the Alhambra has been dedicated. Early in September the new Majestic will be completed, and believe John W. Considine, his Second Avenue playhouse will deserve the adjective "magnificent" to the fullest degree. It wouldn't surprise me if within a year's time Manager Considine also erected the new Orpheum Theatre on the site which he has reserved for it at the corner of Third and Madison.—*Seattle Argus*.

The company now playing *The Climax* at Weber's Theatre, New York, will be sent to Chicago for the Power's Theatre engagement. A new one will be placed in the popular playhouse during the time the original company is presenting the big Weber success in Chicago.

KATHRYN OSTERMAN has abandoned her starring tour for the coming season, and will remain in New York as an important member of David Belasco's company, which will open at the Belasco Theatre in August in the new comedy, *Is Matrimony a Failure?* It is an adaptation from the German by Leo Dietrichstein.

The Gentleman from Mississippi is one of the near-at-hand bookings at the Van Ness. It is from the pen of the well-known actor-playwright, Thomas A. Wise, who was last seen here in the original production of *Are You a Mason?*

## Wanted

A FIRST-CLASS MUSICAL COMEDY OR REPERTOIRE COMPANY that is thoroughly organized and can change the bill twice a week, at the Turner Theatre, Boise, Idaho. Address, C. K. VAN ANKER, Mgr. Della Pringle Stock Co. Note—Miss Pringle is taking a rest.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of  
THEATRE AND  
HALL SEATS

365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Personals

William Roche, manager of the Academy of Music, Chicago, has had the theatre all redecked, painted and carpeted, which now puts the house in the class known as Chicago's most beautiful theatres, preparatory to the opening of the Klont and Gazzele Stock Company at that house, on Sunday, July 25th. It was originally intended to open at the Bijou, but the plans have been changed to conform with the above. The opening bill will be Beulah Poynter's version of Mary J. Holmes' Lena Rivers. The management announces the return of all the Bijou favorites of last season's Klont players. The roster includes: Anne Brenaugh, Margaret Neville, Nellie Holland, Edna Hibbard, John Lane Connor, Lew O. Hart, Guy Coombs, George Fox and Charles Payton. During the season a number of New York successes will be offered. The Klont players made a very favorable impression at the Bijou last season, and the prospects are that the coming season will be even a more prosperous one.

John Findlay, who will be seen as Toby the clown in Polly of the Circus, at the Van Ness Theatre, will be remembered for his splendid performance as the waiter in Arnold Daly's production of You Never Can Tell. He created the part of Toby in the original production at the Liberty Theatre, New York, and has played it continuously since.

Joseph R. Helen, 2143 Pacific Avenue, Alameda, obtained a warrant on Monday for the arrest of J. Harry Smith on a charge of embezzling \$200, March 17th.

Of the members of the Paid in Full Company, with which the Wagenhals & Kemper Company will open their New York season, William Riley Hatch, Florence Robinson and George Belden have played in the piece more than 500 consecutive performances.

### MINNIE MAYFIELD

Heavies and Characters  
Late of Richard Jose Co. At Liberty. Care  
Dramatic Review

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### DAN KELLY

Comedian  
Care Dramatic Review

### CLARENCE J. ELMER

Bishop Players, Ye Liberty Theatre  
Oakland, Cal.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego, Cal.

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.  
Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

### FRED S. CUTLER

Late Manager for Richard Jose  
Advance or back At Liberty  
Address care Dramatic Review

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## Stella Adams

Leading Woman

Unique Theatre, Los Angeles

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Howard—Nugent—Margaret

Characters

Walter Sanford's Co., Empress Theatre, Vancouver, B. C.  
Re-engaged for Second Season, Opening September 1, 1909

## Gerald Harcourt

Juveniles and Light Comedies

American Stock, San Francisco

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Ye Liberty Stock, Oakland

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Florence Roberts

Starring for Summer, Alcazar Theatre, S. F.

## Sidney B. Payne

Ed Redmond Stock, San Jose.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters  
Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

### Howard Foster

Light Comedy and Characters  
At Liberty Care DRAMATIC REVIEW

### IRENE OUTTRIM

Leads  
Musical Comedy Co., Reno, Nevada

### ROBERT LAWLER

Leading Man

### SUSIE HOWARD

At Liberty. Soubrette or Boy Parts  
Just closed with Richard Jose Co.  
Care Dramatic Review

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads

Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Lois Stock, Seattle

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## T. N. Heffron

Gen. Director and Leading Heavy  
Willard Mack—Bungalow Theatre, Salt Lake City.

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

## Reginald Holmes

Characters  
Edmund Gardiner Stock, Victoria

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Louise Kent

In Vaudeville  
Her Own Company Pantages Circuit

## Thurlow White

American Theatre Stock Co.

Care Dramatic Review

## E. P. Foot

GENERAL MUSICAL DIRECTOR  
Murray & Mack Co., Incorporated  
Mason Opera House Bldg., Los Angeles.

## Mildred Fitzgerald

Song and Dance Soubrette  
Experienced in character and musical comedy stock.

## Mina Crolus Gleason

At Liberty after June 12th.  
In stock season or special engagements. Address this office.

## Budd Ross

Comedian  
Princess Theatre, San Francisco

## Millar Bacon

Singing Light Comedian  
James Post Co.

## Al Hallett

Stage Director  
Broadway Theatre, Oakland

## F. F. Munier

Characters  
Broadway Theatre Stock, Oakland

## Priscilla Knowles Bennett Jack

Leads Characters  
Broadway Theatre, Oakland

## Milton Stallard

Stage Director  
At Liberty Care DRAMATIC REVIEW

## Whit Brandon Ethel Tucker

Leading Man and Director At Liberty Leading Woman  
Care DRAMATIC REVIEW

## Charles E. Gunn

Leads  
Care DRAMATIC REVIEW

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads  
Care DRAMATIC REVIEW

## Sydney Ayres

Leading Man  
Ye Liberty Theatre, Oakland, Cal.

## James Austin Gleason—Webster Lucile

Light Comedy and Character Juveniles and Comedy  
At Liberty after June 12th. Address this office.



## How the Lambs Came Into Being

Continued from page 4.

Frank J. Gould, J. Borden Harriman, James N. Gallatin and John Gilsey, capitalists; Frederic Remington, illustrator; Hubert Vos, portrait painter; E. W. Kemble, cartoonist; John Q. A. Ward and John H. Roudebush, sculptors; Allen W. Evarts and Joseph D. Redding, lawyers; H. Holbrook Curtis, Francis J. Quinlan and Daniel P. Pease, physicians; J. Harvey and Edwin R. Ladew and Edwin M. Post, bankers; H. P. Whittaker, hotel keeper, and Frederick Gebhard, James Hazen Hyde, and Henry Clews, Jr., pleasure seekers. The membership of the Lambs also includes a score or more of officers of the army and navy.

## HEIRS OF LONDON LAMBS.

Now it so happened that, while the New York Lambs were growing fat and prosperous, the London organization from which they took their name was slowly dying, and it passed out of existence in 1879. Nineteen years later the surviving members of the London Lambs were unanimously elected honorary life members of the Fold on this side of the water, the number including such well-known names as: The late George Du Maurier, the famous artist of *Punch* and author of *Trilby*; John Hare and Sir Squire Bancroft, leading actor managers; Joseph Knight, dramatic critic of the *London Times*; Sir Douglas Straight, editor of the *Pall Mall Gazette*; Montagu Williams, a famous Queen's Counsel; H. Stacy Marks, Royal Academician, and half a dozen other Britishers of standing. In recognition of this courtesy the ex-Lambs of London presented the American Lambs with the relics of the former organization, which included an album containing the photographs of the original Lambs, and the badge of office and crook and bell used by the English Shepherd in keeping the flock in order. These were formally handed over to the New York Lambs by John Hare, at a supper tendered him in the old Thirty-first Street clubhouse in May, 1896, and now figure at all ceremonial functions of the club.

## THE WASHINGS AND GAMBOLS.

The New York Lambs took many ideas from their English prototypes. The officers, who in similar organizations would be the president and vice-president, were designated the Shepherd and the Boy. The London Lambs had an annual "Washing," which meant an outing on the Thames, generally at classic Skindle's, at Maidenhead. The New York Lambs copied the Shepherd and the Boy and the annual Washing, and added to them the "Gambol," which signified the production of a burlesque of the drama of the time in the clubhouse by the members themselves, and to the master of ceremonies on these occasions was given the name of the "Col-lie." Some of the Washings of the Lambs have been elaborate affairs. To one of these ceremonials, given at the country-seat of a Lamb on Long Island, six yachts, all owned by Lambs, carried the others from New York. On the arrival of each craft a gun was fired, prize-officers were sent aboard, and the passengers paroled to appear before the Shepherd and his Council. At another Washing the visiting Lambs were held up at the

entrance to the Washing Ground by others of their number, attired and mounted as Mexican *vaqueros*, who brought them captives before the Shepherd. Once the Lambs were received at a Washing by Arab sheiks in costume, and at each one of these annual outings some novel form of entertainment is devised. The most important of the festivities of the Lambs, however, have been the Gambols, both in the way of affording entertainment and as conducive to the club's prosperity. Inaugurated as a new form of amusement for members and their guests, to take the place of the customary monthly dinners, they speedily became the most considerable functions of the club, adding greatly to its prestige and membership, and finally, as public productions, becoming the means by which the Lambs have more than once averted financial disaster. To a club numbering among its active members nearly all of the best-know actors and most prominent dramatists in America, the mere suggestion of a burlesque was enough, and a scheme was speedily developed whereby current plays were travestied, in many cases by actors who burlesqued their own parts. It is impossible to imagine a more delightful entertainment of the kind than some of these Lambs' Gambols, as the writer can testify of his own knowledge. Given our best actors, playing for each other, in parts written for them by the keenest wits of the day, and what else is to be expected? The circumstance that these burlesques are produced in the players' own clubhouse, where there are no prejudices or conventionalities to mar artistic opportunity, and that the actors are more emulous of the good opinion of the members of their own profession than that of any public audience, makes a Lambs' Gambol something to be remembered. The first Gambol was in 1888, with Lester Wallack as Shepherd and E. M. Holland as Collie, the Lambs' Theatre in the Twenty-sixth Street clubhouse being opened on the occasion. Otis Skinner, Kyrle Bellew, Mark Smith, Thomas Whiffen and Joseph Holland were in the cast, and from an auspicious opening the Gambol grew into an institution. In 1891 the first public Gambol was held; and, as the proceeds enabled the club to weather a serious financial storm, the Lambs were encouraged to continue along that line. The all-star Gambols, the last one of which wonderful entertainments toured the country as far west as Chicago last May, were first introduced in 1898, when the purchase of the Thirty-sixth Street clubhouse imposed a heavy burden of indebtedness upon the Lambs, as the marble palace they are occupying today did eleven years later. The New York *Dramatic Mirror* declared that a conservative estimate of the weekly payroll that this last all-star Gambol would have cost a manager was \$300,000. At none of the public Gambols of the Lambs, however, with the exception of the all-star tours, have seats for the performances been sold outside of the club membership. Dinners to visiting celebrities are another form of entertainment of the Lambs. They banqueted the officers of the Iowa just after the war with Spain, and among others, many now deceased, to whom they have accorded the courtesy are Irving, Salvini, Wilhelmj, Wilson Barrett, General Wil-

## VAN NESS THEATRE

Two Weeks BEGINNING SUNDAY July 25th

Frederic Thompson Announces

AMERICA'S GREATEST DRAMATIC SUCCESS

## Polly of the Circus

A Realistic Story of the Sawdust Ring, by Margaret Mayo  
EXACTLY AS PRESENTED FOR ONE YEAR AT THE  
LIBERTY THEATRE, NEW YORK

A Play for Fathers, Mothers, Wives, Sisters, Sweethearts and  
Children

A Company of Notable Players and  
Five Big Circus Acts

William T. Sherman, General Horace Porter, General John M. Schofield, Admiral Bancroft Gherard, Judge Noah Davis, Abram S. Hewitt, and Prince Henry of Prussia.

## A CLASSIC WITTICISM.

To begin relating the witticisms of the individual Lambs would mean no stopping within bounds. One that is germane to the profession, on the part of perhaps the most popular of all the Lambs, may be recalled. It was when Maurice Barrymore was at the height of his histrionic fame that he came one July afternoon to the old club in Thirty-first Street, having, en route from his home, run the gauntlet of many hungry actors of the lower order along Broadway, to whom summer meant lack of employment and consequent distress, and to whom he had doled out dollars, half-dollars and quarters, as was his wont. Arriving at the club, he found a group of members in the big front room before an

oil painting that had just been hung in a prominent position on the wall, the gift of a wealthy lay member. It was a landscape, and its title was "Summer." Whether it was a good or bad picture need not be taken into consideration. On Barrymore's entrance the other Lambs stood aside that he might inspect the new art treasure. Barrymore examined it closely, and then turned to the men who were awaiting his criticism. "Summer isn't as bad as it's painted, after all," was his comment.

FRANK BACON has been engaged to play the leading comedy part in *Charley's Aunt* at the Alcazar.

ALICE CONDON, one of our cleverest ingenues, has been signed by Menzel's Agency for the Lyric Theatre stock of Portland.

AUGUSTUS PHILLIPS has arrived from New York and will soon open at the Alcazar, probably in *The Squaw Man*.

## For Season 1909-1910 -- Just Bear In Mind

## Tennessee's Pardner

Can be secured for Road, Tour,  
Stock or Repertoire

THAT

At  
The Old Cross Roads

For Certain Stocks Only

En Tour, Play Again Season 1910-1911

## Address

ARTHUR C. AISTON

Sole Owner

Room 304

1505 Broadway

N. Y. City

Tel. 941 Bryant

## Edith Lyle

Ingenué — Valencia Stock

San Francisco

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, July 31, 1909

No. 23—Vol. XX—New Series



Godfrey  
Matthews



## Franz Lehar Tells of His Life

In view of the unprecedented success of *The Merry Widow* in this city, it will be interesting to San Franciscans to learn something more intimate of the life of the author of the opera, Franz Lehar, than is generally known. In response to a request from *Tips and Tales*, Herr Lehar has given the following interesting details of his career: I am a knapsack child. That is what they call in Austria-Hungary the children of soldiers who follow their parents from one garrison to another. My father was a son of a farmer, but he did not care for that vocation, preferring instead to fiddle on his small violin. After a term as musical director in the army he married and I was born in 1870. My mother often told me that in my infancy I was generally considered a "Wonder Child." Even as a four-year-old boy, I could always find to each melody the right accompaniment on a piano. When six years old I composed my first song and dedicated it to my mother. At eleven years of age I left home to go and study at Sternberg and a year later I became a student of a conservatory at Prague, my principal instrument being the violin. Director Bennewitz was my teacher. Those were hard days. I had little money and worked hard. It often happened that I fainted in the street from hunger. But when my mother came to see me once in Prague, I did not have the courage to complain. My teacher noticed that I was neglecting the violin and he advised me to study with Dvorak. In 1887 I submitted to Dvorak two compositions, Sonata Al'Antique in G major and Sonata Al'Antique in G minor. Dvorak looked at my work and said, "You're wasting your time. Hang your fiddle on the wall and devote yourself to composition." This was sound advice. But my father insisted on my becoming a first-class violinist. In 1888 I graduated from a conservatory, after which I accepted the position as first solo violinist. My salary was 150 marks (about \$35 a month). I composed many songs and also had some financial difficulties. At that time I made my first attempt in the musical dramatic line; the name of the opera was *Der Kurassier*. On November 28, 1896, my opera *Kuska*, later called *Titiana*, was produced for the first time in Leipzig, but was not a success. I was now tired of composing operas and decided to try the lighter operettas. In this field I was more successful, as *The Merry Widow* has proved.

## A New Operatic Sensation

After five weeks of secret rehearsals Manager Henry W. Savage produced for the first time in America at the Apollo Theatre in Atlantic City week before last the new Viennese operetta, *The Gay Hussars*. Under the title of *Ein Herbstmanoever* (An Autumn Maneuver), this opera is now a musical sensation in Vienna, Berlin, Munich and other European capitals. Both by music lovers and by critics it is extolled as a rival of *The Merry Widow*. In Europe its fascinating music is applauded nightly in the boulevard

cafes and whistled about the streets in a way to bespeak world-wide fame for its heretofore unknown composer, Emerich Kalman. Karl von Bakonyi, who wrote the book, has been one of the best known dramatists on the continent for years, and it is largely due to the thrilling military romance of his libretto written in collaboration with Robert Bodenzky that the opera finds such quick response in the heart of everyone that hears it. Every returning tourist is talking of the opera's success, and America seems destined to be swept by another wave of frantic admiration like unto that which followed *The Merry Widow*. In presenting this charming work Mr. Savage has again surprised his brother managers by picking up a big success before its fame had become general. *The Gay Hussars* has been given one of the most pretentious productions ever sent out from Mr. Savage's studio. George Marion staged it after a visit to Vienna, where he secured all the original stage detail. The costumes for the women were brought from Paris, while the hussar costumes came from Vienna. Several imported singers appear in the big cast, the company numbering over a hundred with an orchestra of thirty and a Hungarian band on the stage. In its dramatic features *The Gay Hussars* is described as containing even a more interesting story than *The Merry Widow*. It is written about the love making and camp life of the handsome hussars—the most dashing soldiers of all Europe. It contains a wealth of waltzes, mad gallops, military quadrilles and tender love songs of the hussar and his sweetheart, every one of which is distinctly individual in its appeal. The English version is by Maurice Brown Kirby, with lyrics by Grant Stewart. New York will have an opportunity to hear *The Gay Hussars* in the near future.

## Spotlights

A typical stage Johnny who had gained an introduction to Grace De Mar, the clever little actress who plays the part of Tillie Day in H. H. Frazer's *A Knight for a Day* company, butting in at a little supper after one of the performances in Pittsburg, last season, thought to make himself strong with her by an attempt at witticism. "Why is it, Miss DeMar," he said, with an idiotic chuckle, "that you people of the stage always call a fellow who generously puts up his good coin to back some one he takes a fancy to, an Angel? I never saw a picture of a he angel, did you? Now really did you ever see a picture of an angel that had whiskers?" "Ask me an easier one," replied Miss DeMar, with a wink at the others, "you see any fool can slide into our business on a gold coin, but no man ever gets into heaven except by a close shave."

The company to present *Paid in Full* at the Van Ness Theatre is to come direct from New York to this city without stopping en route, opening their tour of the United States in this city. *Paid in Full* made a big hit here last year and a splendid return engagement is looked for.

The season of the Ferris company in Minneapolis is most satisfactory. The end will come on August 28th.

The Sisters St. Leon, Ida and Elsie, with Polly of the Circus, have been connected with the New York

### ... Last Call For Dinner ...

We have about 200 SUMMER SUITS in stock which we intend closing out at once.

We offer these suits at half price, to wit:

\$20 Suits	\$25 Suits	\$30 Suits	\$35 Suits	\$40 Suits
<b>\$10.00</b>	<b>\$12.50</b>	<b>\$15.00</b>	<b>\$17.50</b>	<b>\$20.00</b>

A Small Charge for Alterations if Necessary.

## Chas. S. Rosener

**57 POWELL STREET** **San Francisco**

Hippodrome and Luna Park for the last six years. Elsie St. Leon is one of the world's famous equestriennes. Her sister Ida will be seen in the role of Polly.

The Cohan & Harris Minstrels, with George Evans and one hundred Honeyboys, are in full rehearsal under the direction of George M. Cohan and James Gorman. Mr. Cohan has written a burlesque afterpiece, entitled *The Firemen's Picnic*, and new songs from his pen are scattered throughout the entire production. The minstrels will be sent out this year on a scale of excellence surpassing even the wonderful production and company of the initial season.

Following Polly of the Circus at the Van Ness Theatre will be seen Eugene Walters' dramatic work, *Paid in Full*, which came west for a limited season last year.

Joseph Weber and his big company, in a travesty on *The Merry Widow* and *The Devil*, will begin his tour in Newark, N. J., September 13th. Mr. Weber's engagement will include a trip to the Pacific Coast.

Fritz Williams and his wife, known on the stage as Katherine Florence, have been engaged by the Wagenhals & Kemper Company. They are always to appear together in the same play. They will be in *Paid in Full*, that reopens the Astor Theatre, August 2d, Mr. Williams as Joe Brooks, Miss Florence as Emma.

Beginning in September, Mrs. Leslie Carter will start on an extensive tour, which will embrace the principal cities of the Northwest and the Far West. Mrs. Carter realizes that her affairs has not always been conducted on strictly economic principles. High heaven and the scenic artist alone know exactly the original cost of *Kassa*, and only those intimately associated with Mrs. Carter's affairs understand the other numerous outlets through which her money has dribbled away. As a royal spender she has set a limit that will probably never be reached by another American actress. For the time being—until, in fact, Frederic Thompson calls for his services—that able veteran, E. D. Price, will act as Mrs. Carter's business manager. To him will be en-

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue. Store Phone West 2185, Residence Phone Park 4238.

trusted the task of engaging her company and attending to the other preliminary details of her campaign. Mr. Price, it may be remembered, was Mrs. Carter's first manager in the days of *The Ugly Duckling* and during the Miss Helyett period of her career.

Sidney Payne, the popular heavy man with the Ed Redmond stock company, at present filling a long engagement at the Victory Theatre, will make his last appearance this evening with the Redmond forces, and after a short vacation will open in a vaudeville sketch over the Sullivan-Considine Circuit. The sketch, written by himself and entitled *For Old Times' Sake*, is a clever little vehicle, affording many opportunities to demonstrate Payne's ability as an actor of merit. He has been associated with the Redmond company for about thirty weeks, and has contributed in no small degree toward the success which has attended the efforts of the stock company by his clever acting and versatility. This is not the first time that the handsome heavy has deserted the "legit" for vaudeville, having appeared once or twice before in bright comedy skits over the big Western circuits.—*San Jose Mercury*.

Miss Eliza Warren, a well-known actress and head of a Cleveland school of elocution and acting, probably was fatally stabbed last Monday by her sister, Mrs. Mary Sutton, who was temporarily demented.

"Speaking of our much distressed 'easy morality plays,'" remarked Henry E. Dixey, who is now preparing for his second tour in Mary Jane's Pa, "I am fain to admit that one I recently saw reminds me much of the dinner gown of a young debutante I know. 'So this is your daughter's coming-out dinner, is it?' a friend said to the debutante's father. 'Yes,' the stern old man replied, 'and if I hadn't put my foot down on that dressmaker, she'd have been out even further than she is.'"—*August Young's Magazine*.



## Hotel St. James

**Cor. Van Ness Ave. and Fulton St.**  
San Francisco, California

**Headquarters for Agents and Managers**

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Most Plays Are Padded

A play is rarely produced that would not be improved, from a dramatic and artistic standpoint, if it were shortened from a third to a half. Many dramas that have succeeded would be far better condensed to one act. For instance, *The Wolf*, by Eugene Walter, would be much stronger in this tabloid form. *The Fighting Chance*, by W. J. Hurlburt, in which Blanche Bates is starring, bears all the earmarks of having been a one-act play stretched into three. It has material for about three-quarters of an hour at the most of exciting drama. Not even the wonderful skill of David Belasco, nor the acting of Blanche Bates and John Cope, can relieve the tedium of the whole first act and most of the second.—Hartley Davis in August *Everybody's*.

## Mrs. Fiske's Company Is Lost In Montana

MINNEAPOLIS, Minn., July 27.—The Manhattan Theatre company, including Mrs. Minnie Maddern Fiske and forty members, are lost somewhere in the State of Montana. The company is booked to play in the Lyric Theatre in Minneapolis next week in *Salvation Nell*. It is not known whether or not the company will be here to fill its engagement. It is booked to play at Winnipeg and Duluth this week. The company was on its way from Butte, Mont., to Winnipeg when the baggage car caught fire and the scenery was destroyed. The company may have been forced by this disaster to return East, but as no word has been received from them it is believed they are camping somewhere near Fort Keogh, Mont., where the fire occurred. If the scenery is all destroyed it puts an end to the Winnipeg and Duluth engagements unless they play with stock scenery. The company was scheduled to close its season here next week.

## Walt Leslie Passed Two Restive Hours in Oakland

That Napoleon of managers and agents, that crack-a-jack of promoters, that hitherto undefeated welter-weight of boomers—Walt Leslie—played a two hours' fretful engagement with the Oakland police last Tuesday that resulted in the closing of the Murray & Mack *Night on Broadway* show (minus either Murray or Mack). It will be remembered that the company started from Los Angeles with the great Leslie in advance (he would show 'em). Before leaving, E. P. Foote, the well-known musical director, Ollie Mack and Leslie were to contribute \$500 each. It is known Foote has several hundred thousand—Ollie Mack has had several thousand in his time—but honest, Walt, did you ever see \$500? Well, to the story. Leslie was to be treasurer. Instead of depositing his \$500, Leslie

is said to have drawn out \$442 of Foote's money and took his wife and himself along with the troupe. A *Night on Broadway* was played in Oakland, then in San Francisco, where it stranded. Leslie, it is alleged, wrote to Los Angeles asking for the books of the company, with instructions not to apprise Foote. Foote was informed and went post-haste to Oakland. He and his attorney started for the police. Leslie was apprehended on Twelfth Street and taken to the City Hall. Finally Mrs. Leslie made a search for coin, discovered \$442, and Leslie was allowed to go. It is said he made a bee-line for Los Angeles, where he has the greatest bill distributing business in America. We admit this last statement is his version, and if anybody should know, he should. But it is a sure bet that E. P. Foote is not enamored of his ex-agent and erstwhile partner.

## Another Theatre for Reno

RENO (Nev.), July 27.—R. W. Parry, owner of the Aetna Rink, which was destroyed in this city on Sunday morning at a loss of more than \$90,000, states that he intends to immediately begin the construction of a larger building to be used for a theatre and automobile garage.

## Improvements for Merced Theatre

The Bancroft Opera House in Merced is all torn up, on account of extensive alterations being made. Manager Frank Bancroft is building new dressing-rooms, a scenery-room 30x40 feet, putting in dimmers and making several other changes. Ample stage room will be the new condition, and almost any show can be played with entire satisfaction.

## Spotlights

Fritzi Scheff has been booked for an engagement at the Van Ness in her latest production. The songbird left a great impression here by her performance of *Mlle. Modiste*.

George M. Cohan, Mr. and Mrs. Jerry Cohan and Josephine Cohan are all to appear in the cast of *The Yankee Prince* when the engagement is played in this city. It will be the first appearance here of these stars in a number of seasons. The production is said to be the greatest yet turned out by the actor-playwright.

Blanche Bates will be given a great reception when she appears at the Van Ness Theatre in September with her production of *The Fighting Hope*. There is no more popular star than Miss Bates, especially in this city, where she made her first great success on the stage. David Belasco has staged the piece with splendid effect.

When the first of the five *Paid in Full* companies that the Wagenhals & Kemper Company will have this season in *Paid in Full* opened in Asbury Park, N. J., last Monday night week, every seat in the Casino was sold, and this notwithstanding the fact that the play was there five times last winter.

## The Elleford Company

For 1908-09 — All Royalty Plays

**FALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

**The Judge and the Jury**      **The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Other Morosco's Plays on Mer  
For time address: Jones Court

The  
**Garrick Theatre**  
San Diego, Cal.  
MOROSCO & WYATT,  
Lessees and Mgrs.

The next night at West End the audience was the biggest in the history of the Casino.

Four *Paid in Full* companies assembled at the Astor Theatre in New York one afternoon last week to see a fifth company in the Eugene Walter play. The occasion was a dress rehearsal by the first company to open the season in *Paid in Full*, and the entire audience was *Paid in Fullers*.

Rose Stahl, having been accorded one of the few enthusiastic receptions ever given to an American actress, closed her London engagement on July 17, in James Forbes' successful comedy, *The Chorus Lady*. Miss Stahl sailed on the *Cedric* on the 23d for America. It is a source of gratification to Henry B. Harris, the producer, James Forbes, the author, and Miss Stahl, the star, to have achieved a success after the theatrical "wiseacres" predicted a flat failure for a play that was steeped in Americanisms. That the play enjoyed a run of over one hundred nights and only closed by reason of pre-existing contracts which call for Miss Stahl's services in America in August. Now that Mr. Forbes has won recognition in London as a playwright, it is more than probable that *The Traveling Salesman* will be the next attraction of Mr. Harris' that will be sent abroad.

The Shubert shows here will probably be as follows: *Going Some*, *The Witching Hour*, *The Bachelor* and *Corinne*.

## NEW AUDITORIUM

**MOUNTAIN VIEW, CAL.**  
Seating capacity, 1,000, new stage, new scenery, stage 10x14 feet deep, sixty feet wide, large enough for any production, a population of 5,000 to draw from, now booking for 1909-10.  
Address: WALTER A. CLARK, Mountain View, Cal.

## Theatre Chairs For Sale

About 700 good Theatre Chair; 50 Large Loge Seat Chairs; Sheet Iron Moving Picture Operating Box, the best and largest one in this city; scenery, etc.; will sell at a bargain; delivery about Sept. 15. Address Room 5, 629½ S. Broadway, Los Angeles.

## New Oxnard Opera House

OXNARD, CAL.  
Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates  
GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted, full stock of new scenery.  
C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.  
JOHN R. ROCHE, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## For Rent Theatre Margarita

At Eureka, Cal.

May be leased by responsible parties. Theatre is new and modern in every respect.

Address,  
C. P. CUTTEN, Agent,  
Eureka, Cal.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
Parent's Stationery Co. 818 Van Ness Avenue, S. F.



## The Chutes Popular

The New Chutes has for some days been exhibiting the "smallest performers on earth" in the form of a flea circus made up of 300 "artists" who perform surprising feats. Beginning Sunday the Fillmore street park will exploit a troupe of the "largest performers on earth" in the form of a herd of trained elephants. The intelligence of the flea has been a matter of much dispute but the aptitude of the big mammal dates back to the days of the old wagon show, and it is said that the performers who are to go on at the Chutes represent the very latest thing in trained elephants. They will give their act from an open-air stage. All of the elephants are not large. One is a baby known in the circus world where he is considered the best clown performer in the business, as "Little Mike." "Mike" is said to be a real comedian of the jungle. His make-up consists of comical costumes that should delight the juveniles as much as will his lumbering antics. "Mike" dances the Merry Widow waltz, not gracefully, perhaps, for music which, when once developed in an elephant, is naturally enormous. Another of his feature acts is supplemented by a large hat and spectacles of the Roosevelt style. Thus costumed he discharges a gun pointed at the other members of the troupe who have been taught to play dead at the sound of the rifle. In addition the troupe form pyramids, walk on wooden pins, eat at table, ring bells and perform various other antics peculiar to the circus elephant. While the Glasscock elephants will be the feature act there will be many other attractions to entertain the crowds. Desperado will make his last appearance at the Chutes Sunday afternoon and night. Demon, who rides the fiery bicycle down the chutes, and Florence Spray, the diving girl, will be seen in feats of daring. The open-air motion picture show will have new stories to tell upon the screen at the lake's end and the entertainers in the cafe and grill render songs and instrumental music of the up-to-date variety. The Royal Banda Roma will put on two concerts of twelve numbers each. Brilliant marches and overtures will dominate the programs. Sirignano's popular composition, Regards to San Francisco, has scored a hit and it will be played tomorrow afternoon and night. Mme. Ermin Arnolde will sing operatic selections and several popular songs.

The Ketchel-Papke fight pictures will be presented at the Walker Theatre in Los Angeles next week.

## Bookings for the Colonial

John Cort was in town yesterday for a while, conferring with Fred Bucey, who is superintending the remodeling of The Colonial. Mr. Cort expects the house to be ready early in September and has booked the following shows, opening with The Girl From Rector's; The Time, the Place and the Girl; A Knight for a Day; In Dreamland; The Girl Question; Fifty Miles From Boston; The Land of Nod; The Soul Kiss; Too Many Wives; Florence Gear in Fluffy Ruffles; The Girl at the Helm; King Dodo, and The Red Mill, all musical comedies—together with Max Figman in a repertoire of his best-liked plays:

Norman Hackett; the Right of Way; The Virginian, and In Old Kentucky.

## The Orpheum

The program for next week will have for its chief new feature those clever and popular musical comedy stars, Sam Chip and Mary Marble, who will appear in what is termed a deft dialogue In Old Edam, written especially for them by Anna Marble Pollock. This little Dutch skit tells a pretty and human story in which Miss Marble and Mr. Chip personate two Dutch kiddies whose cantankerous old uncle (John W. Dunne) is finally outwitted by the pair. Clever songs, dances and dialogue help to make this one of the most attractive of recent vaudeville offerings. Something new in the way of dancing will be introduced by the six American dancers, Estelle and Adelaide Lovenburg, Evelyn Ramsey, Charles Connor and Purcella and Orden. The ever welcome comedians, Bob Matthews and Herbert Ashley, will be on hand with a diverting and novel skit, entitled Held Up. The scene represents a dock on East River, New York City, showing the East River Bridge, the Brooklyn Bridge and the Statue of Liberty in the distance. The action takes place on New Year's Eve and as the whistles are blowing and the chimes are ringing in the New Year, a Hebrew is seen returning from his brother's wedding and is held up by a footpad. The manner in which he turns the tables on the robber provides the humor of the sketch. An act which it is confidently predicted will score heavily is called A King for a

Night, and will be presented by Frank J. Conroy, George Le Maire and an adequate supporting company. It deals with an American confidence man who palms off on a wealthy and beautiful young French heiress his friend, a negro minstrel, as the King of Blackville. It bristles with witty dialogue and abounds in humorous complications. Next week will be the last of Griff, the London Juggling, Jesting Johnnie; Walter Schrode and Lizzie Mulvey in their great hit, A Theatrical Agency; Herbert and Willing and of Sam Watson's Farmyard Circus, which is the quaintest and most unique animal act of its kind ever presented here and has already gone on record as one of the Orpheum successes. A fitting close to this original and delightful entertainment will be a series of recently imported Orpheum Motion pictures, dealing with a subject of especial interest.

## Alcazar Theatre

Frank Bacon as the masquerading collegian in Charley's Aunt is announced for the coming week by the Alcazar management. With such a popular player in such a "sure-fire" vehicle, the Sutter street home of drama is assured a series of crowded houses. It will be the tenth annual visit of Charley's Aunt to the Alcazar. When he was a regular member of the old Alcazar, Mr. Bacon made one of his biggest hits in the role he has been specially engaged to resume, and that is why Belasco & Mayer induced him to cancel one of his vaudeville engagements to reappear under their direction. So much has been written

**LEVY'S BIG TRUNK STORE**  
INCORPORATED  
COAST AGENTS  
FOR THE  
**Taylor Trunks**  
687 Market St., S. F. opp. Kearny Phone Douglas 3192  
GENERAL REPAIRING

and said of Charley's Aunt that it is the best-known farce in the world. Since its first production, about thirty years ago, scores of its ilk have come and gone, while it has never waned in popularity. Anyone who has witnessed it desires to renew that pleasure. Each succeeding generation gives it a new clientage. Those are the causes of its apparently interminable attractiveness. Its story is about the visit of a wealthy widow from Brazil, "where the nuts come from," to her lively young English nephew. He had arranged to have her chaperone two young ladies whom he had invited to luncheon in the college chambers occupied by himself and chum, and when she fails to arrive at the appointed time he persuades a mischievous student to impersonate her. Cold type cannot convey a comprehensive idea of the ludicrous situations that ensue. The genuine aunt arrives while the masquerade is in full swing, and so amusing is it—especially when she sees a couple of aged fortune-hunters in active rivalry to marry the lad whom they believe to be her—that she lets the play go on. The action is quick and the laughter of the audience almost incessant. Mr. Bacon will be supported by the entire Alcazar corps of players, most of whom have before appeared in Charley's Aunt.

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Los Angeles Will Soon Have Another New Play to its Credit. Oliver Morosco is Sponsoring It

LOS ANGELES, July 29.—We have been told so many different things in regard to the plans for the coming weeks at the Majestic Theater that we begin to wonder if there is any one who truly does know just what is going to happen. Last week we were informed that we were to have a season of opera opening this week; later that was found to be too great an undertaking on such short notice, so the company was to play a second week of *The Runaway Girl*, and the opera season to open next week. Now word comes from John Cort, from Seattle, that the road season will begin at the Majestic in August instead of late in September. M. Morosco will close the musical comedy season Saturday night. This decision has come as a complete surprise. The house will remain closed for a week or two. The members of the Theatrical Treasurers' Association have had another outing; this time it was a beach trip to Playa del Rey. They left town Sunday night in a special car for the beach, where a spread was awaiting them. They remained at the beach all night and those who were not required at the various box offices stayed for the day Monday. The party included the following: Jose Montrose, George Clayton, Willie Ervast, George Beaudrand, Ralph Lamme, Charles Clarke, Dana Hayes, Clayton Minders, Herman Babler, Jay Barnes, Cliff Bernard and Arthur Dentler. The Shuberts' weekly bulletin officially announces that Len Behmyer has been appointed manager of the Shubert Theater in Los Angeles—presumably the one to be built next winter. Frank M. Norcross is renewing old acquaintances in Los Angeles this week. Mr. Norcross is general manager of the international grand opera company which follows *The Merry Widow* at the Mason for a two-weeks' engagement. The new chairs at the Burbank certainly are a vast improvement and the new decorations add a great deal to the appearance of the house. The entire house is refurnished and the improvements are being made at an expense of about \$10,000. Percy Bronson is not with the Morosco musical company this week, but has gone to Frisco to join the Princess company. Harry Girard is playing Guy in the present production of *The Runaway Girl*. Frank Frayne, who was a member of the old Ulrich stock company, is playing Pierre, the chef, in *The Man on the Box* at the Burbank. A. Byron Beasley is at Coronado on his vacation. Jane Grey, who was a member of the Belasco company, will probably be seen in New York next fall in the leading role of *The Open Door*. Gilbert Williams of the Belasco business staff and Miss Jewel White were married here Saturday. The couple are spending their honeymoon in Santa Barbara. They will go from there to Madera, Mex., where the groom will take a position in one of Colonel Green's mines, with which the bride's father is connected. Charles Ruggles has returned from his vacation spent at Coronado and Ensenada, where he has been hunting, fishing, etc. He will appear with the Belasco company next week in *The Warrens* of Virginia. Florence Reed will in all probability

not return to the Belasco. Her contract with the Shuberts is such that she will be obliged to remain in the East. John Blackwood is on a vacation, we are told, but no one seems to be able to state just where he is; however, we all wish him well and trust that he will be able to have a much needed rest. William Desmond will close his Los Angeles engagement in two weeks in *The Honor of the Family*. He has not decided what he will do after that. Harry Girard and his wife, Agnes Caine-Brown, are going to Catalina next week on a fishing trip. Evelyn Foshia, who has been doing some dancing in *The Runaway Girl* at the Majestic this week, has been engaged by Mr. Morosco for *The Greater Claim*, which will be produced at the Burbank Theatre next week.

BELASCO—The "second week" is getting to be a habit at the Belasco. The people must be pleased and the demand for seats is so great that it is absolutely necessary to prolong the run of *The College Widow*. The cast remains the same as last week.

MAJESTIC—The company at the Majestic is also repeating the success of last week in *The Runaway Girl*. The only change in the cast is in the character of Guy. This week Mr. Girard plays the part which last week was played by Percy Bronson.

BURBANK—*The Man on the Box* is being very well presented by Mr. Morosco's company at the Burbank Theater this week. The presentation of this well known story, by the local stock company, is far ahead of the road productions. Each member of the company is well cast and thoroughly understands the requirements of his part. Mr. Desmond plays Warburton, Harry Mestayer is Charles Henderson, William Yerance is George Annesley, the retired army officer. Blanche Hall is as dainty as ever as Betty Annesley. Lovell Alice Taylor gets plenty of comedy out of the part of Nancy Warburton and Margo Duffet is chic as Cora the maid.

MASON—*The Merry Widow* is being presented for the first time in Los Angeles at the Mason Opera House for the current week. This is one of the best of the Savage productions that has been given here. The scenery is satisfactory, the costumes new and fresh and the light effects good. The chorus is pretty and possessed of tuneful voices. The male chorus is also good. The dancing numbers are pleasing. Miss Cameron, the widow, comes to Los Angeles fresh from a three months' vacation to win her audience at the very start by the life and enthusiasm she puts into the part. George Damerel makes an ideal Prince Danilo. He has a very pleasing tenor voice which he knows how to use. Theresa Brune sings well as Natalie. Oscar Figman and Thomas Leary take good care of the two comedy roles. The house is packed at every performance.

ORPHEUM—There is an unusually strong bill at the Orpheum this week. The numbers are all good, so that one can not, in justice, be called "headliner." Max Witt's Singing Colleens are four good looking girls who have good voices that show good training. They sing several Irish songs very

well. The Famous Eight Original Madcaps are pretty girls in pink tights. Their number is a dance specialty. Master Laddie Cliff is a youth of seventeen who comes from England. He can dance and sing and his monologues are clever. Ollie Young and his three brothers are clever fun-makers. They roll hoops, play diabolo, etc. The holdovers include Gladys Clark and Henry Bergman in *The Chauffeur and the Maid*; James Thornton, monologist, the Camillo trio and the sketch called *The Futurity Winner*. New motion pictures complete the bill.

GRAND—*The Shadow of the Gallows* is a little different from the plays we have had at the Grand lately, but it is not the less enjoyable, in fact the change is a very pleasing one. Of course, there are the usual number of thrills, but we would not be satisfied if these did not appear. George Webb is the hero and Grace Rauworth is sufficiently wicked to please any one. Her work is good. Alice Lewis is good in a comedy role. Others in the cast are James Dillon, Carl Berch; Zora Bates, Sylvia Ashton and Gertrude Claire.

LOS ANGELES — Leo Cooper heads the Los Angeles bill for the week. He returns to Los Angeles in Harry Cottrell's sketch, *The Price of Power*. Mr. Cooper does good work and he is ably assisted by Pasqualine De Voe. Virginia Grant is seen in a singing and dancing act that is clever. Horace Mann and Marie Franks have a character change act. The Daring Darts do a flying ladder trick, juggling and bicycling, but their sharpshooting is the best feature of their performance. The Dumitrescu-Vermette troupe are clever acrobats and skilful aerialists. Kelly and Reno do a tumbling act.

EMPIRE—The Empire is offering a variety of attractions these days. Prof. Caruthers is there for a part of the week and is presenting some wonderful and mystifying feats. He gives an entertainment which he calls "scientific, artistic and refined."

FISCHER'S — Fischer's Theater has again come back to musical burlesque. The offering for the week, by the Allen Curtis Company, is Jakey, Mikey and Ikey. The company numbers twenty-five. Allen Curtis himself is chief comedian. He is supported by Arthur Clamage and Lou Dunbar. Charles Figg is the leading man and Miss Jean Hathway the leading woman. Miss May Praeger is the soubrette. The chorus is heard to advantage in a variety of new song numbers. The performance is very pleasing.

UNIQUE—Mlle. La Loie Helene is again the feature of the bill at the Unique. In her *Death Dance of Cleopatra* she uses a live snake this week. The Bowen Brothers, in the characters of two college lads, do some clever dancing which entitles them to the title of *These Eccentric Chaps*. The offering of the Unique players is called *Mixed and Muddled*. The piece is full of really funny situations, of which the company is not slow to take advantage. Hazel Salmon is taking the place of Winnie Baldwin for the week. May Parker and Lillian Massey are well cast and give valuable assistance to James Kelly, Al Franks, Denton Vane and Herbert Cramer, who are the principal contributors to the comedy. Several catchy songs are introduced.

FLORENCE EMERY.



## D. W. Platt Presents Huntress, the Character Impersonator and Drapery Dancer

One of the most beautiful acts in vaudeville today is at Pantages this week. From a scientific point of view this is the most pretentious ever seen here in the history of Sacramento vaudeville, and the scenic effects would be a credit to any traveling company.

Huntress is an impersonator and has a big novelty spectacular dancing act. He carries plush draperies and two full settings of most gorgeous and beautiful scenery. Huntress is a man with a tendency to boldness, who in full view of the audience transforms himself into a Gibson girl that would make even an original envious. He gives a clever impersonation of Blanch Ring in her song used in *The Blonde in Black*. After his imitation of Miss Ring, the velvet draperies are drawn away on a beautiful dragon setting in the full stage, and after a very quick change Huntress appears in his dance *La Revue des Sorciere*, or the dream of the witch, which is done in a sort of a Salome costume, but it is not the Salome dance. At the finish of his dance there is a transformation scene and the stage in full view of the audience transforms to a beautiful Arctic setting showing a sea of ice and icebergs in most gorgeous colors and glitter, foil and spangles. The dancer alights and a large globe is rolled in and on this he does his dance. Gorgeous electrical effects follow the dancer as he rolls over the stage on the globe manipulating the huge white draperies which hang in graceful billows from his shoulders. This dance is called *L'esprit du Nord*, or the Spirit of the North. These dances are on the order of the fire dances, made famous by La Loie Fuller and the far-famed Papinta, and the entire act is gorgeous in the extreme. The above is a correct likeness of Huntress in his Salome costume. He appears at Pantages Empire, San Francisco, week August 1.



## Correspondence

NEW YORK, July 25. New York evidently takes most kindly to up-in-the-air pleasure resorts. In spite of the number that already exist, the opening of the renovated American Theatre roof garden last week drew a crowd that filled the auditorium and overflowed into the annexes. Manager William Morris has succeeded in obtaining a peculiarly delightful result. On the roof over the theatre proper he has arranged a pleasing woodland effect, with a leafy trellis overhead hung with colored lanterns and the side walls tastefully decorated in keeping with the general scheme. A stairway leads to a garden on the second roof and a rustic bridge to a green fence enclosure with rustic seats, tables and benches, on a third. \* \* \* Sir Herbert Beerholm Tree will visit this country some time before the first of next year, according to a statement by William A. Brady on his return from Europe. Sir Herbert will be here no more than ten weeks in all and will act in New York, Boston, Philadelphia, Chicago and Washington only. His repertoire will include *The Merry Wives of Windsor*, *The Merchant of Venice*, *The Tempest*, *Twelfth Night*, *The School for Scandal*, *Oliver Twist*, *The Newcomes*, *Faust*, *Trilby*, *The Red Lamp* and *The Man Who Was*. \* \* \* Harry Askin of Chicago left New York yesterday afternoon after perfecting the details for his production of a new musical comedy, *Lo*. The book is by O. Henry, with lyrics by Franklin P. Adams, while A. Baldwin Sloane composed the nineteen musical numbers of the score. John E. Young is to be featured in *Lo*, in which also will be Juliette Lange, Mabel Moyles and David Kirkland. *Lo* will make a tour of the far West before opening in Chicago. \* \* \* Kyrle Bellew and his friend, Frank Connor, returned from abroad last week on the Atlantic Transport liner *Minneapolis*. They went abroad two months ago, and after a tour through Spain and the south of France they went to the actor's summer home at Maidenhead. Mr. Bellew is to open in Alfred Sutro's *A Builder of Bridges*, in September. "I don't know who will be my leading woman now that Margaret Illington has become a disciple of the simple life and gone to darning socks," said Mr. Bellew. He added that he understood an English actress had been engaged as his support. \* \* \* Consul, educated monkey, will play at the Polo Ground at the field day for the New York Home for Destitute Crippled Children, July 29. Baseball girls from *The Follies of 1909* also will appear on the diamond. The actors will play the managers, with Messrs. Montgomery and Stone on the actors' side. The Friars promise to play the Vaudeville Comedy Club an inning or two. \* \* \* Brooks & Dingwall have closed a long-term contract with Laura Nelson Hall for her appearance this season as leading woman in *The Sins of Society*, which begins its run at the New York Theatre on August 31. \* \* \* Announcement is made from the Belasco offices that Leo Ditrichstein's comedy, *Is Matrimony a Failure*, will have its premiere in Atlantic City on August 16, and after one week's presentation there will open at the Belasco Theatre here.

Rob Roy.

NEW ORLEANS, July 19.—**DRAMATIC REVIEW:** The Mascot and Chimes of Normandy proved very attractive bills during the week at the White City. Owing to the continued indisposition of Miss Lottie Kendall some allowance had to be made in the production. The alluring music of both operas, however, drew good crowds, who were well repaid. The best work in *The Chimes* was done by Robert Lett as Gosgood. He gave a virile and well finished interpretation of the role. Miss Farne as Germain was in good voice and drew many plaudits for her admirable portrayal. Dan Young, as the Bailiff, was funny. There is a certain unctuousness about Young's work that has made him very popular. Of course, all expectations were reached by Albert Wallerstadt from a vocal standpoint. The work of the chorus showed careful training and was excellent. Next week, *The Girl From Paris*.

W. L. McCONNELL.

FRESNO, July 27.—Improvements are now under way at the Empire theater that will, when completed, make the show house one of the finest in the city. Already a force of men is at work and it is expected that the entire reconstruction of the place will not be finished until it is time to open the winter season some time in the early part of September. Among the proposed improvements is a fly gallery, an enlarged stage, a scene painting studio, new dressing rooms, upper and lower, a new proscenium and a remodeled lobby. In preparation for the big improvements to the building the old brick wall at the back of the theater is being torn away. Its removal will allow additional space of fifty feet extending back. The removal of this wall will also allow a stage floor space of fifty by thirty feet which will make possible the staging of most elaborate plays. In line with the enlarged stage the old proscenium will be cut two feet higher, which will give an arch opening of eighteen by twenty-eight feet. A fly gallery will also be constructed with the many other improvements. The gridiron will be constructed thirty-seven and a half feet from the stage. In order to build and paint new scenery for his stock shows Manager Hoen has decided to install an up-to-date scenic studio in the rear of his theater. One of the most important improvements in the entire lot will be the erection of a double tier of new dressing rooms. The improvements do not stop at the rear of the house, however. Mr. Hoen has also provided for the betterment of his auditorium. This part of the Empire will be thoroughly overhauled and repainted a dark green tinge instead of the red color now used.

CARSON CITY.—Carson Opera House, C. H. Peters, Manager: The Elleford company played to fair business last week and was complimented on every side for the good performance, the Osborne children coming in for a good share of the praise. Many people are out of town on their summer outing, otherwise the house would have been crowded.

LAKE THEATER.—The manager of this popular little place is R. D. Clarke. Mrs. Clarke continues to please by her singing and occasionally consents to sing solos other than those with the regular pictures.

EUREKA, July 25.—Empire Theatre (J. Van Sant, Jr., mgr.)—This popular theatre plays good business

nightly, vaudeville and moving pictures. The Bell Trio are very good, and Rosie and Wayne made a hit, especially with their rope tricks. Pastime Theatre (Clayton & Yahill, mgrs.)—Moving pictures and illustrated songs, with Professor Wagner as pianist, to capacity business nightly. Margarita Theatre—House dark. Scott Shaw was forced to give up at last for back rent. Business as a whole in theatricals is getting better. Attractions are seen each Sunday at both parks. N. L. Lambert, who is well known in theatricals, was elected mayor, and we are looking for better times. Perry Girton left this week for Long Beach, Cal.

NAPA, July 27.—Napa Opera House (E. F. Hogan, mgr.), July 21. Packard, the cartoonist, gave a fine performance to poor business. July 24 Murray and Mack "stung" a crowded house with that alleged musical comedy, "A Night on Broadway," (which died on its first year tour and should have been buried.) The show was attached by their former leading woman, Sarah Edwards, but this was paid Sunday morning and the show allowed to leave for Chico Monday, after playing to about fifty people Sunday evening. The Hayes, Unique and Novelty are showing to big houses with moving pictures and illustrated songs.

S. KYSER.

PORTLAND, July 26.—The past week was not a very notable one from a dramatic standpoint, as far as this city was concerned, and the present one has nothing great in store for us and the same statement can be recorded for the following one. The play, *Three Weeks*, occupied the boards of The Bungalow the past week and did not do much business, no doubt caused by the pooriness of the offering. Tonight at this house Mary Adele Case will be heard in concert. Miss Case is the Oregon City young lady who was announced to be engaged to young Spreckels, grandson of the sugar millionaire. The first road show to again appear at this house is Murray and Mack in *The Sunny Side of Broadway*.

Manager James H. Erickson presented a top-notch bill at the Orpheum the past week and each night witnessed packed houses. Little Chip and Mary Marble in the Dutch playlet, *In Old Edam*, were the headliners, and no doubt they had a great deal to do with the big audiences, although the entire bill was way above the average. These two players were here in Dream City last season and every one who saw them was loud in their praise, and upon their reappearance in vaudeville this week no complaint can be made of them, although they do not have the chance their former vehicle gave them. Following on the heels of the headline act for honors came Step, Mehlinger and Jones, billed as the nifty trio, and aptly named. Other acts which

went well were Olive Greatrex, the whistler, and Charles Marville, a contortionist of skill. This week's bill includes Elinore Gordon and company; La Petite Revue; Five Avolos; Abbott; Whortley and Menthonrefi Martini and Maximilian; Lena Pantzer, and The Kemps. The Lyric has the best musical comedy since its inauguration of this class of amusement several weeks since. The hodge podge of entertainment is called Hurty Gurdy, and it turned out to be a good long laugh. Ed Harrington, Charles Connors and Emil Kruschke had the principal comedy roles, and they did not lag in their work for a minute. Grace Burgoyne and Burney Foster play the principal roles for the women folks, and met all requirements. Manager Frank Coffinberry announces the following bill for this week at the Grand: Girard and Gardner are the headline act, and Matt Keefe is the specially added act; the other acts are Damnan Troupe; Gruet and Grust; Maurice Frank and company, Tom McGuire. Pantages has Leon Morris and company's animal acts for their headline act, and also Continental Four, Pongo and Leo, John Reed, Mr. and Mrs. Litchfield, Wyatt Sisters and Leo White.

SAN JOSE, July 26.—Ed Redmond at the Victory is playing Nell Gwynne this week. At the Jose the bill consists of Hayes, Roberts and Hayes, musical comedy sketch; Del Costa, Spanish operatic baritone; West and Long, black-face comedians; Steele and McMasters, comedy skating act; Gus Leol, artistic musical artist; the Sisters Earl. At the old Empire, George Sontag, the ex-train robber, is lecturing. There is a rumor on the street that extensive negotiations by several local capitalists with the Shubert Brothers to enter the local theatrical field may result favorably. There is now a plan on foot to have the old Garden Theatre Hall rebuilt into a modern theatre, exclusive for Shubert attractions.

OAKLAND, July 26.—At Ye Liberty a splendid performance of *The Man on the Box* is being given and George Friend and Florence Oakley are scoring heavily. Sydney Ayres is out of the cast. At the Macdonough, the grand opera company played to poor business. At the Broadway, Sapho is being presented to the customary business. At the Orpheum and Bell vaudeville is still popular.

The Yankee Doodle stock company writes from Hancock, Mich., July 23, that it has been out all summer and played to a very good business. The route includes Bessemer, Mich., night of August 1; Ironwood, week of August 2; Ashland, Wis., week of August 9-16. They carry a company of eighteen, which includes an orchestra of four pieces. George V. Haliday is manager.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

SAN DIEGO, July 28.—Garrick (J. M. Dodge, mgr.)—July 30-31—The Columbia Park Boys' Band. Aug. 3-4—The Merry Widow. Pickwick (Scott A. Palmer, mgr.)—The James Post musical comedy company is putting on a musical melange entitled Fun at Coney Island, this week to good business. The comedy is handled in a first-class manner by James Post and Mid Thornil. Good work is also being done by Millar Bacon, Joe Hayden and May Ashley. There are a number of catchy songs interpolated among them are Splash Me by Juliet Mahr and chorus, Listen to the Big Brass Band by Mabel La Monaie and chorus. Queen (John Donnellan, mgr.)—The show as presented this week is a good one from start to finish. The bill is headed by the Faust Bros., who have an unusually clever pantomime musical act. The balance of the bill is composed of the following acts: Clara Thropp, the somewhat different comedian; The Torleys, premier trick bicyclists; Herbert Brenon and Helen Downing, in sketch, The Intruders. Latest moving pictures conclude. Grand (Fred Ballien, mgr.)—The bill this week is as follows: De Cotrete and Rego, singing act; Mildred Manning, the mintsrel maid; the Hill Sisters, in illustrated songs. Moving pictures conclude a good show.

## Ringlings Refused License in Denver

DENVER, July 23.—Judge Lewis, in the Federal Court today, refused the injunction sought by representatives of Ringling Brothers' circus to restrain the Denver fire and police board and the mayor from interfering with a performance billed to be given in Denver, July 26. The fire and police board some time ago refused a license to the show.

## New Portola Theatre Opens

The program for the opening of the Portola Theatre on Market and Fourth streets, August 1st, is booked through Bert Levey and is as follows: Siberian Troupe, singers and acrobatic dancers; Thelma De Verne and company, comedy sketch; La Salle and Lind, club manipulators; Tony Ryder's monkeys; Gaynell Everette, dancer and change artist; Eddie Mowery, black-face warbler and monologist. Messrs. Leahy and Alburn are to be congratulated on their enterprise in having built such a fine playhouse. It will seat 900 now, with a capacity of 1,400.

LEOTA HOWARD WRITES: Bellingham, Wash., July 20.—I have joined the McRae stock company, opening with them June 20 as Mrs. Brandon in The Heir to the Hoorah. Mr. McRae has a company of seventeen acting people, and has used fifteen extra people for the last three weeks. We are doing a good business here and expect to stay all summer.

The Beau Brummel of all "By Gosh" agents, Harry Le Mack, will soon strike the Coast, ahead of Uncle Josh Perkins.



## Robert H. Brackett

The assistant manager of Fischer's Theatre, is a clever, hard working and popular theatrical man. A good looker, too.

## Gertie Hoffman Arrested in Short Tights

NEW YORK, July 24.—Gertrude Hoffman, the dancer, was arraigned in police court today and paroled until next Tuesday, when the court will take up the question whether or not her performance at a local theatre is "indecent, suggestive and immoral and offensive to public decency," as the complaint charged. The arrest of Miss Hoffman, the Salome dancer, marks the beginning of a campaign against questionable theatrical productions by the new police head, Commissioner Baker. It became known today that the order for her arrest came from Commissioner Baker himself. Other arrests are to be made, says the commissioner, unless certain performances, particularly the dances, are decidedly reformed. "I am going to take drastic action," said the commissioner today, "and owners, lessees and managers must obey the law." Baker said he did not order Miss Hoffman's arrest until after he had sent six persons to see her dance and later attended the dance himself. He and the others agree, he said, that the exhibition was improper. Court developments today showed that the charge in the Hoffman case hangs upon the definition of "tights." "I will let the show go on," said Police Magistrate Steinert, "provided the young woman wears tights." Miss Hoffman protested that she did wear tights, but their knee lengths was what caused police criticism.

NEW YORK, July 27.—Gertrude Hoffman will have until next fall to answer the charge of appearing on the stage in too scanty an attire. When the hearing in her case was called today the court granted a postponement until October 4 on the plea of her attorney for time to prepare for trial. Magistrate Steinert said Miss Hoffman's agreement to don tights of suitable length was sufficient assurance to the court that the case did not demand immediate vindication.

FRANK FANNING, who has appeared on the Coast as a stock actor, has now gone into the novelty manufacturing business in Seattle.

## S.&C. Buy Out Grauman Interest in National Theatre

The sensation of the week was the purchase of the Grauman interest in the National Theatre by Sullivan & Considine. The deal was arranged by Zeke Abrams, who has always owned one-half of the National, and Fred Lincoln, the S. & C. general manager, who is now in San Francisco. This move greatly strengthens the S. & C. position in the West, and gradually they are accumulating a proprietary interest in the houses they book. They already own a quarter interest in the Bell in Oakland, have their own houses in Los Angeles and San Diego and will soon have one in Sacramento. D. J. Grauman and Sid Grauman will now devote their energies to their fine new theatre on Market street that is in course of erection.

## Spotlights

Mabel Howard, who for ten years has been a prominent actress on the

American stage and who played the title role in a Belasco road company of Zaza, has abandoned the stage and is preparing to become a nun in a Roman Catholic convent. Miss Howard is to take up a religious life for all time in the House of the Good Shepherd at the foot of East Ninetieth Street in New York City. Besides playing Zaza, Miss Howard had the leading part in Belasco's Heart of Maryland in a company which toured the West. Before becoming ill three years ago Miss Howard had supported Ezra Kendall, Otis Skinner and other stars.

Evelyn Nesbit Thaw gave orders in New York last Wednesday to have her trunks packed preparatory to a trip to Reno, Nev., where she will establish a legal residence in order to bring suit for divorce. To her closest friends she confided her intentions some weeks ago, but she has delayed in the hope that she could make some satisfactory financial arrangements with the Thaw family before her departure. Apparently she has failed in this endeavor and has now decided to go West and fight the issue in the courts.

## VAN NESS THEATRE

Two Weeks BEGINNING SUNDAY July 25th

Frederic Thompson Announces

AMERICA'S GREATEST DRAMATIC SUCCESS

## Polly of the Circus

A Realistic Story of the Sawdust Ring, by Margaret Mayo  
EXACTLY AS PRESENTED FOR ONE YEAR AT THE  
LIBERTY THEATRE, NEW YORK

A Play for Fathers, Mothers, Wives, Sisters, Sweethearts and  
Children

## A Company of Notable Players and Five Big Circus Acts

### OPINIONS OF THE LEADING PAPERS

"Polly of the Circus is not only wholesome—it is interesting."

—Call.

"Frederic Thompson's Polly of the Circus causes a hit at the Van Ness."—Chronicle.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

TERRY MCKEAN, Sole Proprietor and Manager

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

Before Furnishing Your Stage or Ordering Electric  
Signs, Communicate with

## Western Stage Appliance Co.

Manufacturers and Dealers in Theatrical Stage Appliances, Electrical Signs and Letters, Arc Lamps and Electrical Effects, Sheet Metal Specialties, Spot Lights, Bunch Lights, Music Stands, Exit Boxes and Stage Hardware

866 San Pablo Avenue, Oakland, Cal.



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness rhe-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Godfrey Matthews

Godfrey Matthews, who has been playing in the Northwest for the past three years with brilliant success, is in town for a short visit. Mr. Matthews came direct from Vancouver, where for sixty-five weeks he was a leading member of the George B. Howard stock company, making a great success in such parts as the King in *Mistress Nell*, the Man in *Salomy Jane*, and Jack in *Charley's Aunt*. Previous to going to Vancouver, Mr. Matthews was a popular member of the Jessie Shirley company in Spokane, and before that he was leading juvenile with the Savoy stock in Tacoma. Mr. Matthews is a thoroughly experienced actor, with a fine presence, and has decided ability as a juvenile leading man.

## This Is What Green and Seeley Went After

NEW YORK, July 25.—Within the last few days the largest direct vaudeville booking agency in the world has been incorporated. In conjunction with its parent company it will control a chain of theatres covering the whole of the United States, from the Atlantic to the Pacific and from the Canadian boundary to the Gulf of Mexico. Walter Hoff Seeley of San Francisco will be vice-president and general manager of the corporation and will conduct the new enterprise from the Valencia Theatre building in San Francisco. Articles of incorporation will be filed in San Francisco tomorrow. The new company is the William Morris Company, Western, and it will have charge of all the Morris bookings west of Chicago, controlling at the start between twenty-five and thirty theatres. This, in connection with William Morris, Inc., which controls all the Morris bookings east of Chicago, and the opening of new theatres as far south as New Orleans, will give the independent vaudeville corporation control of more than fifty amusement houses in the United States. Arrangements are practically finished for an affiliation of the Morris interests with those of Beresford & Gibbons of London, the largest booking agents in Europe, which will give the Morris company a circuit around the world. The capital stock of the new company is \$1,000,000. Morris is president and Seeley vice-president and general manager. A chain of theatres will be operated from the Valencia Theatre building in San Francisco. American music halls will be opened in fifteen West-

ern cities September 15, and about a month later ten or fifteen more will be opened in other cities. The places in the new circuit are San Francisco, Denver, Salt Lake, Portland, Seattle, Ogden, Omaha, Los Angeles, Sacramento, Oakland, Tacoma, Butte, Helena, Spokane and Vancouver. Six new theatre buildings which will be owned by the new company are under construction; others are held under twenty-year leases. In opening this field of increased activity the Morris interests will engage features, and will take all the "top line" acts on long-time contracts. In making bookings for the coming season they will be able to give the various performers at least fifty-two weeks of solid engagements, and when the world circuit is completed they contemplate putting some of the largest vaudeville stars on five years' contracts. Walter Hoff Seeley said that he would leave for home tomorrow, stopping en route in Denver and Salt Lake, reaching San Francisco in about two weeks.

Very little of the plans of the new project are understood here and will not be made public until Seeley gets home. It is surmised that William Morris has bought a block of stock of the Valencia Theatre and that Seeley will endeavor to get together a chain of theatres, so as to offer an actual competition in a field that has been for years occupied most profitably by the Orpheum Circuit.

## Col. Harvey Calls Bernard Shaw a "Sissy"

Alexander Harvey, associate editor of *Current Literature*, recently delivered a lecture before the George Bernard Shaw Fellowship in New York City and astounded its members by making an audacious attack on Shaw, whom he described as a "sissy," preferring vegetables to meat and being deficient in intellectual vigor. "George Bernard Shaw is the greatest 'sissy' of our day and generation," said Mr. Harvey in part. "Arthur Twining Hadley, president of Yale University, is also in that class, as well as most of the men who make up the faculties of our colleges, and sixty per cent of the men they graduate. There seems to be nowadays a horror of anything virile, therefore it is impossible to be a 'sissy' and escape success. Shaw has attacked marriage on the principle that nothing which is, is good, and the small coin of his intellect rings true to the half-baked, half-educated mind. Young women dote on his grotesquely immoral screams."

## Personals

T. N. HEFFRON has gone to New York from Salt Lake City.

NICK TURNER, who has been manager of the Majestic Theatre in Chico for the past two years, left for Atlantic City Thursday night.

WALTER CATLETT left for Seattle Wednesday night, where he joins the Ferris Hartman company, now playing an engagement in that city.

MARIBEL SEYMOUR, who for two seasons was ingenue with the Baker stock in Portland and was one of the most popular actresses who ever ap-

peared in that city, is a new member of the Valencia theatre stock. Miss Seymour is a remarkably clever comedienne.

FLORENCE ROBERTS was last week removed from the McNutt hospital, where she underwent an operation, to her apartments on Pacific avenue. She is making satisfactory progress and will not resume work until about Christmas time, when she goes under the Shubert banner.

MARY BOLAND, who has been with the Florence Roberts a couple of seasons past, will have the role assigned to Lillian Albertson in Gertrude Andrews' play, *Through a Window*. Miss Albertson (Mrs. Levy) will retire from the stage temporarily, and a whisper says the cause is the approach of the stork.

PERCY HILL writes from Toledo to say that the season's business for The Burgomaster was entirely satisfactory. The show is still out and will not close. The Alaskan, the other Cullen attraction, had twelve weeks to fine business at the Great Northern Theatre in Chicago and has gone into retirement until the fall season opens.

VERA McCORD has been visiting relatives and friends in this city and community. As leading woman in Frederick Thompson's production of *Via Wireless*, she has been having a strenuous season. Miss McCord expects to go to New York soon, and will fill an important engagement next season in a Charles Frohman production.

After a search and pursuit that extended from London, England, to Alameda, Cal., and back to Denver, Mrs. June Van Buskirk Wilson Mitchell, once a favorite actress and popular beauty, secured last week the custody of her 9-year-old child in Denver, Colo. Supported by her husband, who is a prominent British engineer and man of great wealth, Mrs. Mitchell had traced her boy half way around the world to recover him from the custody of his paternal grandparents.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
The Playhouse of Comfort and Safety

NEXT WEEK  
Commencing Sunday Matinee, August 1st  
**AMERICAN STOCK COMPANY**  
In the Famous German Military Drama

## At The Sound of Taps

Adapted by Charles Swickard.

Special Summer Prices  
Evenings, 25c, 50c and 75c. Matinees, 25c and 50c.

All Reserved

SEATS NOW ON SALE

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, August 2, and Throughout  
the Week, the Old Alcazar Favorite

**FRANK BACON**

In

## Charley's Aunt

The Champion Laugh-Winner

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

**SAM CHIP and MARY MARBLE** in The  
Deft Dialogue, with Ditties Designated IN  
OLD EDAM; **SIX AMERICAN DANCERS**;  
**MATTHEWS and ASHLEY**; **FRANK J.**  
**CONROY**; **GEORGE LE MAIRE CO.**;  
**SCHRODE and MULVEY**; **GRIFP**; **HER-**  
**BERT and WILLING**; **NEW ORPHEUM**  
**MOTION PICTURES**. Last Week, Tre-  
mendous Hit, **SAM WATSON'S FARMYARD**  
**CIRCUS**.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

Last Two Nights

**THE BELLE OF NEW YORK**

Beginning Monday night—Next Week Only  
The International Musical Comedy Hit

## FLORODORA

Magnificent Production—Perfect Cast.  
Beautiful Girl Chorus.

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

## Fischer Theatre

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER

Phone West 6732  
The Only Musical Comedy House in the  
City

This Sunday Afternoon and Evening, Last  
Times of **The Women Haters**

Commencing Monday Afternoon, August 2,  
a Midsummer Whirl of Girls  
and Music

## The Belle of Boston

Charles Alphon's Latest Musical Joke, with  
**Blossom Seeley** and All of the  
Merrymakers

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.

Popular Prices, 15c, 20c and 25c

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET  
1865

## THE FRANCIS-VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE-MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Margaret Mayo has furnished a very pleasing play in *Polly of the Circus*, and with a proper regard for its value, it should live for years, just as *The Old Homestead* has done, and be as valuable a property. An exceptionally good company presents the play and this quality of excellence is brought into bold relief by the excellence of the stage management and the admirable team work of the actors, to say nothing of the seeming understanding of the same spirit by the equines and other four-footed actors who complete the cast. Heading the company is little Ida St. Leon, who impresses one with being quite a remarkable young woman. Up to three weeks ago, or thereabouts, she had been notable only as being an uncommonly good circus rider. Now we are afraid the sawdust arena has lost a star and the dramatic stage has gained one, for Miss St. Leon is proving to possess a most charming manner, undoubted ability and a general superior adaptability that will some day land her high on the ladder of histrionic eminence. For a girl of seventeen, she does really fine work and San Francisco has greatly appreciated her efforts. A noticeable and most agreeable feature of the show is the general and ripened excellence of the company. Every member of the cast gives the air of authority and ability to his or her portrayal, and there is no detail forgotten that would add to the performance. Going down the line, it may be mentioned that Earl Ryder is a fine manly looking young minister, whose only fault seems to be in an over-accentuation of the goodness of the minister in the first act. The minister has everything in his favor and it is not necessary to throw too much effect into his lines. David R. Young and Leslie King, who play the two deacons of narrow and bigoted aspect, one the positive and the other the negative character, present two finished and thoroughly artistic delineations. Stuart Johnson presents a real nigger. He has the slouching gait, the accent and all the lifelike mannerisms of the real good-for-nothing coon. Charles Lamb is a striking figure and good actor in the part of Big Jim. John Findlay, who plays Toby, the clown, has one of the most appealing stage characters ever written, and, to his credit, he plays it with full effect. No one can listen to Uncle Toby and not realize the charm of the old man nor have a warm feeling for his associates. Mat Heisey, as the circus proprietor, is most realistic. Kate Jepson is altogether a magnificent Mandy. As the curtain goes down on the last act there is seen on the back drop a striking panoramic effect of a circus wagon train winding up and around a hill. This is one of Mr. Thompson's clever effects. This effect ought to be worked out more clearly, for at a range of seven or eight rows back it is hard for one not up to the workings of theatrical effects to appreciate it. And a word, too, might be said as to the lighting of the second act. Those autumn trees are altogether too red—a more generous use of amber lights would help immensely.

## Valencia Theatre

That bright little comedy, *At the White Horse Tavern*, has served as

the setting for the talents of the Valencia stock company since Monday evening. The honors of the performance have been falling to Charles Dow Clark, who, as William Giesicke of Berlin, traveling under protest, has been giving one of the best pieces of acting, and he is to be credited with several, that he has to his record since joining the Valencia forces. His performances have been little short, and very little short at that, of being of the very best. Class A and reinforced, so to speak. Edith Lyle as Otille, the daughter of Giesicke, has added to the week's mirth by her clever and bewitching portrayal of the daughter of the man who is trying to evade a lawyer. Robert Homans won popularity with his audiences. As the persistent attorney-at-law, he furnished no small portion of the fun-making element of the comedy. Paul McAllister, as the clever waiter, was handsome enough to win any woman over, without being put to all the planning that Leopold Brand is forced to resort to before he wins the heart and hand of his employer, Josepha, a character to which Grace Travers adapts herself with glove-like neatness. There are a number of smaller parts, all excellently cast and as excellently played by the remaining members of the company. That space does not permit individual notice of each is to be regretted. A clever bit is contributed by Maribel Seymour as the lisping girl. Although *The White Horse Tavern* has been put on in San Francisco a number of times, the current production has never been surpassed by its predecessors. William Gillette's comedy, *All the Comforts of a Home*, is to be played next week at the Valencia. A pleasing feature of the Valencia is the well-trained orchestra under the command of Director Herman Heller.

## Alcazar Theatre

Cyld Fitch, who has demonstrated to the American theatre-going public that in their everyday, humdrum life there is much that is excellent material for the dramatist, is the author of the comedy at the Alcazar this week. The play is a comedy only in that it is not a tragedy, for it draws tears as well as smiles. The title, *The Judge and the Girl*, is derived from the fact that one of the principal characters is a judge and the other a girl. The judge is quite out of the ordinary in the way of stage barristers. He is young, full of the joy of living, is attractive and takes an interest in the world about him. He is not the simian-like old fellow, with gray side-whiskers, halting step and gold eye-glasses, who has been a stock character for English and American playwrights for many years. Thurlow Bergen played the part of Judge Chartris. His portrayal was a manly, virile delineation. Bessie Barriscale, who is the second half of the title, was most agreeably cast. Whether she fits the part, or the part fits her, it is difficult to say, but the combination was a most fortunate one. Howard Hickman played a small part excellently. To A. Burt Wesner some more forceful word than satisfactory should be addressed. As Brown, the judge's

office man, he gave all that the lines demanded. The kleptomaniac mother, whose failing for other people's finery gives the piece its genesis, Christie MacLean devoted all her abilities, and they are many, with telling effect. Her idea of the part was well worked out. Even the smallest details in make-up were not overlooked. Louise Brownell played Mrs. Brown, the talkative boarding-house lady who has fallen from a high social estate, and who is not slow in letting her boarders know that socially they are her inferiors. Mrs. Brown, it need not be said, is far removed from Sappho. Adele Belgarde, Roy Neill and Marie Baker also contributed to the efficiency of the bill. Next week, Frank Bacon will have the center of the stage and the spotlight.

## Princess Theatre

It's been a long time since the tuneful, humorous *Belle of New York* tickled our midriffs and delighted our musical ears, hence the opening of the new musical comedy company at the Princess Monday night was particularly welcome, the more so since the staff of entertainers, principals and chorus, are way above par. All the world knows the story of Edna May's first success, and most theatre-goers remember the tuneful music provided by Gustave Kerker for Hugh Morton's amusing book, hence it is unnecessary to dwell upon those features. Suffice it to say that although in fancy there floated from behind the foot-lights with the raising of the curtain, the faint odor of lavender and rosemary, yet there was no single thing wanting in attractiveness. Sidney de Grey and Robert Wilson as the Bronsons, pere et fils, earned a hearty welcome by their work. Mr. de Grey's unctuous style of comedy is well adapted to the character of Bronson, Sr., while Mr. Wilson's boyish looks and spirits added much to the lines allotted the part. However, it is to be regretted that Mr. Wilson seemed suffering from a cold his opening performance and was hardly vocally capable of the demands made upon him. His acting made up in a large part for this deficiency, however. Particularly fortunate is the feminine cast, headed by Octavia Broska, cast as the Salvation Army lassie. While the young woman's voice is by no means heavy, it yet possesses the pleasing quality of sweetness and displays its suppleness in the adroit handling accorded it. Also Miss Broska is an accomplished actress, and moreover is decidedly pretty. Olga Stech, a young woman of delightful voice, much feminine pulchritude and more than the average dancing and acting ability, makes her San Francisco debut in the soubrette role, Fifi. Her work is a decided credit to her training, more than surprising in view of her extreme youth, and she was voted an instantaneous favorite by the first-night house, numerous encores being demanded on each of her three numbers. Marta Golden, as the opera queen, and Francis Peon, in well doubled characters as a music hall singer and an extremely Bowery Bowery girl, are also well to the fore. Then, by way of good measure, there is Frank Vack, cast as the polite lunatic, who accomplishes a distinctly worthy portrayal of the character, one easily made ridiculous; Budd Ross gives a brilliant performance as the

comedian of a stranded opera company; Edwin T. Emery, as the erstwhile opera company's manager; and Arthur Cunningham, turned low comedian for the nonce, and interpreting the part of a Bowery prizefighter to the very life. His burlesque of the Merry Widow waltz with Miss Peon is a great hit. Two rather amusing character bits are contributed by Albert Duncan and Harris Maguire as the Portuguese twins, long and short. There is a chorus of twenty-four pretty girls who dance well and sing better, to say nothing of the excellent manner in which they fit their clothes, while the half dozen or more male voices assist in making harmonious choruses. The mounting is elaborate and the staging of the play a decided credit to the management and to Director Charles Sinclair.

## American Theatre

Tennessee's *Pardner* has become a sort of stage classic. It is the only one of all the Western plays that seems to hold the same interest year after year. It is always a good play, even when badly played; it is a fine play when well presented. It is a fine play this week. Harriett Worthington makes a most appealing Tennessee. Kent, the "little pard" from Smoky Mountain. Herschel Mayall is every bit the picture as Caleb Swan, the big, handsome fellow, who as a gambler, is "high toned and legitimate." James Corrigan impersonates Geewhilkier Hay, one of the "fattest" parts ever written for a comedian. He gives a good performance. Lillian Elliott is a vigorous and likeable Mrs. Hay. Pauline Lord is good as Nettie Rice. George B. Baldwin, as Asa Bice; Wm. Abrams, as Tom Romaine; Gerald Harcourt, as Barlow, and Thurlow White, as the Coroner, do justice to small parts. The performance was keyed to a high level and was greatly enjoyed. Next week a new version of *Taps* will be presented under the title of *At the Sound of Taps*.

## Nordica is a Bride Again

LONDON, July 29.—In the King's Weigh House Church, Grosvenor square, Lillian Nordica was married to George W. Young, the New York financier. Many distinguished persons witnessed the ceremony today. The Rev. Dr. Henderson officiated. Mme. Nordica's sister, Mrs. Del Castro, gave the bride away. Frederick Townsend Martin was best man. There was a beautiful choral service during the ceremony. Mme. Nordica wore a bridal robe of the palest gray satin, trimmed with the rarest old Venetian lace. The pearl-diamond ornaments she wore were the gift of the bridegroom. Mme. Nordica did not carry a bridal bouquet, nor did she wear a hat, but instead laurel wreaths crowned her hair. Following the wedding a reception was held at Claridge's. The honeymoon will be spent on the bridegroom's yacht. Royalty and society have lavished gifts on the famous singer. The Duchess of Manchester presented her a diamond ruby pendant. Mrs. Frank Mackey sent her an emerald chain pendant, and Mrs. Ronald, Mrs. Ritchie, Lady Turner, Lady Shrewsbury and others have given valuable presents of various kinds.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

There are any number of enjoyable moments in the week's bill. And there is a great diversity. The opening turn is the Three Donals, who do some big stunts that are aptly described under the title of "Unrivaled European Herculean Marvels." Herbert and Willing have a real laugh-provoker in their blackface act, called Oh, Man! The one with the pink hose is a genuinely funny fellow. Julius Tannen has a fresh, impetuous manner in telling his monologue that rather jars at first, but as he progresses you find yourself forgetting to find fault and you laugh—almost continuously. His imitation of Raymond Hitchcock is distinctly good. Griff, the English droll, amused us as much, if not more, than any one on the bill. His style of work is not seen very often here and it is sufficiently novel to attract, while his ability is apparent at once. The Gibson Girls' Electrified Review is an ambitious attempt to attain something novel. It is held over from last week. Walter Schrode and Lizzie Mulvey seemed to take immensely with the audience. Their rough-and-tumble dancing raised great enthusiasm. Lily Lena, a little woman who has a strong personality, achieved great success with her songs. Sam Watson's Barnyard Circus was immensely entertaining. The chief honors of the act went to the roosters, who were intelligent enough to crow at a given command. The dogs, the donkey, the cat and the pig were also good actors. The usual high-grade moving pictures completed the evening's bill.

### Pantages-Empire

Manager Tiffany had some show last week and again this week he has some and then some, headed by the Svengali Trio, who are creating no end of comment and wonder with their exhibition of telepathy, trickery or whatever name you choose to apply. With two persons on the stage with their backs to the audience, another party passes through the audience and you are at liberty to give the name of any popular song or selection from any grand or comic opera you wish rendered or name any historical or well known character you wish impersonated, and as quick as a flash your request is interpreted by those on the stage. Not a word is spoken by the confederate in the audience and you whisper your request. Although you may cudgel your mind for some intricate request with which to foil them, the rapidity and promptness with which your question is answered makes you feel rather mystified and foolish, and as other questions are asked and answered there seems to be no limit to their powers. Mack, Elliot and company present The New Minister, a laugh provoker that more than accomplishes the desired result. Miss Elliott should correct herself of a distressing habit of gasping while speaking. The ease with which Keit and De Mon accomplish their many difficult knock-about gymnastic stunts is most surprising. They have a good

vein of comedy running through their act and deserve the best that can be said of them. Farley and Clare appear in a neat and clever singing and dancing turn. Kurtis and Busse present their trained canines in a repertoire of clever tricks and prove a pleasant feature of the bill. Elsie Schuyler is well received in singing and dancing numbers. The musical feature of the program is in the capable hands of Tyler on the xylophone. Motion pictures are as usual good and complete the roster.

### The National

Manager Sid Grauman is doing himself proud with this week's show at his popular Steiner street house. Each and every act is worthy of any of the higher priced houses and in a class of its own. Eva Mudge is billed as the headline attraction and although there are several worthy of the distinction. Miss Mudge has a rather pleasing voice and the ability to change her apparel quickly, and taken in all her act is most pleasing. Foster and Foster, the well-known piano playing and singing comedians, are again with us, and these clever performers never seem to become tiresome or able to give the public enough of their mirth provoking efforts. More good comedy with singing and clever dancing is contributed by the Telegraph Four, composed of four clever youngsters. Willie Seigel, the Hebrew comedian of the quartet, is a hit as soon as he appears; he fairly scintillates humor and has the audience on the qui vive to laugh at his every action or word. Seigel will bear watching. Chinese Walton wins well merited applause for his clever efforts in his tragi-comedy offering. Rae and Brosche in an amusing farce entitled Just Like a Woman, are a bright spot on the bill. They are both exceptionally clever performers and contribute good, legitimate work. Mickey Feeley, although in a bad spot, nevertheless comes in for a big share of approval in a clever knock-about acrobatic turn. Carita Day and her dancing boys appear in a neat and clever hard shoe dancing turn. Jimmy Polk makes 'em sit up and take notice when he begins hammering on the banjo and pleases both those of classic or rag-time taste. Sados introduces some exceptionally clever juggling which is far above the average. The motion pictures are as usual good, and complete an excellent program.

### The Wigwam

Manager Harris is offering another big show this week to the patrons of his popular house. The laws of gravity are upset by Onaip in his sensational offering. Seated at a piano, presumably under hypnotic influence, some excellent piano playing is indulged in while the instrument whirls about in the air without in the least affecting the player. From the slowness of the hand that greets the curtain, it is most evident that the greater portion of the audience is also under the hypnotic spell. The old stock favorite of this city, Frank Bacon, assisted by his capable little company, present An Easy Liar—a bunch of good, wholesome humor which Mr. Bacon handles in his own capable and inimitable manner. A good strain of pathos runs through the act which makes it most pleasing

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

Mr. Sid Grauman,  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.

Phone Market 6873

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50  
THAT INDEPENDENT VAUDEVILLE AGENT

.... **BERT LEVEY** ....

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## In Spite of all ye Knocking Devils in H—

THE LAND OF BUNG-A-BOO, headed by Wise & Milton, are still going, while others are trying. This week, EMPIRE, half act. Next week, WIGWAM, full act. Vallejo, week of Aug. 1st.

DID WE? ?

## Borden-Zeno & Haydn Bros.

In "BITS OF VAUDEVILLE" Featured Everywhere  
Extract from a manager's opinion: "Gentlemanly performers, who have a novelty act that proved a big feature and success at the Wigwam, week of July 18, '09. With pleasure I recommend them.—Sam Harris, Mgr.  
Week of August 1st, Crystal, Denver, Colo. Direction B. A. Myers, New York City.

in every way. The Ramsey Sisters more than make good in a tuneful musical turn. Cooper and Brown are a couple of good singing and talking comedians with a number of up-to-date parodies. Slater Brockman is remarkable for the similarity of his numerous impersonations. Sensational jumping is the offering of Jack Hawkins, who is a most entertaining feature. Seymour and Hill, a couple of most clever gymnasts, have an excellent offering of knock-about acrobatics.

### The Thalia

A good program of variety is presented this week. The Mizuma Troupe supply some good juggling and equilibristic numbers. Princess Wladernoff in an offering of singing, dancing and musical numbers is very

good. George Braun still continues his exhibition of wrestling. Ralph Rudolph continues to sing his way into popular approval. Many old favorites are still retained and the motion pictures continue to make the show more than satisfactory.

Clever Louise Kent has scored a great success in vaudeville. Everywhere she appears, return dates are requested. Miss Kent is supported by Donah Benrimo, a great favorite on the Coast.

The Shuberts have taken over the Nesbitt Theatre and Grand Opera House in Wilkesbarre. The former, heretofore housing dollar-and-a-half attractions, will play popular-priced shows, while the Grand, which is more centrally located, will be utilized for high-grade plays.



## Fischer's

The Woman Haters is the vehicle for the clever. Fischer company this week. It is a most amusing little comedy and individually the members of the cast do good and careful work. Sydney Paine succeeds Will King in the Jew character, and while he works hard and conscientiously, it must be said that Mr. Paine is not a comedian. He is an excellent character or heavy man and has done much good work along those lines in dramatic pieces. Henry Auerbach and Dave Morris offer the comedy and Carlton Chase and Maud Rockwell present the good looks, the dash and the singing. These two leading people are great favorites and artistic performers. Blanche Beauford and Anna Clarke complete the cast of principals and give value to the performance.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Aug. 1, 1909:

NATIONAL, San Francisco—Five Juggling Jordans; Jere Sanford; Mlle. Loretta and dog; McDeavitt and Kelly; Glendower and Manion. BELL, Oakland—Barnes-Reming and company; Sados; Carita Day and Boys; Rae and Brosche; Telegraph Four; Eva Mudge. NOVELTY, Vallejo—Wise and Milton; Dolline Cole; Al Watson; Gus Leof. WIGWAM, San Francisco—Mabel Carew and company; Gillihan and Murray; Wyatt and Rice; Billy Windom; Mlle. Rialta and company; Albin and Bessie Allen. LOS ANGELES, Los Angeles—Onaip; Seymour and Hill; Ramsey Sisters; Slater Brockman. OÜEEN, San Diego—Virginia Grant; Mann and Franks; Kelly and Reno; Leo Cooper and company.

## Vaudeville Notes

Larry Keating writes from Sydney, Australia, that he is managing the Tommy Burns company through Australia, which is now in its twenty-sixth week to big business. The show goes from Sydney to Paris for ten weeks, then to London for forty weeks.

Herbert Stanley is doing some good dancing this week at the Opera House in Watsonville. Helen Valdez is on the the same bill, doing a contortion act. Lena Clifton is singing the illustrated songs. At the La Petite, Cornell and Fisher, a sketch team, are the feature act.

Another naval band master has picked his bride from the vaudeville stage. Last Tuesday the engagement of Carl Baker, musical director of the cruiser West Virginia, to Miss Evelyn Brown, a young vaudeville performer, appearing this week at the Novelty Theatre in Vallejo, was given out.

Miss A. M. Nelson has purchased the Victory Picture Theatre in Oxnard from A. E. Johnson and will run the place for the future. She will be assisted in the management of it by E. Ruus.

Archie Levey returned from a most successful trip through the southwest territory last evening.

The Star has an exceptionally strong card for this week, headed by the Stanley Edwards company in artistic poses from life. The subjects

from well known works of art are well chosen and splendidly depicted, but the act has a great many rough edges which need polishing. A little more attention should be paid to the lights and also some powder applied to the neck and shoulders. A great deal more rehearsing and attention to detail will improve the act immensely. Gus Leonard keeps the audience convulsed with his offering of music and (near) magic. The Kellys, I should say Kelly (masculine), are good comedy entertainers who get a good share of the honors. Bernard Dyllin is a pleasing feature of the bill with his own inimitable line of entertaining. The Malones are some candy when it comes to dancing. Bobby Athon and Ying Lee company take up a long and wearisome portion of the bill and leave you with a yawn. The scenery is most artistic and commendable, but you get tired of looking at scenery alone. Olive Reed with the illustrated songs is as popular as ever and the motion pictures, as usual, good, which complete the program.

May Boley opens on Morris time at American Music Hall, Chicago, on August 30. Archie Levey did it. This contradicts the rumor that she was to play California time.

Harry Krantzman, Earl Taylor and Al White, singers and song composers, open at the Hague, Saturday evening, after a jump direct from the College Inn, Chicago.

The Allen Curtis musical comedy company has made its appearance at Fischer's Theatre in Los Angeles, and the patrons of the house hail it as one of the best organizations that have appeared there. Jakey, Mikey and Ikey was the opening bill, with Allen Curtis as Ikey, the Hebrew; Tom Dunbar as Mikey, the Irishman, and Arthur Clamage as Jakey, the Teuton. Charles A. Figg, leading man, and Jean Hathaway, leading woman, scored a personal success, and their songs made a hit with the audience at the first performance.

## Dates Ahead

ALCAZAR STOCK.—San Francisco.

A KNIGHT FOR A DAY (H. H. Frazee, prop.)—Madison, Aug. 8; Stillwater, 9; St. Cloud, 10; Grand Forks, 11; Winnipeg, 12-14; Fargo, 16; Mandan, 17; Miles City, 18; Billings, 19; Livingston, 20; Bozeman, 21; Butte, 22-23; Anaconda, 24; Gr. Falls, 25; Helena, 26; Missoula, 27; Wallace, 28; Spokane, 29-31.

BELASCO STOCK CO.—Los Angeles.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

FISCHER'S MUSICAL STOCK.—San Francisco.

GUY SMITH STOCK.—Oakland, Cal.

LYRIC STOCK CO.—Portland, Ore.

MOROSCO'S BURBANK STOCK.—Los Angeles.

PANTAGES STOCK.—Seattle.

THE GIRL QUESTION (H. H. Frazee, prop.)—Madison, Aug. 15; Stillwater, 16; St. Cloud, 17; Grand Forks, 18; Winnipeg, 19-21; Fargo, 23; Dickinson, 24; Miles City, 25; Billings, 26; Livingston, 27; Bozeman, 28; Butte, 29-30; Anaconda, 31.

THE MERRY WIDOW (Henry W. Savage; Henri Gressit, bus. mgr.)

—San Francisco, July 4, and three weeks; Los Angeles, 26, and week; then week each in Salt Lake and Denver.

THE TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.)—Madison, Aug. 1; St. Cloud, 2; Gr. Forks, 3; Winnipeg, 4-7; Fargo, 9; Valley City, 10; Jamestown, 11; Dickinson, 12; Miles City, 13; Billings, 14; Big Timber, 15; Livingston, 16; Bozeman, 17; Gr. Falls, 18; Helena, 19; Butte, 20-21; Missoula, 23; Wallace, 24; Lewiston, 25; Pullman, 26; Colfax, 27; Walla Walla, 28; Spokane, 29-31.

THREE WEEKS (Ernest Shuter, ahead.)—Seattle, July 25; two weeks: Tacoma, August 8-9; Victoria, 10; Vancouver, 11-12; Bellingham, 13; Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Ironwood, Aug. 2, and week; Ashland, 9-21.

RINGLIN'S CIRCUS.—Red Bluff, Aug. 30; Chico, 31; Marysville, Sept. 1; Sacramento, 2; Santa Rosa, 3; Napa, 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

CHRISTINA NIELSEN, formerly of the Princess company, is making arrangements to go to Boston for a season of study in the vocal department of the New England conservatory of music.

WHEN OPPORTUNITY knocks at your door don't wait for it to climb over the transom. You can get a new act almost for the asking. Send for MADISON'S BIG BUDGET No. 11, price one dollar. Of priceless value to any performer who has the ability to spring the many good things contained therein. Contents include 9 of James Madison's best monologues (all styles), 12 sketches for 2 males and 3 for male and female (sure hits); 28 parodies that always get the applause; also two great comedy afterpieces, besides hundreds of new stories, end gags, sensational recitations, etc. Price \$1. A GRAND OFFER. For \$1.50 will send Budgets No. 10 and 11 while supply lasts. For sale in San Francisco by L. PARENT, 818 Van Ness Ave.; GOLDSTEIN & CO., 821 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York, who also writes to order all kinds of vaudeville acts. Rates reasonably high, but absolutely first-class work guaranteed.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open, Morning, Afternoon and Night  
SUPREME FOR SUMMERTIME FUN  
Greatest Open-Air Attractions in the West

BEGINNING THIS SUNDAY  
GLASSCOCK'S TRAINED ELEPHANTS  
Featuring "Little Mike," the Famous  
Clown Elephant of the Barnum  
Shows

Last Sunday Appearance of  
Desperado  
New Acts by  
Demon and Florence Spray  
Special Concerts, Afternoon and Night,  
by the  
Royal Banda Roma  
10c NO OTHER CHARGE 10c

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514 1/2 PACIFIC STREET

Up-to-Date Vaudeville

NO ACT TOO BIG FOR THIS HOUSE

## IDORA

"The Park  
Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement==20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Santa Fe BACK EAST EXCURSIONS

SALE DATES

Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE





## Frederic Thompson will be a Busy Man

Frederic Thompson has completed all his plans for next season. Booth Tarkington and Harry Leon Wilson have delivered the manuscript of *Springtime*, which will be produced in the middle of October with Mabel Taliaferro in the star role. This will be the most pretentious and the most important of the Thompson productions during the season of 1909-10. Eugene Walter is writing a new play, *The Assassin*, destined to be one of the most forcible of his dramatic writings, and this piece with a male star will be shown to the public for the first time early in the winter. J. Hartley Manners has completed and had accepted by Mr. Thompson for early production a new play entitled, *The Fool's Comedy*. This piece will have a male star whose name will be announced within a few days. Porter Emerson Browne, whose extraordinary drama, *A Fool There Was*,

proved one of the decisive hits of last season, has written for Mr. Thompson two new plays, *The Lure and Waste*, both of which will be seen on Broadway before the holidays. Another new play by a well-known novelist and a celebrated actor-dramatist, has been accepted and will be produced early in December. Two Polly of the Circus companies, one headed by Edith Taliaferro and the other without a featured player, will be seen in the principal cities of the country. *Brewster's Millions*, with Robert Ober as the star, will tour the United States for its fourth season. Robert Hilliard, with his original cast in *A Fool There Was*, will be seen in four of the chief cities of the East. Via Wireless, with the original company which presented it at the Liberty Theatre a year ago, will continue to be a leading Thompson attraction. All of the old players who have been with Mr. Thompson have been re-engaged and the new plays have made it necessary for the engagement of some of the most celebrated actors and actresses on the American and English stage.

## Spotlights

JIMMY GLEASON and Lucille Webster leave Sunday for New York to join the Checkers company. Jimmy will have the title role.

For *The Paradise of Mahomet*, which the Shuberts will produce in October, the following cast is announced: Eva Davenport, Ralph Herz, Walter Lawrence, Vera Michelena, John Bunny, Laura Guerite and Gertrude Darrell, the latter to essay the prima donna role.

When the cases of Mrs. Elizabeth

Becker, Mrs. F. W. Clute and Mrs. Louise Gunst, charged with allowing their young children to perform on amateur night at the Star Theatre, Twenty-second and Mission Streets, were called in Police Judge Deasy's court Monday, they told the judge that they did not know that they were violating the law. They brought the children with them. Secretary M. J. White of the San Francisco Society for the Prevention of Cruelty to Children, who swore to the complaints, said he had no desire to see the women punished, but he wanted a stop put to such chil-

dren performing for the gratification of a crowd of howling men. The judge said the law had been violated, but he would dismiss the cases with the warning that any mothers arrested in future for violating the law would be summarily dealt with. The case against Alexander Kaiser, manager of the theatre, was put on the reserve calendar.

Daisy Sutton is to join the ranks of the Florodora sextet girls. The sister of Lieutenant James M. Sutton, whose death is stirring up investigations at Annapolis, arrived in San Francisco a few days ago, and announced her intention of remaining here for some time. In order to support herself and to be independent, she has accepted an offer from the Princess company, and will appear Monday night in the famous sextet in Florodora.

The Raymond Teal company is in Phoenix at the Grand, a new air-dome, where they close on August 15, to go to Tucson, where they play Elysium Grove for five weeks. Mr. Teal promises to bring his show to the Coast next spring.

The first attempt to float a nigger minstrel show occurred last week when Spero & Martin put out *The Black Serenaders*. They opened in Richmond to about \$50.00 and repeated the same thing in Petaluma, without the band which they had promised. Since then all trace has been lost. A coon show without a band is doomed to failure before it starts out.

Lorraine Buchanan and company left Wednesday for Santa Cruz, where they will open at Swain's Theatre for an indefinite engagement. The intrepid manageress is entitled to admiration. In the company are Robert Hall, Harold Holland, Paul Handy and wife, Harry Stuart, Wallace Howe, Lester Paul and Miss Howard.

MINE HOST SHANLEY of the Hotel St. James, where the profession who visit San Francisco make their home, has been appointed a member of the

### COL. D. P. STONER

Just closed as advance for Richard Jose. At Liberty for fall season. Care Dramatic Review

entertainment committee which has charge of the forthcoming meeting of the Western Hotel Men's Protective Association in this city.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
**S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

### SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

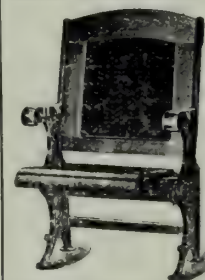
## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied, Press  
work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
**770-776**  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
**THE WIGGIN CO.**

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES  
Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

# Theatre for Rent for Vaudeville

Large, fine Theatre, with 800 seating capacity, large stage, in city of 5,000 people. Can be leased for vaudeville purposes. Rent, very reasonable.

Address, H., care of Dramatic Review.

## Leslie King

Season with E. H. Sothorn  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for *Polly of the Circus*  
To open June 29th



## Theatres and Opera Houses, National and Municipal, in Latin America

Cuts and data furnished through the courtesy of The International Bureau of the American Republics.

Art is the essence of the Latin character. The treasures that have made

are given at intervals, under the control or on the invitation of the municipality, representations of the classic drama and opera, or if possible, the more modern plays and music which

the same care and regard to the artistic proportions as other public buildings. Seldom is it crowded in between houses, for almost always does it occupy a completely open space. If possible the government has taken pains so to locate it that it is open on all four sides and stands boldly exposed, therefore proclaiming its purpose with no uncertain effect.

But the municipal theater is more than an edifice. It has a function comparable to the preservation of public health. While the theater is often rented to private enterprise, and entertainments having the trivial character of the cinematograph may be offered the people during much of the year, a week or more at least will be reserved by the authorities for better plays which have been tried and pronounced good. For instance, the well-beloved Don Juan Tenorio (about the same as Don Juan in English) may be heard from one end of the country to the other on All Saints' Day, or renditions of the passion play will be given during Lent. When social diversions are at their height, opera—Italian, French or Spanish—is presented by the best talent procurable, and, when considered advisable, the principal singers, and frequently whole companies, even to the orchestra, will be brought over from abroad. The old French opera in New Orleans was understood and admired in its time, but the same system is today in full force all over Latin America, the talent of the troupe depending solely upon the ability of the public treasury to pay for it.

The government, whether municipal or national, has used public moneys in the construction of the theater, and it is most natural therefore that the presentation of the drama or opera should be provided from the same funds. No one objects to it; in fact, it would

Italy a veritable storehouse of art give material proof of the vitality of this assertion. All through history the Italian has flourished best where he could give freest play to the creative faculty of art, or has languished most where his energy was diverted into channels. France has also shown the inheritance of the race, and the art of the French has today become proverbial the world over.

Following the natural interests, Latin Americans, whether native or European, strive for the beautiful. This is so in their roads, their buildings, their streets, their houses, and perhaps most of all, in their public buildings. In one characteristic, particularly, the cities of Latin America differ essentially from those in the United States. They provide some means to satisfy the art hunger of the people, which at the same time they pay tribute to the three notes of artistic expression—architecture, music and the drama. The public theater is so distinctly a part of the municipal national life of the Latin-American city as is the meeting place for the city council.

In fact, it may be asserted that many cities will own a municipal theater for the public representation of opera and the drama, while the political body will be content to hold its meetings in a rented hall. In many small towns off the railway, visited but rarely by the foreigner and therefore living by and for itself, can be found some sort of a building, close to the church, perhaps, and surely giving on a pretty plaza. To this the residents will lovingly call attention as *el teatro municipal*. It is not the edifice that attracts attention so much as the phrase. If he asks what is the municipal theater, he is told, with some surprise at the question, that it is where

otherwise the people might not see or hear.

In larger cities where social life has attained a metropolitan development, and especially in the great political or commercial capitals that keep in touch with the outside world, the mu-



COLON THEATRE, BUENOS AIRES

This handsome three-story theatre was constructed by the municipality at a cost of about \$2,000,000. The first story represents the Ionic, the second the Corinthian, and the third the Doric style of architecture. The building has 900 orchestra seats, seven balconies, and a seating capacity for 3,570 persons, is fire-proof, well ventilated and heated, and is provided with a perfect electric installation.

nicipal (national, if funds for its construction have been provided out of the national treasury) theater is a public institution. It is constructed with

seem strange if this were not done. In a few instances claims of extravagance have been raised with undoubted truth; in others it is objected that the

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage. SPECIALLY ADAPTED TO POLITICAL MEETINGS

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up. Play Books. Established 1876. Lincoln Building, Market and Fifth Sts.

people themselves are crowded out by the fashionable audiences that fill the theater, but this is never used as an argument against the custom of paying for the building out of public funds or subsidizing the performances to the full extent of their artistic value. It is in this way that the great artists of the Italian, French, Portuguese and Spanish stage have appeared in Latin America. The idea of government support to art would be the last which the people, even the working classes, would be willing to give up.

This is by no means a new principle in the public life of Latin America. Many of the municipal theaters or opera houses are old; in Asuncion, the capital of Paraguay, the dictator, Lopez, began as long ago as 1840 to construct a splendid theater, a replica of La Scala in Milan. Havana, once called the "Paris of America," has its national (Tacon) Theater, celebrated over two continents for the luxury of its appointments and the admirable completeness of its artistic presentations. Mexico has maintained a national theater for generations, and many cities there have official buildings devoted to the drama and opera, supported by the cities in which they are situated. Every republic in Central and South America can show similar institutions. Buenos Aires, Montevideo, Santiago, Lima, Rio de Janeiro, all on or near the coast, have been famous for their love of the arts of music and the drama, and they have manifested it in a practical way by inviting, as guests of the nation, the splendid companies from the classical theaters of Europe to repeat in their local opera houses the artistic triumphs of their European stage.

(Continued next week.)

ERNEST SHUTER, now head of Three Weeks, has just bought The Girl Behind the Counter from Lew Fields, and will send the piece out to the Coast in the fall with fifty people and the original production.



### SCENERY

We make Special Designs for Special Scenery. Modern Construction. Diamond Dye Scenery painted right.

Write for Prices. Front and Sheridan Sts. Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street San Francisco

210-212 N. Main St. Los Angeles

FRED O. OSBORNE, Manager Theatrical Code, "Santapole" Home Phone F 5037

### New York Dramatic Agency

Booking Dramatic and Vaudeville Acts Organizing and Routing Companies, Supplying "Scripts," Etc. Belasco Theatre Building, Los Angeles Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Spotlights

Manager Aiston has just informed the DRAMATIC REVIEW that his attorney has effected a cash settlement out of court with J. Van Sant, who used Tennessee's Pardner at the Empire Theatre, Eureka, Cal., last year without first consulting the owner, Arthur C. Aiston, and that matter now is entirely cleared up. When Manager Aiston was in San Francisco last March he gave orders to have any piracy of any of his plays pushed to the limit and this is the first case which has come up since. Mr. Aiston has authorized this paper to warn all managers in the future not to touch his plays without the payment of the royalty or the arrangement with him in advance, as he will not again permit anyone using his property without his consent to go unpunished, not only in a financial way, but he intends to push the matter through the criminal courts as well.

One of the early Shubert attractions coming to the Coast, which will play in this city, will be Corinne in Mlle. Mischief. The original New York production and most of the old cast are promised. Mlle. Mischief is said to be one of the brightest of the Viennese operettas; so many of which theatre-goers are now seeing. It has a most coherent plot and the music is far removed from the average musical melange. The piece has been slightly altered to suit the requirements of Corinne, and as a result it is said that this most popular comedienne has one of the most pleasing plays of her long and interesting career.

The last performances of At the White Horse Tavern will take place at the Valencia Theatre this Sunday afternoon and evening, and on Monday night All the Comforts of Home will be accorded a lively revival. The Private Secretary, still another Gillette success, will follow All the Comforts of Home at the Valencia.

### MINNIE MAYFIELD

Heavies and Characters  
Late of Richard Jose Co. At Liberty. Care  
Dramatic Review

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### DAN KELLY

Comedian  
Care Dramatic Review

### CLARENCE J. ELMER

Bishop Players, Ye Liberty Theatre  
Oakland, Cal.

### AUSTA PIERCE

Characters  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego. Cal.

### ALBERT ROWLAND

Late of Chas. Frohman and Chas.  
Dillingham  
With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

### FRED S. CUTLER

Late Manager for Richard Jose  
Advance or back At Liberty  
Address care Dramatic Review

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

American Stock, San Francisco

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Florence Oakley

Leading Woman

Ye Liberty Stock, Oakland

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Florence Roberts

Starring for Summer, Alcazar Theatre, S. F.

## Sidney B. Payne

Ed Redmond Stock, San Jose.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters  
Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

### MARY HARVEY BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

### Howard Foster

Light Comedy and Characters  
At Liberty  
Care DRAMATIC REVIEW

### IRENE OUTTRIM

Leads  
Musical Comedy Co., Reno, Nevada

### ROBERT LAWLER

Leading Man

### SUSIE HOWARD

Engaged for Lyric Stock  
Portland, Ore.

### PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy  
General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads

Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Lois Stock, Seattle

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Millar Bacon

Singing Light Comedian

James Post Co.

## Edith Lyle

Ingenue — Valencia Stock

San Francisco

## Al Hallett

Stage Director

Broadway Theatre, Oakland

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.

Address Bungalow Theatre, Portland, Oregon.

Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Reginald Holmes

Characters

Edmund Gardiner Stock, Victoria

## Priscilla Knowles

Leads

## Bennett Jack

Characters

Broadway Theatre, Oakland

## Neva West

Care Dramatic Review

## Milton Stallard

Stage Director

At Liberty

Care DRAMATIC REVIEW

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Whit Brandon Ethel Tucker

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

## Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit

## Charles E. Gunn

Leads

Care DRAMATIC REVIEW

## Thurlow White

American Theatre Stock Co.

Care Dramatic Review

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## E. P. Foot

GENERAL MUSICAL DIRECTOR

Murray & Mack Co., Incorporated

Mason Opera House Bldg., Los Angeles.

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## Mildred Fitzgerald

Song and Dance Soubrette

Experienced in character and musical comedy stock.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Mina Crolus Gleason

At Liberty after June 12th.

In stock season or special engagements. Address this office.

## James Austin Gleason—Webster Lucile

Light Comedy and Character

Juveniles and Comedy

At Liberty after June 12th. Address this office.



## Idora Park Has Great Music

There will be two band directors at Idora Park, Oakland, this Sunday night. One will be Frederick Neil Innes, whose presence at the Oakland amusement resort has long since been made felt by the splendid music which he and his New York players are producing, and the other is Dr. H. J. Stewart, San Francisco's well known musician and club man. Dr. Stewart will conduct the Innes Band in the playing of two of his own compositions, Valse Lente and the Triumphant Entry of Montezuma. The waltz and march are from the music written by Dr. Stewart for Montezuma, a musical drama produced at the 1903 jinks of the Bohemian Club in the Russian River Grove. The arrangement was originally for the orchestra, but the beauty of the local composer's themes struck Innes so forcibly when he first heard them that he immediately obtained parts for his band. Dr. Stewart's numbers have been used on the Innes programs throughout the East and always effectively. When, in the course of programs, Innes set down the Montezuma numbers for this Sunday's concert at Idora, he invited Dr. Stewart to direct them. The invitation has been accepted and tomorrow evening the composer will conduct in place of the band's regular director. Many Bohemian Club parties have been formed to attend the concert and many admirers of the local composer will be present. The remainder of the band selection at both afternoon and evening concerts will be conducted by Innes. The programs will include St. Saens' symphonic poem, Phaeton, The Heavens Are Telling, from Haydn's Creation; the popular fantasy, Bonnie Scotland; the Bridal Chorus from Lohengrin and scenes from Tannhauser. Virginia Listemann, soprano; Dr. H. J. Williams, harpist, and John Cambridge, cornetist, will be the soloists.

## Serious Plays for Ethel Barrymore

In a London interview Charles Frohman announces his hope to present Maude Adams in Jeanne d'Arc in Berlin and Paris. He adds that there is to be an important change in Ethel Barrymore's career, and continues: "There is to be no more light work for Ethel Barrymore. Miss Barrymore is a woman. When I say that on the stage I do not speak of age, but of appearance and general mental characteristics and capacity. She is capable of strong emotion—strong dramatic work—and it is to be with that line that she is to be identified hereafter. Her work will not be halted by the sex question or any of the considerations which we have to bear in mind when casting ingenues. When a play of power comes along, she shall have it. Sir Arthur Pinero is in complete sympathy with my ideas of her abilities, and his next play will provide her with the kind of part I have in mind. Just how strong a part it is may be judged from the fact that George Alexander, who has the English rights, has withdrawn from the cast. From now on Miss Barrymore is to come under the head of emotional actress. And by that, understand me, I do not mean the type of person who plays a scene on a

stage somewhere along Broadway, but who can be heard at the top of the Times building. The day of ranting emotion is over. Miss Barrymore, you may be sure, will not be that kind of an emotional actress."

## Hammerstein Grand Opera for Coast

CHICAGO, July 23.—Real grand opera is assured for the Pacific Coast this season. Oscar Hammerstein, the impresario, tonight announced his plans, and said that he had pledged from eighty of the leading business men of Los Angeles. The plans as outlined at a conference held here today with committees from Los Angeles and Denver, include the erection of a \$3,000,000 opera house in Chicago, making this city the base, or headquarters, for his western operations, giving a two weeks' season each at Los Angeles and Denver. A guarantee from the Los Angeles committee was given Mr. Hammerstein. "I have received a sufficient guarantee from Los Angeles and Denver," said Mr. Hammerstein just before boarding the train for New York tonight, "and I am confident that I shall receive the necessary public support in Chicago to place a permanent grand opera organization in the West. All the public-spirited men I have talked to are enthusiastic over the project." Max Rabinoff, chosen by Hammerstein as his western representative, said that the opera company headed by Mary Garden would appear here this season during October and probably will go to Los Angeles after the close here. "Mr. Hammerstein is terribly in earnest," said Joseph Basch of the Association of Commerce today after the talk. "Nothing definite was decided upon, except that Chicago will have three weeks of grand opera this fall. I think that if we follow out Mr. Hammerstein's idea and give opera a modern permanent home in Chicago it will be the greatest thing of the kind for the West. Mr. Hammerstein asks for nothing more than the moral support of the representative citizens. His talk with me was confined largely to the matter of the building, which is to house the company here, but also dwelt upon the prospects of introducing grand opera in the far West." Mr. Basch and other members of the Association of Commerce are expected to complete the preliminary details for the building project upon the return visit of Mr. Hammerstein next month. San Francisco does not seem to figure in this itinerary, but undoubtedly we shall be favored with two weeks.

## Mrs. Sydney Drew Makes Playlets into Real Farces

Beatrice is to be done into a play. It is the Beatrice that Sydney Drew, toothlessly and lispingly, has amused so many patrons of vaudeville with for the past five years. The Shuberts, it is announced, are to bring out Billy, a farce, which is none other than that highly amusing vaudeville sketch, Billy's Tombstones. Mr. Drew and company have been playing this diverting little piece of nonsense for many moons—and on Broadway—but the sketch has been changed and

# A Great Bargain in Scenery

**SPEAK QUICK! WRITE NOW!!**

**\$3,000 worth of Fine New Scenery will be sacrificed for . . . \$600 . . .**

**::: Scenery :::**

1 PALACE ARCH.

4 FANCY SETS.

1 KITCHEN.

1 LOG CABIN.

2 SET HOUSES.

1 ROCKY PASS.

1 STREET.

1 MEADOW.

1 LAKE AND WOOD.

1 HORIZON.

1 PALACE ARCH.

2 INTERIOR.

1 GARDEN.

1 TROPICAL.

3 LEG DROPS, TROPICAL.

SET ROCKS, RUNS, PARALLELS, ETC.

**9 Drops**

**Apply to H. C., care Dramatic Review**

will be introduced to another side of Broadway as a genuine play. Opening for a few days out of New York, Billy will have its metropolitan premiere at Daly's, August 2. The farce is in three acts, all of which show the deck of an ocean liner. The staging is said to be particularly handsome. To those familiar with the sketch—Billy's Tombstones—they will recall that the action took place in mid-ocean. Billy, the hero, is a college athlete who has done most daring things, but in the doing he loses a most important part of his anatomy. What this is is cleverly withheld, even to the finish of the third act, when, recovering the substitute for nature's own, Billy is enabled to sound, in all of its sweetness, the name of Beatrice. And, on this word, descends the curtain. George Cameron, who is Mrs. Drew, has done the dramatization. The cast will include Jone Marbury, Robert Malchein, Caroline Harris, Mrs. Stuart Robson, Bernice Golden, James Cooper, Joseph Daily, Spottiswood Aitken and others.

## Personals

ERNEST GLENDINNING, for the past four years a member of the Alcazar company, has started for New York.

FRANCES CAMERON, of the New York Merry Widow company, who has been rusticated at Catalina Island, has succeeded Edith Wilbur as Sonia in The Merry Widow. Mabel Wilbur,

who has sung the role with three different Merry Widow companies during the past fifty-two weeks, is glad to have a brief vacation before starting in on another strenuous season.

JOHN A. MASON, owner of the Mason opera house at Los Angeles, prominent capitalist and business man, died at his home at Santa Monica shortly before 8 o'clock on the morning of July 15 of diabetes. He had been gradually growing worse from the disease and his death was not unexpected by the members of his family, many of whom were at his bedside when he passed away.

LOTTA CRABTREE, who gave the Lotta Fountain to the city, was on Tuesday made \$96,695 richer than she was last week. The money had belonged to her since 1892, but it has taken her seventeen years to get it. In 1902, Edwin Fretwell, a broker, bought for her 568 shares in the American Bank and Trust Company, which he later sold for her for \$125,000, taking part in money and part in stock in the Western Pacific Land Company. These shares he had conveyed to himself, and promptly died. F. E. Pawyer, the administrator of his estate, was unable to give them to the rightful owner and when dividends were paid he kept them. The case went through the courts for years and Pawyer kept on collecting the dividends until he had \$46,695. This he paid over today with \$50,000, the value of the stock, the stock itself remaining as a part of the Fretwell estate.

## I am Notified by my Attorney—Horace G. Platt

OF  
**Platt & Boyne**  
Crocker Bldg  
San Francisco

That  
J. Van Sant, of Eureka, California  
**Has Settled Our Suit  
For Piracy of  
Tennessee's Pardner**  
**LET IT BE A LESSON TO ALL**

Address  
**ARTHUR C. AISTON**  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, August 7, 1909

No. 24—Vol. XX—New Series



Huntress



## Spotlights

Frederick V. Bowers, the comedian, singer and song writer, author of Because I Love You, and Always, will be seen in the Virginia drama Margaret Mayo comedy of college girl life, Commencement Days.

Max Figman will have three plays. This clever comedian will again be seen in The Man on the Box and The Substitute, as well as a big production of The Old Curiosity Shop.

Mr. Cort will place a permanent company in his new Cort Theater in Chicago. This theater will be completed about the first of October, and will be opened with The Kissing Girl, a new comedy opera, book by Stanislaus Stange, lyrics by Vincent Bryan and music by Harry Von Tilzer. Amelia Stone, Joseph Miron and Ethel Post are among the principals already engaged for this production.

Nazimova is now resting at her country place in Portchester, N. Y. Eugene Walter is at work on a drama for the Russian actress, the scenario of which will be delivered to the Shuberts by the middle of August. As previously announced, Madame Nazimova will open the new Shubert Theater in New York (which, by the way, is to be named after her) in January.

Forbes Robertson, through the medium of Jerome K. Jerome's drama, The Passing of the Third Floor Back, will give America, when he is starred this fall by the Shuberts, another type of a Celestial Visitant. The Servant

in the House was the forerunner—at least in America—of the religious drama, which rather boldly introduced a character clearly intended to represent Christ, if not in person (although the resemblance was carried out), then in spirit. In The Passing of the Third Floor Back Mr. Jerome makes the central figure the Divine One of the Gospels, although he gives Him an intensely human side. Forbes Robertson's appearance, if we remember him rightly from The Light That Failed, could not be confused with that of the Divine Character, nor is there any attempt to even conjure up the slightest resemblance. Mr. Robertson is said to rely absolutely upon the fine art of his acting and the treatment of the theme by the author.

The Talk of New York, Cohan and Harris successful music play, will open the season at the Princess Theater, Toronto, early in August. This play will employ seventy-five people and Victor Moore will continue in the role of Kid Burns, a character made famous by this clever actor, who created this part. The play is one of comedy and human interest, with a good, strong, interesting love story running throughout, interspersed with Cohanesque music. The production will be on the usual lavish scale employed by Cohan and Harris.

The Shuberts announce an early production of The Persian Princess, with lyrics by Percy Greenbank and music by Sidney Jones, with additional music by Marie Horne. The comedy proved an immense success

## ... Last Call For Dinner ...

We have about 200 SUMMER SUITS in stock which we intend closing out at once.

We offer these suits at half price, to wit:

\$20 Suits	\$25 Suits	\$30 Suits	\$35 Suits	\$40 Suits
\$10.00	\$12.50	\$15.00	\$17.50	\$20.00

A Small Charge for Alterations if Necessary.

**Chas. S. Rosener**

57 POWELL STREET

San Francisco

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, Store Phone West 2185, Residence Phone Park 4298.

in England, and several of the more important members of the original cast may be seen on this side when the piece is brought out. The scenes are laid in Persia, as the name indicates. Love, of the Oriental type, causes most of the hilarity, as a result of what the authors give as this aphorism: "If a man says to a girl, 'I love you,' and says it nicely, it is about as much as she can expect."

Twice in two weeks with two companies is the record for Paid in Full in Asbury Park. Monday, July 19, the Wagenhals and Kemper company opened there in the Eugene Walter play, with the company headed for the Pacific Coast. The Casino was packed, summer visitors turning out in force. Realizing the drawing power of the play the management of the Casino arranged for two special performances Saturday, July 31, with the company that the following Monday

reopens the Astor Theater in New York City with Paid in Full.

The final performance of Polly of the Circus will be given this Sunday night at the Van Ness Theater. Ida St. Leon has made a splendid personal impression in the title role. The attraction has done an unusually good business, as it is of a high order of merit.

The powerful drama, The Third Degree, from the pen of the author of The Lion and the Mouse, will be offered by Henry B. Harries at the Van Ness Theater in October. It is said to be even a greater triumph than the play dealing with the great financier and the girl who would wed his son.

## On the Road Called Santa Fe

Words by E. C. Potter  
Music by Chas. T. Atkinson

Dedicated to  
Geo. F. Nicholson  
Vice President A. T. & P. System

This is the cover of a new song that will interest you. Tear out this page, write your name and address across it and mail to me. I will send the song by return post. IT IS FREE. If you think of going East mention the fact and several interesting illustrated travel books will be included.

JAS. B. DUFFY, GENERAL AGENT, SANTA FE

673 Market Street, San Francisco

## Van Ness Theatre Two Weeks Commencing Monday Aug. 9

MATINEE SATURDAY

### The Wagenhals & Kemper Co.

Will Offer a Notable Production of Eugene Walter's  
Play of Real Life

## PAID IN FULL

Enthusiastically Applauded by  
TWO MILLION FIVE HUNDRED THOUSAND PERSONS  
As the Most Popular Play of the American Stage

Oakland ..... August 23-24-25  
San Jose ..... August 26  
Stockton ..... August 27  
Fresno ..... August 28  
Los Angeles ..... August 30, week



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York



## Charles Frohman Is Truly the Napoleon of Producing Managers

NEW YORK, July 31.—Charles Frohman arrived last week on the Lusitania from England and the Continent. In a statement of his plans he said: "I have been abroad for seven months, and I am leaving again in November to look after productions I shall make in London, Paris, Vienna and Berlin. We will start work in New York next Monday with a great number of productions, which will be first given in this city, Chicago, Boston and Philadelphia. The American plays that I have secured are by Augustus Thomas, Tarkington and Wilson, Paul Armstrong, George Ade, William Gillette, Winchell Smith, Paul M. Potter, Ramsey Morris, Rida Johnson Young, Thomas Buchanan, William Collier and George Hobart. The Empire Theater will open September 6 with John Drew in Jack Straw for two weeks. After that Mr. Drew will appear in a new play, which will be decided upon in a few days. Then comes Maude Adams in What Every Woman Knows, and special performances of Twelfth Night, with Miss Adams as Viola. Following Miss Adams there will be a brief engagement of Sir Charles Wyndham and Mary Moore, who in turn will give way to Miss Ethel Barrymore in the new play by Arthur Wing Pinero, entitled Mid-Channel. This piece receives its first production at the St. James Theater, London, in September. Miss Barrymore will leave England about September 1 to meet Mr. Pinero and will not begin her season until December. At the Lyceum Theater I shall begin August 26 with Arsene Lupin, a detective-thief play, which ran at the Athenee Theater in Paris for seven months and has again been revived for a run through the summer. I shall produce this play in London the same night I bring it out in New York and I hope also to make a special production of the play in Chicago. I shall follow the season of Arsene Lupin at the Lyceum Theater with a brief engagement of Marie Tempest in Penelope. Miss Tempest will play short engagements in the principal cities before returning to London, where she will again appear under my management. After Miss Tempest's engagement comes Miss Billie Burke in a new play. Miss Burke will remain at the Lyceum until she leaves for Paris, where she is to play in French with a French company. The play that she is to appear in will be written by Messrs. Caillavet and De Flers, and it is by their invitation that she is to appear in Paris. At the Criterion Theater I shall begin August 30 with The Flag Lieutenant, and if this play meets with the success that greeted it in London, I shall have a special company organized for a Chicago production. At the Garrick Theater Miss Hattie Williams will begin the season on August 23 in a new play called Detective Sparks, by Michael Morton, who is the co-author of My Wife and who adapted into English Resurrection. During the season at the Garrick Theater Francis Wilson will be

seen in a play which he has written called The Bachelor's Boy. William Collier will appear at the same theater in his new play. After Collier finishes his next New York season he and his company will leave at once for London, where I shall present him in his different successes. During the season I shall produce at the Hudson Theater Sir Arthur Conan Doyle's drama, The Fires of Fate, which has just made a great success at the Lyric Theater in London. Sir Conan Doyle comes to America for the production. At the Gaiety Theater, New York, I shall produce Henry Bernstein's play, Israel, with a cast that will include Constance Collier, Holbrook Blinn and Edwin Arden. I shall follow Miss Anglin's season at the Savoy Theater with a new play by Pierre Wolfe, the French author. At the Knickerbocker Theater early in September I shall produce the musical play, The Dollar Princess, which will require over 100 people and which is now being played in every Continental city and will be produced at Daly's Theater, London, the same night I produce it here. Following the run of The Dollar Princess I shall produce the musical play which has scored so great a success at the Shaftesbury Theater in London, called The Arcadians. In London they predict that this musical play will enjoy as long a run there as The Merry Widow. I also have the present London Gaiety success, Our Miss Gibbs, which I shall produce at one of my theaters here very late in the season, as I hope to get Miss Gertie Millar to come over for her original part of Miss Gibbs. I have new plays by Henry Arthur Jones, Granville Barker, John Galsworthy, Bernard Shaw, a new comedy by J. M. Barrie, a comedy drama by Captain Robert Marshall, and a new comedy by Haddon Chambers. I have from Henry Bernstein, the author of The Thief, his new play, written for the Comedie Francaise in Paris, and he is also to write for me a play that I shall produce first in America. As this play will be given here before it is played in Paris, M. Bernstein will come to New York for the production. I have also the new five-act drama by Alexander Bisson, author of Madame X, which he produces early in the season in Paris; a new play by H. V. Esmond called The Tug of War; a comedy by Cosmo Hamilton called Plain Brown, and the English text of the German comedy Gretchen. I have the two plays which are to be given during the season at the Comedie Francaise, one by Pierre Wolfe and the other by Henri Lavedan, author of the German Lost Paradise, to be produced in Berlin in October. I have the new Leslie Stuart musical play. The morning I left London I concluded an arrangement with Bernard Shaw to produce in New York a season of Shaw plays, and for that purpose I have secured three of his plays and two one-act plays, among which are The Doctor's Dilemma, Getting Married and Major Barbara.

## The Elleford Company

For 1908-09 — All Royalty Plays  
**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DOBS**  
**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**  
**UNDER THE GASLIGHT**,  
**DE. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
 And Several Others.

Pacific Coast Representative for Brady and Giesmer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
 Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.  
**WILLIS BASS**, Business Manager



HOME OFFICE  
 BURBANK THEATRE BUILDING  
 LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury The Halfbreed  
 The Empress and the Soldier  
 In South Car'l'ney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
 The Handsomest in the West  
 Cost \$300,000.00  
 Oliver Morosco, Lessee & Mgr.  
 For time address, JOHN CORT

The  
**Garrick Theatre**  
 San Diego, Cal.

MOROSCO & WYATT,  
 Lessees and Mgrs.

I shall start my Repertoire Theater in London next winter and, if successful, shall follow the same plan here in New York the next season. During the coming season I shall have more theaters in London and more English stars and actors under my direction than any other English manager. At my Globe Theater in London, during the London season, June, July and August, when the American season is over, I will give American actors an opportunity of playing their pieces at matinees, supported by my own companies and bringing over the American productions. In this way they will be given an opportunity of appearing before a London audience without interfering with their American season. Should their work and plays prove successful, it can be easily arranged for them to extend their time in London and appear in the evening bill. In this way the risk is limited in the event of the trial performances not meeting with approval. The English stars under my direction include Arthur Bourchier, Marie Tempest, Lena Ashwell, Irene Vanbrugh, Ellaline Terriss, Gerald du Maurier, Robert Loraine, Hilda Trevelyan, Pauline Chase and Marie Lohr. My tours now cover the principal continental cities, making it possible for me to play attractions all the year round. An important plan that I have in view in connection with my theatrical work in America is to establish a set of theaters, one in each of five or six of the principal cities, that will be entirely separate from the regular theaters of these cities. As I have stated, I want in each city a Repertoire Theater, each theater to have its own company, and on special occasions, after the leading stars have played their own pieces in these various cities, then they are to appear in the different Repertoire Theaters in either an old or a new play for a few performances. I wish to produce special plays in these houses—and by special plays I don't mean plays with a freak character, which are so often called artistic or literary plays."

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000, new stage, new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
 Address WALTER A. CLARK, Mountain View, Cal.

## New Oxnard Opera House

OXNARD, CAL.  
 Factory Town and Wealthy Country  
 Five Thousand Population  
 New House and Doing Big Business  
 Write for Open Dates  
 GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
 New, well appointed theatre, electric lighted.  
 Full stock of new scenery.  
 C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.  
 Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.  
 JOHN R. ROCHE, Lessee and Manager  
 The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
 287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
 L. A. KNIGHT, Manager  
 Rental or will play first-class companies on percentage

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
 FINE CLOTHES MODERATE PRICES  
 No Branch Stores

## TheatreChairs For Sale

About 700 good Theatre Chair; 50 Large Loge Seat Chairs; Sheet Iron Moving Picture Operating Box, the best and largest one in this city; scenery, etc.; will sell at a bargain; delivery about Sept. 15. Address Room 5, 629½ S. Broadway, Los Angeles.

**WIGS** ALL MAKES, GREASE PAINTS, POWDERS, ROUGE  
 Largest Line on Pacific Coast. MAKE-UP BOXES, PLAY BOOKS  
**Parent's Stationery Co.** 818 Van Ness Avenue, S.F.



## Wilson Mizner's Play Seems to Have Won

NEW YORK, Aug. 2.—A play dealing with life in the tenderloin district of New York, collaborated by Wilson Mizner and George Bronson Howard, entitled *The Only Law*, was given its initial presentation at the Hackett Theater tonight and was well received by the critics.

The Herald says: Mizner and Howard succeeded in embroidering this plain story with so much language of the tenderloin that a large audience laughed and applauded the play from its beginning to its end. The play moved briskly enough to keep the audience busy. Each of the seven characters, barring, perhaps, a police detective who seemed to have come from the pages of *Old Sleuth* rather than from Mulberry Street, was so lifelike that even when the action of the play became impeded with talk, the talk itself was so characteristic of a certain phase of life in New York that it was welcomed. Miss Mabel Cameron and Miss Mabel Frenyear were Casino girls of the type whose lives are not bounded by their salaries. Forrest Winant was the Broadway lounge, whose chief asset was the fact that a woman loved him, and George S. Christie was the broker who not only gave Jean a check for \$1,000, but his heart and hand. Ben Johnson, as a wire tapper of the philosophical school, was the medium through whom the authors communicated most of their wit and worldly wisdom.

The Sun says: The cast was an efficient one and struggled hard to make the play convincing. But an indulgent audience laughed heartily at the tenderloin slang and seemed interested all the way through.

American: It was an agreeable surprise.

World: *The Only Law* is a dim shadow of *The Easiest Way*, but lacks its logic. It is a depressing story of depravity and points no moral. There is a good cast and the piece is well staged.

## Questionable Statistics

The merry editor of Puck says: "A statistician estimates that 2,500,000 Americans have seen *The Merry Widow*, at an outlay of \$2,694,000. Subscribers with a taste for these things will be interested in learning further that 48,632 hurdy-gurdys playing the *Merry Widow* waltz has caused 532,673 plain and 4,896,577 fancy curses; that 66,327 literary persons have written 1,437,650 *Merry Widow* paragraphs, and that 10,783,962 men have had their noses skinned by *Merry Widow* hats. This is positively final." Thanks!

## Cad, the Tomboy, Wins Suit

PARIS, July 31.—After ten years of legal warfare on three continents, Carrie Swain Wisler has won her first victory against Frank Gardner, the well-known racing man and financier, in her Paris suit for an accounting of the partnership and immediate payment of \$40,000 as the first installment. The suit was based on a theatrical partnership, which the parties contracted before leaving California for Australia, at which time, it is al-

leged the plaintiff possessed \$6,000, while the defendant was penniless. Mrs. Wisler claims that all of Gardner's fortune was made with her \$6,000 and through her active collaboration. Therefore she claims half of his property. (This was when Mrs. Swain played Cad, the Tomboy, at the old Alcazar, before Fred Belasco took it.) The French court took her view and ordered Gardner to account for the profits arising from the partnership within two months. If Gardner fails to comply he will be penalized \$40 daily.

## Shuberts Get Dockstader

Lew Dockstader, the minstrel man, will appear under the management of James H. Decker for a term of years as the result of an arrangement made yesterday and will play exclusively in Shubert theaters in New York and throughout the country.

## Elleford Company Play to Capacity in Reno

Frank Wyman, writing from Reno, under date of July 29, says the business of the Elleford company there is capacity, notwithstanding very hot weather.

## Spotlights

Two of Booth Tarkington's great plays, *Cameo Kirby* and *The Man From Home*, are to be seen here during the season. *Cameo Kirby*, which

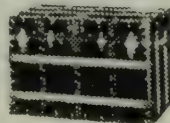
## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## LEVY'S BIG TRUNK STORE

INCORPORATED



COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192

Dustin Farnum will present at the Van Ness Theater following *Paid in Full*, shows the popular star in the role of a Mississippi River gambler of the sort that operated on that waterway of commerce in the early thirties. In the happy working out of the unexpected difficulties with which he is beset in upholding the "honor" of his craft he will have many scenes of unusual brightness as well as intense emotional moments.

Blanche Bates and her company have started West and will appear at the Van Ness Theater next month in the brilliant dramatic achievement, *The Fighting Hope*. Miss Bates comes here under the direction of David Belasco and the production will therefore be of that high standard for which the celebrated manager has become noted.

John Cort, the Western theatrical magnate, will have three road attractions the coming season, not the least important of which will be a magnificent revival of the Pixley and Luders comedy opera, *King Dodo*, with Elea-

# \$50.00 Reward

I Will Pay Fifty Dollars Reward  
for the Arrest of

# WALT M. LESLIE

Wanted here by the police on a charge of forgery. The gentleman took all the money he could get his hands on, mortgaged his advertising plant several times, embezzled \$450.00 and left giving me a worthless check in Oakland. Left here with tickets for Portland, and may be in Seattle or Portland.

E. P. FOOTE

Mason Opera House Block,  
Los Angeles.

nor Kent in the role of Piola and William Friend as the King.

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## A. Byron Beasley is Due in Los Angeles for Leads at the Burbank after Pleasant Vacation

LOS ANGELES, August 5.—Things theatrically are not so dull here as one might expect. To be sure, two of the houses are dark, but we have Grand Opera at the Mason and big plays on at both the Belasco and the Burbank. Marie Nelson, the Alice of A Runaway Girl, at the Majestic, has decided to remain in Los Angeles for an extended vacation. Miss Nelson has rented a house and bought a horse and is devoting all her spare time to long rides. A. Byron Beasley will return to the Burbank stock company August 15 in Jack Straw, the Somerset Maugham play, in which John Drew recently appeared at the Mason. The Climax, a pretty little play of music and comedy, will have its first Western presentation at the Mason Opera House on the evening of August 16. The Climax is a Joe Weber production, and the Western company will be rehearsed and will start here. Names of the people who will be sent to prepare the play for its Western tour have not yet been announced. Mr. and Mrs. Harry Ginn, last year of the Burbank stock company and more recently with William Gillette, in Samson, have purchased a home at Atlantic City and intend spending their summers there. Both Mr. and Mrs. Ginn will have parts in Gillett's repertoire when he goes on tour the coming season for a series of farewell engagements in his old plays. Robert Leonard of the Grand Opera House company, is at the Belasco this week playing the role of Zack Biggs in The Warrens of Virginia. In a recent interview in the New York Sun Walter Hoff Seeley stated that he is now in partnership with William Morris, and that twenty-five theaters have been acquired in the West for the Morris vaudeville circuit. Seeley says that Los Angeles is included. The Walker Theater has been mentioned as a possible Morris playhouse for the present at least. Howard Scott is taking a two-months' vacation. The latter part of the week Mr. Scott will leave for a tour of the principal cities of the country and will rejoin the Belasco company the first week in October. Sullivan and Considine are negotiating to present musical comedy at the People's Theater beginning September 1. Mace Greenleaf has rejoined the Burbank company, having been engaged to play a series of important roles. He will make his first appearance a week from next Sunday. Oliver Morosco and Joseph Montrose have gone for their annual hunting trip. They expect to be away two weeks. Kolb and Dill will return to the Majestic for a limited engagement, opening September 5, and will present here for the first time on any stage the new comedies Kolb secured in New York while on his recent trip East. W. H. Van Buren is a member of the stock company which has been playing The Awakening in Washington, D. C., and which removed to Schenectady, N. Y., July 12, to open a new opera house.

BELASCO—The Warrens of Virginia, the war play by Cecil De

Mille, is the attraction at the Belasco this week. The present production is most successful, and it would be hard to imagine any company that could handle this difficult play any better than the local company. In spots the play is talky and the action drags, but for this the company is not to blame. Miss Holmes is an ideal southern girl, sweet, lovable and appealing. Mr. Bennett does very good work in the thankless role of Lieutenant Burton. The most difficult scenes were finely done by Mr. Bennett. The General Warren of Mr. Hartford is one of the best things in the performance. Mr. Lewis as General Griffen is also good. Miss Adele Harrington as Sophia, the old darkey mammy, is a fine characterization. Good work is done by Miss Lewis as Ruth Warren, Mr. Vivian as Arthur, Mr. Ruggles as Tom Dabney, Miss Noyes as the child Betty. The play is well staged and there is plenty of Southern atmosphere throughout.

BURBANK—Another new play is being produced by Mr. Morosco's company at the Burbank Theater this week. It is Linton Tedford's play, The Greater Claim. This play must be seen to be appreciated, for it is a fine play and is most excellently handled by the producing company. The principal characters of the piece are Rev. Cuyler Armstrong, rector of St. Luke's Church in a Western city; Col. Jasper J. Stone, prominent church member and political boss, and Dorothy Fitzgerald, a music-hall actress. The first scene is played entirely by men, and is in the "Divinity Club" of St. Luke's, where the men of the church indulge in social pastime. The second act is the supper scene and the third and fourth are in the pastor's study. The first act is pleasing as well as novel, and the last two are strong and appealing; the scene of the supper is the one weak spot in the play. Mr. Desmond does excellent work as the rector and Hobart Bosworth, in the role of Stone, is pleasing. Miss Hall entirely fills the requirements of her role of the music-hall actress. Harry Mestayer, Henry Stockbridge and Margo Duffet all have good parts, which they play well. Evelyn Foshia does a clever bit of dancing in the second act. The production is a splendid one, the staging fine, and a long run of the play is looked for.

MASON—Once more we have a season of Grand Opera at the Mason Opera House. This time it is for two weeks and the company is the International Opera Company. This is the best aggregation of singers that it has been our pleasure to hear on a local stage in a long time. Each one is good without any one being markedly better than the other. Much credit is due to the able director, Merola. A detailed account of each opera is impossible here, but it is safe to say that the house will be sold out at every performance, because local music lovers appreciate good work and there is plenty of that in these performances. The operas for the first week in-

clude, Aida, Lucia, Faust, Carmen, Il Travatore, Cavalleria Rusticana, I'Pagliacci, and Rigoletto.

GRAND—Dion Bouicault's famous play, The Octoroon, is the offering of the company at the Grand for the current week. This is an old and familiar play, but it has lost none of its attractiveness and continues to please vast crowds at the Grand Opera House. George Webb is seen in the part of George Payton; Harry Earl plays Jacob McCloskey; Franklyn Hall is Salem Scudder; Grace Rauworth has the title part; Zora Bates plays Dora; Alice Lewis is cast as Paul, and Jack McDonald is Wahnotee. The piece is well put on by the company at the Grand and the work of individual members of the company is deserving of praise.

ORPHEUM—The bill for the week at the Orpheum has several good numbers and some that are not so good. The Athletas Sisters did not appear on the program the first of the week on account of the illness of one of the girls. The young lady has sufficiently recovered to make her appearance and this act is the feature of the bill. They are three very clever athletes who do many astonishing stunts. They juggle huge dumbbells and carry two or three men around the stage with apparent ease. Their act is clever and entertaining. George Hillman presents a schoolroom musical skit that is called Redpath Napanees. The act has little to recommend it. Harry Armstrong and Billy Clark do a musical absurdity that is good. Herr Londe and Fraulein Tilly have a ladder performance and some gymnastic stunts. Laddie Cliff adds some new monologue and a kilt dance to his act of last week. He continues to be the hit of the bill. The rest of the holdovers include Max Witt's Singing Colleens, the Eight Madcaps and the Young Brothers in their hoop rolling stunt. New moving pictures are also shown.

LOS ANGELES—The new bill at the Los Angeles for the week is full of good, clean fun, and is a very entertaining performance. Pearson and Joell have improved their skit and have added new turns to the dialogue. The result is very pleasing. The Ramsey Sisters do some good musical work on the bells and tubes and also have a good line of comedy. Seymour and Hill dance and somersault in a clever manner. Slater Brockman, in a lightning-change act, does some good singing. The concluding number on the bill is the Buch Brothers, who are acrobatic stars.

FISCHER'S—The attraction at Fischer's is The Jolly Widow, a burlesque on The Merry Widow. Allen Curtis, Arthur Clamage and Charles Figg furnish the comedy. Jean Hathaway leads the chorus of eight girls in a travesty on the famous waltz. The best musical number is Just Some One, sung by Mr. Figg and Miss Estelle Prager. Miss Mayme Prager, in a dainty make-up, sings I Remember You. Other musical numbers are The Anvil Chorus and Goo Goo Man.

UNIQUE—Kelly and Violette appear for the second week at the Unique. The songs introduced are well selected, and particularly good is The Rosary, sung by Mr. Kelly.

Steele and McMasters, who have been engaged to replace the Mar velos, present a fancy trick skating act. Will Carlton's Maid of Dundee is the offering of the Unique players. James Kelly is an Irish detective; Al Franks a German tourist, and Miss Massey a spinster aunt. Denton Vane, Herbert Cramer, Miss May Parker and Miss Hazel Salmon all have good parts. The songs interpolated are catchy and well rendered. An illustrated song and motion pictures complete the program.

WALKER—The films of the Ketchel-Papke fight are being exhibited. FLORENCE EMERY.

SANTA CRUZ, Aug. 4.—The opening performance of Elinor Glyn's sensational drama, Three Weeks, by the Lorraine Buchanan Company at the Swain Theatre, July 25th, was witnessed by an audience which taxed the capacity of the theatre to its utmost. A splendid rendering of the play was given by Miss Buchanan and company. Miss Buchanan adds to an attractive personality a fine dramatic interpretation of the many-sided, temperamental queen. Mr. Russell gave an effective rendering of Paul Vardayne and pleased the audience with a baritone solo in the first act. Paul Harvey as Dimitry was impressive and finished in his playing. Erba Robeson created a great deal of comedy in a character role, and Merle Stanton was breezy as a young Englishwoman. Harold Holland, in the character of the disolute king, did some clever acting. An interpolated singing specialty by Mr. Stuart was one of the pleasing features of the evening. This week, the company is presenting Dora Thorne with splendid business. Y.

## Spotlights

The Terry McKean Company is playing at San Mateo this week to good business.

Al Thomson is reorganizing the Majestic Theatre company and plans to take out a Range show, with a full band and orchestra.

Mrs. Kate Mason, widow of John A. Mason, owner of the Mason Opera House, Los Angeles, who died at his Ocean Park residence July 15, receives the estate, which is valued at \$400,000, and she is to pay Mrs. Guadalupe Mason, her late husband's mother, one-half of the net income. The widow is the sole executrix. The will was drawn October 10, 1907, when Mr. Mason was 29 years old. The principal item in the list of real estate is the theatre building, which is conservatively valued at \$350,000. There are five lots in the Mason tract and about \$7,000 or \$8,000 in cash and securities.

WITH THE disbanding of the Valencia stock tomorrow night, there will be a general disbursement of the players. Paul McAllister will stay here a few weeks, as he is in love with the town; Charley Clarke will go to New York, as will Bob Homans; Edith Lyle will remain to get acquainted with her folks after a long absence; Lillian Andrews will take a long rest; George Osbourne wants to go into vaudeville; Grace Travers moves her make-up box over to the Alcazar, and Karra Kenwyn will make a leisurely trip eastward, via the Seattle Fair; Peggy Monroe will probably join a road show, and Gilmore Walker has a chance at a couple of stock shows.



## Correspondence

NEW YORK, Aug. 1.—Manager Henry W. Savage's sudden decision to bring *The Gay Hussars* into the Knickerbocker Thursday night started the theatrical ball rolling several days earlier than any one had expected. Furthermore, it robbed Billy at Daly's and *The Only Law* of dividing the distinction of being the first production of the new season. Both these other new plays were to have made their metropolitan debut tomorrow night. Evidently Manager Savage determined to take no chances this season in letting any other producer get ahead of him. In addition to the company which is presenting *The Gay Hussars* here, another company is now hard at work rehearsing the same musical play for an early production in Boston. *The Gay Hussars* is at present the reigning light opera success of Europe. In Vienna, Berlin and Hungary its premieres were marked by great enthusiasm, and it is still playing to crowded houses in those cities. The leading female role is the widowed Baroness Risa. As in *The Merry Widow*, this widow has wealth and owns a castle, but unlike Sonia, who was jilted by Prince Danilo, Risa has jilted her old sweetheart and the romance of the opera tells how she endeavors to win back her hero. Widows, whether grass or sod, have always been popular and fascinating. Col. Savage fell for the widow several years ago and started in at once to establish her in stage literature. First came the dashing widow in *The Prince of Pilsen*. She was supplanted by the buxom Spanish widow of *The Yankee Consul*. Then came the charming College Widow, the best female role George Ade ever sketched, giving way in turn to the Newark widow of *The Yankee Tourist*. Even *Madam Butterfly* was a sort of widow that the Colonel could not resist, while the widow Sonia of *The Merry Widow* surpassed in seductive charm every stage widow Savage ever met. By this time widows had become a habit with him, and he turned to Portia Perkins in *Mary Jane's Pa*, a widow in name only. Next came Olga in *The Devil*, not yet a widow but a woman who did her best to become a widow. Lastly we have *The Gay Hussars*, with Baroness Risa another widow. \* \* \* A Fool There Was, Porter Emerson Browne's play, produced at the Liberty Theater last spring with Robert Hilliard in the star role, will be staged in London soon under the management of Herbert Sleath. Mr. Sleath has cast himself for the role of Tom, which was played by William Courtleigh here, and Miss Ellis Jeffries will appear as The Wife. Mr. Hilliard will continue in the American production. \* \* \* The new musical production, in which Sam Bernard will star under the management of the Shuberts, will be entitled *The Wizard*. The book is by Hartley Manners, the lyrics by Robert B. Smith, and the music by Julian Edwards. \* \* \* The cast of *Springtime*, the new play by Booth Tarkington and Harry Leon Wilson, which Frederic Thompson will produce, has been completed with the engagement of William B. Mack. The other members of the company besides the woman star, as yet unnamed, are Sam Forrest, Joseph Brennan, Earle Browne, Edwin Holland, William Harrigan, Lillian Reed, Lu-

cille Mravliakj and Nellie Lindroth. *Springtime* will open in Washington in October and will be presented on Broadway the first week in November. \* \* \* While nearly all the other actors and actresses have been passing their vacations here or in Europe, Miss Marie Doro has been at work playing steadily in *The Morals of Marcus*. Now Charles Frohman has decided to bring her ten months' tour to an end the week of August 9, and has arranged that the farewell week shall be played at the Lyceum Theater. Those performances will be her farewell to the role of Carlotta. In December she will appear in New York in a new play, and in the spring she will give special performances at Mr. Frohman's London theater. \* \* \* Dallas Welford, an English comedian, whose amusing performance in Mr. Hopkinson is well remembered, appeared at Court Square Theater in Springfield, Mass., last week in a new English farce by Ralph Lumley, entitled *I Love My Wife*. The play had a long run in London, but the Springfield performance was the first in America. Mr. Welford was supported by the Cook stock players, the farce being played by arrangement with Joseph M. Gaites. The large audience was in excellent humor when Mr. Welford was on the stage, and his personality as well as the play scored. Miss Clara Blandick headed the support. \* \* \* For *The Sins of Society*, which Brooks & Dingwall will produce at the New York Theater August 31, this is the list of principals: Misses Laura Nelson Hall, Louise Closser Hale, Louise Rutter, Lucy Sibley, Florence Edney, Mary Crosse, Rosalie de Vaux, Grace Thorne; Messrs. Conway Tearle, William L. Abingdon, Leslie Kenyon, Oscar Adye, Reginald Barlow, Charles Lawrence, Charles Rowan, Clifford Whipple, Del Pascatel, Charles Flemming and William Evile. \* \* \* Rudyard Kipling's verbal description of the vampire and Burne-Jones' representation of the same feminine type had a terpsichorean interpretation yesterday in Keith & Proctor's Fifth Avenue Theater. Bert French and Miss Alice Eis acting as the interpreters. It was a striking pantomime, but it suggested strongly the same emotions which they had portrayed just before it in an Apache dance. \* \* \* Gertrude Hoffman (whom Florence Roberts started out to become a good dramatic actress) got herself arrested last week for giving a Salome dance at Hammerstein's, with the usual result that the judge before whom the case was tried ordered her to wear longer tights. Result good ad., and more persons disappointed because they couldn't understand why anybody should go a second time in expecting to be shocked. ROB ROY.

NEW ORLEANS, July 27.—The return of Lottie Kendall to the cast of the Olympia Opera company, after a three weeks' illness, was signaled by a welcome that must have been extremely gratifying to this popular artist. Nor were there any evidences of her past indisposition, for she never looked prettier or more sprightly than as Julia Bon Bon in *The Girl From Paris*. The allurements of the role would indicate that this production was especially put on to celebrate her return. It gave her the scope for the display of her best talents, and from her ease and grace I take it that the role is exceedingly con-

genial. Much honor is also due Robert Lett, who, as Ebenezer Honeycomb, the pious old fraud, was a host in himself. Aside from this there is nothing in *The Girl From Paris* to excite a brainstorm. The lines are fairly clever, but the music is of the poorest. Clara Farme sings sweetly and daintily. Don Young was only fair, perhaps because he was expected to sing. Albert Wallerstadt, as the Major, was satisfactory, although at times too boisterous. The chorus was good and showed its usual intelligent training. Next week, *The Circus Prince*. W. L. McCONNELL.

OAKLAND, Aug. 3.—Considerable sentiment is attached to this week's production at Ye Liberty, as it was not only written by an Oakland author, but the first time that it was ever presented was by Bishop's players at Ye Liberty. This was about four years ago, and the play was then known as *Juanita of San Juan*. The author, Richard Walton Tully, took the play East and had it entirely revised by David Belasco, who gave it an elaborate production under the title of *The Rose of the Rancho*. This week's offering is admirably presented by our well-known stock company and the elaborate stage settings and scenic effects are entirely in keeping with the rest of the magnificent production. As Kearney of the Government service, Sidney Ayres had the leading role and gave another fine portrayal. His work is extremely satisfactory in every detail and his fine talents are shown to great advantage in every performance. Henry Shumer looked and acted the big, fat, kind Padre. George Friend made a handsome looking Lieutenant and in the role of Kincaid, the land jumper, Walter Whipple showed great cleverness. As *Juanita*, The Rose, Florence Oakley's genial personality showed to advantage. Mina Gleason, who is once again a member of Bishop's players, executed some fine character work as Senora Castro. As Senora Kenton, Laura Hudson was also good. The play is presented in a manner most praiseworthy and reflects great credit on George Webster, Bishop's efficient stage director. The piece is doing an immense business and will continue for the balance of the week, when it will give way to *The Spoilers*, which is to be used two weeks. The Macdonough has been dark for a few days, but will shortly reopen with last season's big success, *Paid in Full*. At The Broadway things are in a decidedly flourishing state, and large audiences nightly gather at the theatre. They are offering this week a breezy Western drama, entitled *An Old Sweetheart of Mine*. Claire Sinclair, Georgie Cooper, Al Hallett, Fred Munier, Charles Place, Al McQuar-

rie, Landers Stevens and Georgie Woodthorpe do excellent work. At the Orpheum the English comedienne, Lily Lena, is making an immense hit and is easily the best of a good bill. The attendance is fine at every performance and the popularity of high class vaudeville shows no diminishing whatever. The balance of the program comprises Selma Braatz, Helena Frederick, Julius Tannen, Charlotte Parry, The Electrified Girl Review, the Three Leightons, and the Three Donals. Idora is getting a good share of patronage and is still favoring its patrons with some decidedly good music by the Innes Orchestra. In addition to this the Four Bards and the Ten Ortons execute some clever acrobatic stunts. Frank Graham, who for the past few years has acted in the capacity of treasurer of the Liberty and also had full charge of the box office, has severed his connection with the house and has embarked in a different line of commercialism. James Gleason left for New York, 3d, where he is to be featured in *Checkers*. Priscilla Knowles, late leading woman of the Broadway, left Thursday for Portland. Manager Bishop has secured *The Lion and the Mouse* for an early production at the Liberty. Maurice Stewart has been especially engaged to play the American correspondent in *Michael Strogoff*, next week's show at the Broadway.

Harry Bishop, who has about recovered from his recent nervous attack, returns to Oakland and his theatre today. The clever stage management of George Webster at Ye Liberty has become town talk. His direction of *The Squaw Man* was a great accomplishment, and this week *The Rose of the Rancho* is another proof of his quality. LOUIS SCHEELINE.

MONTEREY, Aug. 4.—The International Grand Opera Co. gave a fine production of Verdi's *La Traviata* at the T. A. Work Theatre, Friday, July 30th, to a large and appreciative audience. On account of the scarcity of road shows, the Work Theatre has been rented to F. J. Chapman (manager of the Opera House at Watsonville) for the month of August for advanced vaudeville, and opened Monday, August 2d, to a full house and is making good with "Ross & Shaw," Misses Dale and Leonia, and motion pictures. The Star Theatre and the Victory have both changed from straight moving pictures to vaudeville. The Star Theatre has Kelly and Kelly, Fred Lancaster, Maude Hanna and motion pictures. The Victory Theatre: Printy Sisters, Geo. Stanly and motion pictures. All three of the houses are doing excellent business, which goes to show that Monterey is one of the best show towns in the State. Pacific Grove is flourishing with three picture shows, two of them five-cent houses, all of them playing to packed houses. T. H. S.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



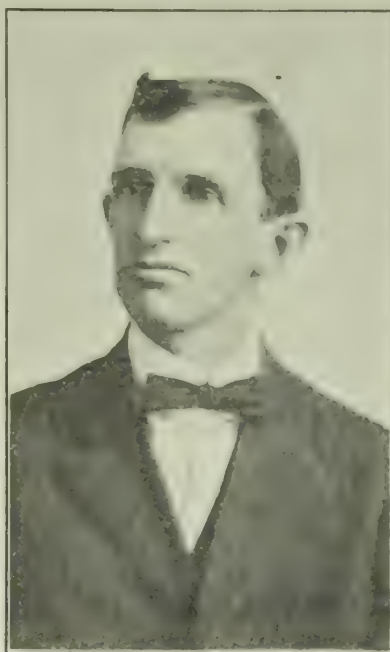
## Correspondence

PORTLAND, Ore., Aug. 2.—Only the vaudeville houses have been running the past week or so, and it looks like that season of the year is upon us when there is a scarcity of other attractions. The Bungalow has been dark for the past week and a half, and the attraction supposed to be there tonight, Murray and Mack, I understand, has fallen by the wayside. Any way they are not coming, for which no doubt we ought to be thankful. Polly of the Circus comes next week. Manager James H. Errickson is a mass of smiles the past several weeks, caused by the big business done at his house, The Orpheum. And he is deserving of all he gets, because the shows are good in every respect. Last week Eleanor Gordon and company in the playlet, Tips on Tap, was the headline act and it was well received, although The La Petite Revue carried off the honors. The latter deals with scenes from comic operas, and during the production several first-class impersonations are presented of dramatic stars. The Kemps proved to be about the best of the colored actors we have had, and Martini and Maximilian, and the Five Avolos were acts way above the average. This week's bill is as follows: Curzon Sisters; Avedona Quartette; Mack and Walker; Frank Mostyn Kelly; Cooper and Robinson; J. Rubens, and Grace Armond. At the Grand, Manager Frank Coffinberry offers the following acts for this week: Charles Mack and company are the feature act, and the other acts offered are: Ernesto Sisters; Cogan and Brancroft; Scott and Davis; Harry Taylor, and Fred Bauer. Pantages, under the management of John Johnson, has Klein, Ott Brothers and Nicholson for their headline act; also the following acts: Lee Beggs and company; Sampson and Douglas; La Milas and Oreo; Three Olivers; Charles Sanders, and Leo White. At the Lyric, the musical comedy company are in their last week. Their play for this week is Venus and Adonis and the principal parts are well sustained by Charles Connors and Ed Harrington. Next week the Athon stock company opens the regular fall season in Doris. It looks like that the city authorities are going to allow the owners of the Heilig to repair the same. It is announced that if this is done that the Shuberts are to have the house.

SEATTLE, August 2.—Moore Theatre: The swiftest comedy so far seen in Seattle is on at the Moore Theatre. The Girl from Rector's started a two weeks' run last night and will keep things going for that time. There is plenty of fun, a good company and effective staging. Last night's record-breaking audience seemed to enjoy themselves immensely. Alhambra Theatre: Wednesday will see the close of a most successful engagement, when The Blue Mouse will give place to The Witching Hour. Elsa Ryan as the Blue Mouse has captivated Seattle audiences. Grand Theatre: An enjoyable presentation of the Idol's Eye is being given by the Ferris Hartman Company this week. Seattle Theatre: Nettie, the Newsgirl, drew two immense audiences to the Seattle Theatre yesterday. The play is by Lem B. Parker. Beginning with George Auger, the tallest actor in the world, down to Ernest Rommel, the smallest

actor in the world, the Orpheum has an all-star program for this week. George Auger and company have a dramatic version of the old story of Jack the Giant-Killer, which is very good and will appeal especially to children. The biggest and most pretentious girl act of the season will be Joseph Hart's Bathing Girls. There are six scenes in this act, and six changes of costume are made. The Dutch in Egypt is the offering of Carson and Willard, two German comedians, who are funny. The latest English importation is the Thalia Quartet, composed of four splendid male voices. Lew Bloom has become famous as the most perfect portrayer of tramp characters. Jack Moffett and Elsie Claire, in singing and dancing, and Frank Rogers, the colored ventriloquist, round out one of the best bills of the year. The best bill of vaudeville seen at the Lois Theatre since the summer season opened is on this week. Leon's animal circus heads the bill. The Temple City Quartet have a prominent place on the bill. Aileen May and company, in Ed M. Kimball's new military drama, The Maid of Valley Forge attract much attention. Zech and Zech, novelty ring artists; Frances White, the pretty little prima donna, and William Hanover are the new acts, while Anita Wickham and the Loiscopes complete the bill. An excellent list of features is shown at Pantages Theatre, headed by Will Bradley and company of high-class singing artists. The title of their act is The Gypsy Wayfarers. The Sandor Trio, acrobats and strong men, will be a second feature. Devine and Williams, man and woman, who work in the attire of a traveling salesman and a lady drummer, respectively, present excellent entertainment in comedy singing and talking; the Pollard-Fischer Company appear in a pretty dramatic playlet, and Nada Moret, Australian versatile artiste, appears for the first time in the Northwest. At the Star there is Hugh Lloyd, the Australian wonder, who performs on the bounding rope. There are also the Three Brothers La Maze, sensational comedy acrobats; Emily and Jessie Dodd and company in Dutton's Claim, a comedy playlet; Billy Court, a mirthful Scotchman; Tom and Stacia Moore, the blue ribbon singing and dancing duo, and new French motion pictures. E. MORGENSTERN.

SPOKANE, Aug. 1.—At the Spokane, Marie Doro in The Morals of Marcus, 26-27, a clever comedy portrayal by an excellent company, drew large houses; 29-30, The Girl from Rector's played to fair business. At the Auditorium, the Colonial Musical Comedy Company, in The Show Girl, was well patronized. This week, The Isle of Spice; 8-14, The Telephone Girl. The Orpheum presents an excellent bill, including John Hyams; Lelia McIntyre, in The Quakeress; Rose Royal and her famous Arabian posing horse, Chesterfield; Catherine Hayes; Sabel Johnson, in A Dream of Baby Days; George W. Cunningham, Herman Marion, comedians; Woods-Woods Trio, cyclists; Misses Marshall, Rogers, Freeman, Cathryn Rowe Palmer (late with The Merry-Go-Round Company), and Orpheum pictures. At the Washington, Edwin Carewe Company in Pals, the play made famous by James J. Corbett; Mort Sharp and his six pretty dancing girls; Selbini-Grovini, novelty act; Morrissey, singing-talking comedian;



Fred Cutler

Mr. Cutler for the past two seasons successfully piloted Richard Jose over the country. He is an experienced and capable agent or manager. At present Mr. Cutler is taking a vacation on his ranch at the town of Watts, made famous by Kolb and Dill as the locale of their Lonesome Town.

moving pictures. An unusually good bill at Pantages this week: George D. MacQuarrie and Pauline Sain, formerly members of the Jessie Shirley Stock Company, made their first appearance in vaudeville in a delightful little playlet entitled Short Pants. The sketch was a great success, and at the evening performance on the first night the management were obliged to turn people away on the three performances. Other good ones were Hassan-Jelyn, marvelous ball-rollers; Martinetti-Grossi, European novelty artists; Hamilton-Ronca, musical act; Tegge-Daniels, German comedians; Shelvey Brothers; Wm. D. Gilson, and motion pictures. The following moving-picture houses are being well patronized on account of the crowds in the city to the land registration: Majestic, Arcade, Bijou, Dream, Dreamland, Casino, Unique. This warm weather is bringing out the people to the parks. Natatorium Park is very attractive. Bowen's American Band is giving daily concerts, besides the free attractions, which are Daisy Thorne in popular songs; Dugas-Ernest, champion log-rollers of the world. SMYTH.

DAWSON, N. W. T., July 16.—Redolent with romance, the grandeur of Sierra scenery, the intermingling of scenes of the early California days, embracing the gold seeker of '49, and the Indian and Spanish phases of life of those bright days of yesterday, Yosemite was presented to a Dawson audience last evening for the first time by the Charles A. Taylor Company—Helen Barham, the young leading woman; Byron Bogardus, Charles A. Taylor, M. J. Hooley, Lillian Mul-

# Wanted

## Director

FOR

## Vocal Department

—IN—

## Conservatory of Music

In growing Western city. Must be man of good morals, good singer (tenor preferred), successful teacher and capable director of oratorio and opera. Address, DIRECTOR, care of this paper.

lally, L. R. Carlisle and Ora Wolf had the chief parts. The company will present later The Private Secretary and Finnigan, the Millionaire.

## Hudson Theatre Gets the Cup

The Actors' Society has awarded the silver cup for the cleanest stage and dressing rooms to Henry B. Harris, who received the following letter: "Henry B. Harris, Hudson Theatre. Sir:—No doubt you are aware that we have recently held a voting contest to endeavor to find out which theatre in the United States and Canada had the cleanest stage and dressing room. The voting was done from coupons in the theatrical publications and the prize was a silver loving cup. It is with great pleasure that I inform you that the Hudson Theatre, New York City, received the greatest number of votes, and therefore the prize must go to your employees. Will you kindly let me know when it will be convenient for you to receive me and the committee in charge, that I may hand over to you the prize which you and your employees so highly deserve? Please accept my highest compliments.

THOS. A. WISE,  
President.

FRANK BONNER, a clever character actor, is a big success with the Bentley stock in Long Beach.

STELLA ADAMS has joined the Selig Polyscope company. Miss Gene Ward and Tony Alloy have left the company and gone to Chicago.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

TERRY MCKEAN, Sole Proprietor and Manager

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Huntress

The headline novelty act at Pantages this week is Huntress in his drapery dances and character impersonations. All over the Pantages Circuit Huntress has been a tremendous hit. He has probably the largest and most pretentious act of this kind in vaudeville, and each season he is becoming recognized more and more as a genius in his line of work. He is constantly inventing new features and never repeats from one season to another. He has a great artistic discernment and designs and makes all the feminine creations he displays in his act. Had his desires run in this direction he might have been a close rival to Worth and Felix, the great Paris designers.

## Chas. Osgood Retires From K. & E.—Ed. Thurnaer Appointed.

Charles Osgood, who has been for years identified with Klaw & Erlanger, has resigned from that firm and has been succeeded by Edward Thurnaer. This is one of the most startling theatrical sensations of recent years, as Mr. Osgood was generally conceded to be the greatest booking authority in the business, and his long term in the capacity in which he served made him not only a person of great importance in their affairs, but one of the best posted men in the theatrical business. The report is that Mr. Osgood has permanently retired. Edward Thurnaer, his successor, has been in charge of the booking department for W. A. Brady's attractions.

## Newman & Foltz Com- pany

Walter Newman is active in organizing for the coming season, and so far has signed Jane Wilson, Alene Johnson, and Burt Porter. Among the plays to be used are Sapho, Divorcons, The American, Carmen, Camille and Thorns and Orange Blossoms.

## Abe Cohn Secures Three Weeks

Abe Cohn, manager of the American Theatre, has secured the road rights to Three Weeks, and announces that following the conclusion of the stock season at the American, he will put the company out on the road in Three Weeks. The show ought to get the money, as the company is unusually strong.

## A Busy Theatrical Season Outlined for This City

Never in the history of Western theatricals has there been such activity in booking. There will be almost twice as many shows this season as last, and shows of the highest class. Where they are all to find time is a problem. The tanks will assume great importance this season. Here in San Francisco we will have a busy season. The Syndicate shows will play at the Van Ness, as usual, and, by arrangements consummated last Monday, beginning September 5th, the John Cort shows will be played at the Garrick for four weeks. These shows are The Girl from Rector's, The Time, the Place and the Girl, The Knight for a Day and Carter, the magician. After these four weeks, the Cort bookings will be transferred to the New Colonial, which will be ready by that time. Then Gottlob & Marx will take over the Garrick and play the high-price syndicate shows in conjunction with the Van Ness. Later, when the new Columbia is finished, they may still use the Garrick. The Shubert shows commence at the American

with The Witching Hour, on August 29th, to be followed by Going Some. The Valencia opens in October with the Morris vaudeville acts, and it is said that Grauman's new theatre on Market Street will also book these acts, but this is a disputed point. In the meantime the Orpheum is doing a capacity business and the town looks very good in a vaudeville way. The sturdy and favorite old Alcazar has it all its own way with stock (or will have after tomorrow) and the Princess and Fischer's are offering musical comedy, which is quiet. The new Portola vaudeville theatre on Market Street is going to do some popular-priced vaudeville business. The National is still doing well and the same may be said of the Wigwam. The Pantages house will before long be seen down town. The management have for a long time been looking with anxious eyes toward Market Street. Charley Cole has a site near Third Street, which he thinks is just the place. Anyway, this will be a busy city—theatrically—for the next twelve months.

## Personals

WALTER HOFF SEELEY is expected home from New York today.

IZETTA JEWELL is spending her vacation in Alaska. She was in Skagway on July 7th.

CHARLEY STUMM, who used to live here, is now the manager of The Auditorium Theatre in Baltimore.

FRANK M. ELDRIDGE, of Eldredge & Meakin, is managing Willard Mack in stock at the Grand Theatre in Salt Lake City.

FLORENCE OAKLEY has announced her forthcoming marriage to Percy Pryor, a rich youth of Los Angeles, now living in Berkeley.

MAUD BURNS has been engaged by Jos. M. Gaites to play Alice Eastman in support of Emmett Corrigan in Paul Wiltach's Keegan's Pal.

ALLEN HAMPTON, who used to bring Sandy Bottom and other melodramas to the Coast, is a well-to-do real estate operator in Vancouver now.

COL. D. P. STONER, the popular and clever agent, has signed to go ahead of the Newman and Foltz Company, which opens in Redwood City on September 4th.

PERRY GIRTON is now the manager of the Bentley Stock Theatre of Long Beach. His talented wife, Iva Shepard, is the leading woman of the organization.

CLYDE GRANGER was buried in San Jose on July 29th, the funeral being held under the auspices of the Elks. Mr. Granger never recovered from his breakdown of six months ago.

JOE MULLER has returned to his post on the Spokane Orpheum, after a pleasant visit to relatives and friends here, during which he was present at the golden wedding of his parents.

MARY SCOTT, who made her debut in this city as an actress with the Frawley company at the California Theatre about eight years ago, going on the stage from local society ranks, attempted to kill William B. Craig, a lawyer, in the Hotel Astoria last Mon-

day night by firing a bullet at him. She claims he wronged her.

W. W. DECKER will be ahead of The Prince of Tonight, the Mort H. Singer show. Other Singer agents are: Gerald Fitzgerald, ahead of A Stubborn Cinderella; Zeke Harris, ahead of the other Cinderella show, and Harry Bell will herald the virtues of The Golden Girl.

GRANT OVERTON, who did the dramatic work on the Examiner for a time, has temporarily abandoned journalism for the sea. A couple of weeks ago he sailed on the Wayfarer, a three-masted windjammer, for Liverpool by way of Cape Horn. Moreover, he went as a common sailor, signing articles.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
The Playhouse of Comfort and Safety

Commencing  
Sunday Matinee, August 8th, 1909  
ELINOR GLYN'S

### Three Weeks

It's the Talk of the World

Prices: Evenings, \$1.00, 75c, 50c and 25c.  
Matinees, 75c, 50c and 25c. All Reserved.  
Special Matinee Thursday for Ladies Only.

Notice.—As I have secured the Coast rights to this play and will tour a company in it in the near future, pirates are warned to keep hands off.—Abe S. Cohen.

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, August 9, and Throughout  
the Week  
An Elaborate Production of Edwin Milton  
Royle's Famous Play of the Plains

## The Squaw Man

Introducing Mr. Augustus Phillips,  
Leading Man

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

LA PETITE REVUE, an Old Idea Uniquely  
Vocalized and Twentieth Centuries by  
Charles Lovenberg; ELEANOR GORDON  
and Company, including Joseph Sullivan,  
in the Comedietta, Tips on Taps; FIVE  
AVOLOS; LENA PANTZER, assisted by  
Sam Murt; SIX AMERICAN DANCERS;  
MATTHEWS and ASHELY; CONROY, LE-  
MAIRE and COMPANY; NEW ORPHEUM  
MOTION PICTURES. Last Week and  
Enormous Success, SAM CHIP and MARY  
MARBLE, in a deft dialogue with ditties,  
designated in Old Edam.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore

Samuel Loverich, Manager

Week Beginning Monday, August 9  
The Popular Musical Comedy Success

## The Telephone Girl

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

## Fischers THEATRE

E. A. FISCHER, PROP.

SUTTER ST., BET. FILLMORE AND STEINER,

Phone West 6732

The Only Musical Comedy House in the  
City

This Sunday Afternoon and Evening  
Last Times of The Belle of Boston.

Starting Monday Matinee, August 9,  
Charles Alphin's Dream of the Orient.

## The Pride of the Harem

A Somewhat Different Operetta, with  
Blossom Seeley and All of the Joy Pro-  
ducers.

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.

Popular Prices, 15c, 20c and 25c

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MARKET  
1865



## Van Ness Theatre

The second and last week of Polly of the Circus will end Sunday night. Without question, Polly of the Circus has pleased everybody who has seen it. It is a delightful little story that carries its own moral. And the clever company bring out all the strong points of the play. Next week, Paid in Full.

## Alcazar Theatre

Charley's Aunt, that perennial frolic that always interests both old and young, served to bring back to the Alcazar clientele the popular comedian, Frank Bacon, who is one of our funniest funny men. As Bobs, the irrepressible, who impersonates the aunt from Brazil, "where the nuts come from," Mr. Bacon was a continuous scream. A feature of the performance was the fine work of George B. Baldwin, who for the first time here has had an opportunity to demonstrate what a fine, straight actor he is. His work as one of the chums in for a good time was distinctly appealing. Burt Wesner, too, gave a fine portraiture in the role of Spethgue, and Howard Hickman, Louis Bennison, Walter Whipple, Adele Belgarde and Bessie Barriscale contributed individually excellent small bits. Just now preparations are in force for the new season which begins Monday night with The Squaw Man and introduces Augustus Phillips, the new leading man.

## American Theatre

The atmosphere of the American is decidedly Teutonic this week. The play is concerned with German life and thought; it was originally written by a German. A German-American translated and adapted it to the likings of new world audiences. The orchestra has been dispensing German melodies, or else numbers by German authors, and last, but not least, a goodly percentage of the audiences have been German, too. The reason for all this is, that At the Sound of Taps, a military drama in four acts, adapted by Charles Swickard and produced under his direction, has been the attraction at this house since last Sunday afternoon. The drama, or as it might be more exactly called, tragedy, deals with certain phases of life in the Fatherland. The army forms the background, and the people who share its hopes, fears and excitements are the figures that move to and fro through the somber four acts. As may be imagined, the piece is decidedly German, and quite as modern. The daughter of a sergeant-major, living with her father in a small garrison town on the French border, has fallen in love with a lieutenant, a man of the nobility. He has encouraged her. Her foster-brother, to whom she has been engaged, returns home from the riding academy, after an absence of two years. During his leave he has become greatly broadened in his views, and, the inference is, impressed with the teachings of modern German socialism. Finding that the girl no longer loves him, he gives her up. He traces her, however, to the rooms of the lieutenant, after taps has sounded, and there, not respecting the officer as the others do, strikes his superior, who has hidden the girl in one of his

rooms. The aggressor is court-martialed. During the progress of the trial, the young girl makes known the true state of affairs, and also confesses that her relations with the young lieutenant have been questionable. Her father, overcome with shame, goes to the room of the lieutenant, and offers to fight a duel with him, but this the law of the country prevents, the one being a commissioned, the other a non-commissioned officer. The girl follows her father. Her betrayer refuses to marry her. The father draws his revolver, and shoots her through the heart. Here the play ends. The present Swickard adaptation of this play varies somewhat from the one used by Herbert Kelcey and Effie Shannon two or three seasons ago. In that version, the girl is not fatally injured, and the lieutenant repents, offering to make amends by marrying her. However sad the ending of this week's bill may be, it is far more consistent than the other. In fact, the death of the girl is the only logical outcome to the piece. Like all of the other plays that have been put on during the present summer stock season at the American, this shows conscientious staging and careful rehearsing. A possible improvement to suggest is the elimination of a few so-called comedy scenes, obviously introduced by the adaptor, to please those groundlings who feel that they are getting their money's worth only when they are laughing. The acting of these comedy scenes is well done, but the fact that they are in the play at all is questionable dramatic art. The three principal roles fall to Charles Swickard, the sergeant-major; Gerald Harcourt, otherwise Lieutenant Von Dorn; Herschel Mayall, the lieutenant, and Clara Hartman, by Harriet Worthington. James Corrigan, as Sergeant Bill Stumps, was trying to place in a sad role, for his audiences have been loathe to believe that he was not trying to be funny in an original way. Charles Swickard was an ideal sergeant, gruff in outward demeanor, but inwardly with a heart as tender as a woman's. Gerald Harcourt played the part of the young officer, bound down with generations of class traditions, most excellently. The interpretation Harriet Worthington gave of the young girl was extremely good, marked by naturalness and feeling. The most sympathetic part in the play, that of Lieutenant Von Wendel, was played by Herschel Mayall in a finished manner. Other people of ability, including Richard Claye, Edmund Flynn, Lillian Elliott, Lois Bolton, Thurlow White, Thomas Root, Fred A. Bryant, W. B. Thompson, Frank Opperman, William R. Abrams, Alfred Rowland, Norman Fels and Alfred Aldridge, contributed to the support of the principals.

## Princess Theatre

Florodora, one of the classics of the musical comedy stage, is so well known that any review of it, if extended, would be very much much on a par with a criticism of Uncle Tom's Cabin or Ten Nights in a Barroom. As everybody knows, the plot of Florodora is as thin as water, but the numbers in it, when well sung, stick to the memory, in spite of one. Since Florodora was last put on here, almost two years have come and gone, yet the piece retains its old popularity. The

first performance was somewhat halting, because of the fact that George Burke, cast as Lord Abercoed, was taken suddenly ill. Ray Youngman, with but a few hours to prepare, worked himself up in the part sufficiently well to keep the house from closing. Since then he has become much more at ease in his role. Arthur Cunningham sustained his reputation and played and sang the part of Gilfain most excellently. Percy Bronson was a hit in I Want to Be a Military Man, and Miss Stech was likewise in Beautiful Eyes, two of the twenty song successes sprinkled through the bill. Budd Ross was never better than in the character of Professor Tweedlepunch, the phrenologist. Octavia Broske looked the part of Dolores, a thing many prima donnas in this part do not do. Her singing was enjoyable. Marta Golden was the epigrammatic Lady Holyrood to the letter. Her bright observations kept the house in continued merriment. Bert Phoenix, as Leandro, the plantation foreman, while on the stage but a short time, made a good impression. Of course, the sextet was subjected to the usual repeated encores. The big song hit of the piece, Shade of the Sheltering Palms, had to be repeated, too. The orchestra showed thorough training, and the scenic portion of the production was unusually good.

## Valencia Theatre

The concluding week of the dramatic season has been given over to All the Comforts of Home, which, while it is a fairly good comedy, has nothing of the elements of novelty. The company, probably letting down for their final week, has not appeared to as good an advantage in this play as in the preceding ones. Paul McAllister is cast as Alfred Hastings, and plays him with pleasing plausibility. The real hit of the performance is made by Mirabel Seymour in the part of Sususan. This is the part usually played as a boy—the one who gets "arf." Charley Clarke has the honor of working harder than all the rest of the company, except Miss Seymour, in the part of Christopher Dabney. James M. Ward makes his reappearance after a long absence from the dramatic stage by appearing as the Bailiff. Peggy Monroe is a petite and most pleasing Fifi Oretanki, and the rest of the long cast do effective work.

## New Stock for Fresno

Manager Ed Hoen of the Empire Theatre of Fresno, and Mrs. Hoen, are spending the month in San Francisco. Mr. Hoen is leisurely organizing his new stock, to open Sept. 6. The company will be under the stage direction of Al Hallett, and will include Charles Dey, Florence Plummer and Fred Munier. Mr. Hoen is negotiating with Myrtle Vane for her appearance with his company for a short starring season. A feature this season is a line of fine royalty plays which Mr. Hoen has contracted for with the Great Western Play Agency.

SIDNEY DE GRAY retired from the Princess stock last Sunday. Mr. de Gray will in all probability join the Kolb & Dill company in Los Angeles in September.



## Ethel Hunt

Miss Ethel Hunt arrived in San Francisco last week, en route to Sydney, Australia, where she is going to pay her mother a visit. Miss Hunt is well and favorably known in this city. Her last appearances on the Coast were with Walter Bently in his Shakespearean revivals, after which she went East and scored heavily with the Klaw & Erlanger and Liebler attractions. Miss Hunt is an Australian. On the other side of the world she has achieved a reputation as an ingenue and in boys' parts. She has been upon the stage almost from the time she was first able to walk. The glare of the footlights has not spoiled her, for she has a charming personality and is a favorite with her associates. Her early appearances were made under the management of the veteran George Rignold, and to him Miss Hunt attributes the ability she has developed. She has made rapid strides in her profession, and during her career has toured Tasmania, New Zealand and all of the Australian colonies.

## Success of Louise Kent in Vaudeville

One of the pleasing features of the week in vaudeville has been the unqualified success of Louise Kent and her company at Pantages this week, in a little play she wrote and called Sold. It is a dramatic comedy of great value and abounds in bright and witty lines and amusing situations, and one guess follows another as to what will happen next. Miss Kent, a stunning woman of dramatic reputation and excellent art, is proving to be a clever comedienne—quite as successful in comedy as her previous record has informed us she was in leading business. Her support is notably good. Donah Benrimo is a handsome young woman and accomplished as an actress, and Wm. V. Mong demonstrates the fact that he is a real actor. Miss Kent and her sketch should be in the highest priced vaudeville, for she has what will strongly appeal to the most critical audiences.

BEN MACQUARRIE has joined the stock company in Sioux City.



## Vaudeville

LLOYD C. FOUNTAIN, Editor

### The Orpheum

To a series of crowded houses the Orpheum bill of this week is most attractive. The headliner act is furnished by John W. Dunne, Mary Marble and Sam Chip, in a quaint Dutch conceit, called In Old Edam. Mr. Dunne plays the stern parent for a few minutes and then rests on the honors thus gained, while Miss Marble and the volatile Chip caper about the stage, laughing, giggling, dancing and putting the audience in great good humor. This pair are inimitable in their way, and their work receives rousing applause. Frank J. Conroy, George Le Maire and company present a clever and unusual skit called A King for a Night. It is well received. The Six American Dancers present one of the daintiest, most original and most interesting terpsichorean stunts ever presented in this city. Their dancing is clean-cut and unusually good, and their costumes and appearance uncommonly pleasing. The act made a great hit. Bob Matthews and Herbert Ashley have a skit—good for a good deal of laughter—which they call Held-Up. The holdovers include Herbert and Willing, in blackface; Walter Schrode and Lizzie Mulvey; Griff and Sam Watson's Farmyard Circus, not to mention the usual moving pictures.

### The National

This week's program abounds in classy acts and an expression of complete satisfaction is carried away by all those attending. Two local artists, Glendower and Manion, top the bill in one of the prettiest bills of the season, namely Christmas on the Comstock, from the pen of Harry D. Cottrell, whose work is well and favorably known on the vaudeville and dramatic stage. The work of these performers is of a finished and legitimate nature and they score heavily with their audience. The Juggling Jordans appear in a neat and clever club act. Foster and Foster, as holdovers from last week, are still popular favorites. McDevitt and Kelley prove to be exceptionally clever dancers with a line of entirely new and clever steps. Mlle. Loretta and her \$10,000 posing dog has something new to offer, and it is possibly safe to say that the figure mentioned would not be any sort of a temptation for her to part with her clever canine. The act is excellent. Jere Sanford proves a winner with his whistling and yodeling. Motion pictures complete the bill.

### Pantages-Empire

Manager Tiffany is still improving the programs at his house and this week's bill is most gratifying, both as regards quantity and quality. Louise Kent and company appear in a most entertaining offering, S. O. L. D. Miss Kent's work is too well known to need mention, and she has surrounded herself with exceptionally clever people in the persons of Donah Benrimo and Wm. V. Mong. The act does not lack interest from curtain to curtain and generous and well-merited applause greet their efforts. The Naples Quartet entertain with tuneful and well-executed selections on the

saxophone. Sutherland and Curtis, well-known local performers, come in for a big share of the applause for a most entertaining number. Dixie Christy has an inimitable way of her own for entertaining, and her clever efforts on numerous musical instruments, especially the harp, meet with rounds of applause. Huntress, the female impersonator and drapery dancer, is a most pleasing feature of the program and the scenery carried is deserving of special mention. Huntress has, next to Julian Eltinge, the finest act of its kind in vaudeville, and he is constantly improving it. He is a great card. Fay Carranza, contrary to the usual in an offering of her kind, namely, operatic singing, proves one of the best bets on the bill. The Prentice Troupe offer a clever and amusing acrobatic act which is well up and beyond the standard. For harmony the White City Four can deliver it in bunches. They have a good strain of comedy, which is of the legitimate sort and most cleverly handled by the Irish comedian. Motion pictures as usual complete the bill.

### Fischer's

Herr Manager Fischer has added a trinity to his list of leading actors, and now Carlton Chase and Maude Rockwell are helped out in their fun-making by Blossom Seeley, the nimble and vigorous soubrette, who is very clever. The Alphin comedy, with music, that is offered this week is called The Belle of Boston, and is both funny and musically interesting. Chase looks his best, sings well and acts ditto. Miss Rockwell is still warbling in her unapproachable way, and Blossom Seeley is a hit. As a rough soubrette, she delivers the goods. The supporting company and the chorus are in good form.

### The Wigwam

This popular house has an exceptional galaxy of clever talent this week, headed by Albini the illusionist, who as of yore continues to mystify the audience by his master legerdemain. Billy Windom is one big hit on this high-class bill with an original line of entertaining. Robert, Hayes and Robert contribute a big scream, interpolated with good singing and dancing. Gillihan and Murray in blackface are well received. Mlle. Rialta, assisted by J. Louis Mentz, present The Artist's Dream. The singing is especially good, but Mlle. Rialta could improve vastly by using some draperies during her posing, which is rather embarrassing to the feminine portion of the audience. Jack Wyatt and C. Blanche Rice in The Unexpected accomplish the desired result, judging from the hearty laughter which greets their efforts. Bessie Allen comes in for a good share of applause. Mabel Carew and company complete this high-class bill. Miss Carew is a vivacious little lady with a most pleasing personality which makes her a winner. The motion pictures are as usual high class and complete the program.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Aug. 8, 1909:

NATIONAL, San Francisco—Maurice Frank and company; Tom

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkoline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, AEROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

ZEKE ABRAMS  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.

Phone Market 6873

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa., Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50---THEATRES---50

THAT INDEPENDENT VAUDEVILLE AGENT

**... BERT LEVEY ...**

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## In Spite of all ye Knocking Devils in H—

THE LAND OF BUNG-A-BOO, headed by Wise & Milton, are still going, while others are trying. This week, EMPIRE, half act. Next week, WIGWAM, full act. Vallejo, week of Aug. 1st.

DID WE? ?

## Borden-Zeno & Haydn Bros.

In "BITS OF VAUDEVILLE" Featured Everywhere  
Extract from a manager's opinion: "Gentlemanly performers, who have a novelty act that proved a big feature and success at the Wigwam, week of July 18, '09. With pleasure I recommend them.—Sam Harris, Mgr.  
Week of August 1st, Crystal, Denver, Colo. Direction B. A. Myers, New York City.

McGuire; Girard and Gardner; Gruet and Gruet; Damman troupe; the Tora troupe. Bell, Oakland—Five Juggling Jordans; Jere Sanford; Mlle. Loretta and dog; McDevitt and Kelly; Glendower and Manion. WIGWAM, San Francisco—Barnes-Reming and company; Sados; Carita Day and boys; Rae and Borsche; Telegraph Four; Eva Mudge. NOVELTY, Vallejo—Albini and Bessie Allen; Billy Windom; Princess Wlademaroff. LOS ANGELES, Los Angeles—Gillihan and Murray; Mabel Carew and company; Mlle. Rialta and company; Wyatt and Rice; Foster and Foster. QUEEN, San Diego—Seymour and Hill; Ramsey Sisters; Slater Brockman; Pearson and Joell.

Booked by Bert Levy, the Independent Booking Agent, for week of August 9, 1909.

PORTOLA, San Francisco—Russian Troupe of Dancers; Dale and

Caney; Gaynell Everett; Eddie Mowry; Tony Ryder's Monkeys; Loraine Johnstone and company. GRAND, San Francisco—Shale and Cole; Darline Cole. NOVELTY, Stockton—La Loie Helene; Watson, Wallace and Keith; Fred Lancaster; Kelly and Kelly. AIRDOME, Fresno—Jake Snook; Marshall. SUMMER THEATRE, Visalia—Goodhue and Burgess; Helen Neilsen. UNIQUE, Los Angeles—Kelly and Violette. GRAND, San Diego—Palmer and Robinson; Joe Eagan. LA PETITE, Watsonville—Gus Leonard; Louis Stone. ELITE, Salinas—Requa, Reed and Ricks. STAR, Monterey—Thelma De Vene and company; Francis Dainty. AIRDOME, Modesto—Laswells; Kawa; Frank Morrell. NOVELTY, San Luis Obispo—George Stanley. HART'S, San Mateo—Patsy; Brewer and Bell.



## Vaudeville Notes

In view of the coming of Wm. Morris into the Western vaudeville field, it is interesting to scan his attractions. They are Terry Corney, Friend and Downing, Nelson Jackson, Kara, Fred Karno, London Pantomime Co., Lombards, Herbert Floyd & Co., Barry, Lupino, Geo. Lashwood, S. Loftus, Paul's six juggling girls, R. A. Roberts, Tambo and Tambo, Nellie Wallace, Bransby Williams, Harry Lauder, Paul Conchas, Sengali's Musical Thought Transference Act, not to be confused with the hypnotists known as the Seven Svengalis; Devine Mura, Clark Hamilton, Seven Perezoffs, who are said to be exceptionally clever jugglers and who during the course of the act prepare, cook, serve and eat a meal while juggling the utensils; Arthur Prince, Ida Renee, Great Severin and Marie Loftus.

Charlie King and Marjorie Rambeau are playing dates in Southern California with a sketch written for them by Harry Cottrell.

## New Attraction At the Chutes

Towers, the high diver who styles himself "the man who jumped from Brooklyn bridge," will be one of the new attractions this Sunday. He opened his engagement at the Fillmore Street Park several days ago and has since been performing dives that have attracted wondering and thrilled attention. His act consists of a leap measuring ninety-seven feet into less than four feet of water. Towers follows Florence Spray on the open-air program. After she has completed her seventy-foot dive Sunday afternoon and night the aerial platform will be raised to the elevation from which Towers makes his sensational plunge. High divers are far from being the entire free show at the Chutes this week. Glasscock's trained elephants are the delight of young and old. Little Mike has become the idol of the juveniles. For, in addition to performing all manner of amusing tricks, he permits the children to go riding upon his back. The larger elephants are also pressed into service when not performing. The elephants will give free exhibitions tonight and Sunday afternoon and evening. The American Comedy Trio present songs and dances of a clever kind. In another part of the park the Royal Banda Roma will give concerts for those who prefer the more classical style of music. Demon will continue his break-neck dash down the chutes, the open-air motion pictures will be changed and the rest of the free entertainment kept busy amusing patrons.

## Big Vaudeville Doings

A dispatch from New York says that, stirred by the rivalry of the new Morris vaudeville combination, Martin Beck, one of the proprietors of the Orpheum Circuit, has gone to Europe to effect an international combination. He sailed on the Mauretania last Tuesday. The Orpheum Circuit controls thirty-seven theatres scattered through the West, and is the father of vaudeville entertainment in this section of the country. Those who are familiar with vaudeville are of the

opinion that a big vaudeville monopoly embracing the leading music halls of this country and the principal European capitals would be the outcome of his trip. Morris Meyerfeld, president of the Orpheum Circuit, has been abroad on a mission of this kind for several weeks, and one of Beck's objects is to meet him in a business conference. It may be expected that the cables will soon bring back news of a great combination. About one-third of the vaudeville acts used in this country are of foreign origin and almost an equal proportion of foreign bills are composed of American performers. To organize this interchange and get control of the leading performers on both continents is said to be Beck's ambition. The inducement he will be able to offer his clients is a three years' stretch of solid bookings without need of the performers repeating their acts in cities either here or abroad. The foreign managers who are said to be allied with Beck's scheme are Director Steiner of the Berlin Winter Garden, Ben Teiber of the Apollo in Vienna, E. K. Tichy of the Theatre of Varieties in Prague, Director Thurlin of the Apollo in St. Petersburg, E. Waldmann of Budapest, Charles Aumont of Paris and Oswald Stoll of London—all men of high standing in the vaudeville field. One plan that is being contemplated is the establishment of an Orpheum in Europe, where the various acts may be tested before being sent to this country.

## Fine Music at Idora Park

Innes will give his next to the last Sunday program tomorrow and the score of selections to be played by the New York orchestral band will be varied enough to suit all tastes. Innes' own humorous skit on the Merry Widow Waltz should prove a delight to Sunday patrons of the Oakland amusement resort. The bandmaster will first conduct his players through the composition exactly as it is written by Lehar. Then it will be played as Hayden might have composed it, with measured oratorio movement; again as Verdi, of operatic fame, would have treated the theme; then as the ragtime mechanic would have rattled it off and, finally, as the immortal Wagner might have written the popular waltz. Of the heavier numbers among the finest will be Scenes From the Valkyries, ending with the famous ride; the largo and scherzo from Dvorak's symphony, The New World, numbers which should appeal to all music lovers; Liszt's Fourteenth Hungarian Rhapsody and two dainty bits, Sweet and Low and On Tiptoe. The evening program will contain the intermezzo from Mascagni's Freund Fritz, which will be played for the first time in band arrangement; Tschaikowsky's famous 1812 overture; the overture from Weber's fairy opera, Oberon, and scenes from Tannhauser. The lighter numbers will include Lincke's Glow-Worm and the Siamese Patrol. Virginia Listemann, soprano, will sing the Bach-Gounod Ave-Maria and an aria from Samson and Delilah. Dr. H. J. Williams, harpist, will play a fantasia of Welsh folk melodies and Walter's Prize Song, by Wagner. As usual Idora patrons will find plenty to entertain them during the concert intermissions. The Brothers Bard, in feats of strength, and the Ten Ortons, in circus acts, will supply the free,

open-air entertainment in the afternoon and night.

The Selig Polyscope players are now working out plays in Sisson, and from there they go to Portland, Seattle, then to the Yellowstone and then back to headquarters near Los Angeles.

## Kolb and Dill Go Back to Princess

Kolb and Dill have been signed by the Princess Theatre management and will appear at that theatre on Monday, October 11. Previous to coming here they will play for a month at the Majestic in Los Angeles.

## Fischer's Theatre

The last performances of that highly delectable musical tangle, The Belle of Boston, will take place this Sunday afternoon and evening, and at the Monday matinee Charles Alphin will present a somewhat different operetta, with the highly interesting title of The Pride of the Harem. The time is the present and the action takes place in Constantinople. Blossom Seeley, who has made an immense hit here, will introduce a lot of specialties as Miss Buttinski, the correspondent, and Maude Rockwell, as Milo, will have two new songs. Dave Morris will be the Sultan, Dan Kelly will play Mike Clancy, William Auerbach will make a ferocious German pirate, Carleton Chase will be the war correspondent and Anna Clark will be Mrs. Clancy. Matinees are given at Fischer's Theatre on Monday, Wednesday, Saturday and Sunday and two performances nightly, at 8 and half-past 9 o'clock.

## Important Notice to Vaudeville Performers

THE NEW YORK DRAMATIC AGENCY, Belasco Theatre Building, Los Angeles, have just completed arrangements whereby they can offer performers eight weeks' consecutive time in Southern California.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER  
THE BILL OF THE SEASON

**TOWERS**  
The Man Who Jumped from Brooklyn Bridge

**TRAINED ELEPHANTS**  
Bring the children to see "Little Mike"

**FLORENCE SPRAY AND DEMON**  
More Sensational Than Ever

**ELEGANT CAFE**  
Song and Dance Artists Offer Unique Entertainment While You Eat and Drink. They're Here: The Frolles of 1909.

TAKE THE POPULAR CHUTES JOY JAUNT

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement=20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

M. M. RILEY G. A. KELLEY

## THALIA Concert Hall

514½ PACIFIC STREET  
Up-to-Date Vaudeville  
NO ACT TOO BIG FOR THIS HOUSE

## Santa Fe BACK EAST EXCURSIONS

SALE DATES

Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Why Clarence Drown is Learning German

Clarence Drown, the theatrical manager, is taking lessons in German. On the face of it this is not remarkable. But when it is recited that he must learn the language or wear shin-guards at home, the fact becomes interesting. Here is the reason. Not long ago a Teuton, exhibiting a pack of dogs on the circuit, presented Clarence with one of his best performers. Mrs. Drown and the children were delighted. The little canine had been taught to perform upon German commands, and all of the family, save the father, spoke that language. The new pet proved a source of joy. It was always ready to do innumerable tricks when spoken to in the guttural sentences it had learned to obey. Last week Mr. Drown had company, and, in order to entertain his friends, thought to put Heine through his paces. In the purest of English he besought the tyke to do a somersault. At this, the intelligent animal, in rage and chagrin at having been importuned in the wrong language, flew across the room and nipped his master in the calf. It proved a great hit so far as the private audience was concerned, but Clarence did not join the applause and refused to respond to the demand for an encore. As neither Mrs. Drown nor the children will allow father to chase Heine away, he has meekly yielded, and is now learning the only language that will cement friendship between man and dog.—*Los Angeles Graphic*.

## Spotlights

Sara Perry, in the role of the wife in *Paid in Full*, will be seen in the Eugene Walter play when it is staged at the Van Ness Theater on Monday night. Chas. Reigel will be seen as the Captain.

Billie Burke, under the management of Charles Frohman, will play an engagement at the Van Ness Theater in her newest comedy, called, *Love Watches*. She will be supported by her entire New York company.

Victor Moore will make his first appearance on the Pacific Coast when he comes to the Van Ness Theater in the George M. Cohan comedy, *The Talk of New York*. It is said to be one of the biggest of Cohan hits.

The Travelling Salesman is announced for a tour of the Pacific Coast. It is accounted one of the most genuine of comedy hits staged in recent years.

The Del S. Lawrence stock company will not return to the Grand Theatre on September 14, as was expected, if Manager Charles Godard of the theatre can find a theatre to take it in Seattle, says a letter from Sacramento. Godard has arranged to put in vaudeville when his theatre reopens. He has secured the Sullivan-Considine Circuit. He has an agreement with the Del S. Lawrence company for seven weeks, beginning September 14, however, and unless he can locate it in Seattle, he will have to bring it back here for that length of time. In conversation, Mr. Godard said he believes he has found a theatre for the Lawrence actors in Seattle, and will know definitely in a day or so. If they are not to return, the Sullivan-Considine vaudeville circuit will start at the

Grand Theatre. If the Lawrence company is brought back it will be for seven weeks, and the vaudeville circuit will not begin until the expiration of that time. Evidently the past season of the Lawrence company was not a very profitable one.

Manager W. M. Russell returned a few days ago from a significant business trip to Portland. I believe this trip will result in the early announcement by Russell & Drew that they are to manage a Portland playhouse that will be devoted exclusively to Shubert attractions, just as their Alhambra is here. The Shuberts at this time have no house in Portland. Until the new house can be built, it is possible that Russell & Drew will utilize the Heilig Theatre, for years the first-class house in the Webfoot City, for the independent attractions. By reason of a political deal the Heilig was closed up, but with a few alterations it can be again opened.—Jim Sayre in *Seattle Argus*.

A valuable race horse owned by Frank Atkins, the Marysville theatrical manager, dropped dead while being tried out on the Marysville track, Thursday. After making three laps of the track a blood vessel burst and it died before the owner could get to its head.

## Dates Ahead

ALCAZAR STOCK.—San Francisco.

A KNIGHT FOR A DAY (H. H. Frazee, prop.)—Madison, Aug. 8; Stillwater, 9; St. Cloud, 10; Grand Forks, 11; Winnipeg, 12-14; Fargo, 16; Mandan, 17; Miles City, 18; Billings, 19; Livingston, 20; Bozeman, 21; Butte, 22-23; Anaconda, 24; Gr. Falls, 25; Helena, 26; Missoula, 27; Wallace, 28; Spokane, 29-31.

BELASCO STOCK CO.—Los Angeles.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

FISCHER'S MUSICAL STOCK.—San Francisco.

GUY SMITH STOCK.—Oakland, Cal.

MOROSCO'S BURBANK STOCK.—Los Angeles.

THE GIRL QUESTION (H. H. Frazee, prop.)—Madison, Aug. 15; Stillwater, 16; St. Cloud, 17; Grand Forks, 18; Winnipeg, 19-21; Fargo, 23; Dickinson, 24; Miles City, 25; Billings, 26; Livingston, 27; Bozeman, 28; Butte, 29-30; Anaconda, 31.

POLLY OF THE CIRCUS.—San Francisco, July 25-Aug. 8; Sacramento, 9-10; Portland, 12-14.

SERVANT IN THE HOUSE.—(Henry Miller.)—Denver, Aug. 2-7.

THE CAT AND THE FIDDLE (Chas. A. Sellon, mgr.)—Chicago, Aug. 15-21; St. Cloud, 23; Brainerd, 24; Grand Forks, 25; Grafton, 26; Winnipeg, 27-28; Fargo, 30; Valley City, 31; Jamestown, Sept. 1; Bismarck, 2; Mandan, 3; Dickinson, 4; Miles City, 6; Billings, 7; Livingston, 8; Bozeman, 9; Anaconda, 10; Butte, 11-12; Great Falls, 13; Helena, 14; Missoula, 15; Wallace, 16; Colfax, 17; Spokane, 18-19; Sprague, 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Tacoma, 24-25; Seattle, 26 to Oct. 2.

THE CLIMAX.—(Jos. Weber—J. J. Rosenthal ahead.)—Los Angeles, Aug. 16 and week.

THE MERRY WIDOW (Henry W. Savage; Henri Gressit, bus. mgr.)

—Los Angeles, July 26, and week; then week each in Salt Lake and Denver.

THE TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.)—Fargo, 9; Valley City, 10; Jamestown, 11; Dickinson, 12; Miles City, 13; Billings, 14; Big Timber, 15; Livingston, 16; Bozeman, 17; Gr. Falls, 18; Helena, 19; Butte, 20-21; Missoula, 23; Wallace, 24; Lewiston, 25; Pullman, 26; Colfax, 27; Walla Walla, 28; Spokane, 29-31.

THREE WEEKS (Ernest Shuter, ahead.)—Tacoma, August 8-9; Victoria, 10; Vancouver, 11-12; Bellingham, 13; Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

YANKEE DOODLE STOCK CO. (Geo. V. Haliday, mgr.)—Ashland, 9-21.

RINGLIN'S CIRCUS.—Red Bluff, Aug. 30; Chico, 31; Marysville, Sept. 1; Sacramento, 2; Santa Rosa, 3; Napa, 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13;

## For Sale Swain's Theatre

SANTA CRUZ, CAL.

The only Popular-Priced Family Theatre in the City. Complete in every detail. Seating capacity, 700. Centrally located. Low rent and a long lease. Address, MACK SWAIN, Santa Cruz, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.

# Theatre for Rent for Vaudeville

Large, fine Theatre, with 800 seating capacity, large stage, in city of 5,000 people. Can be leased for vaudeville purposes. Rent, very reasonable.

Address, H., care of Dramatic Review.

## Leslie King

Season with E. H. Sothorn  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for *Polly of the Circus*  
To open June 29th

## Godfrey Matthews

At Liberty for Leads or Heavies

Care of DRAMATIC REVIEW



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.

Write for a "special" estimate.

Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at  
Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press  
work and mimeographing.

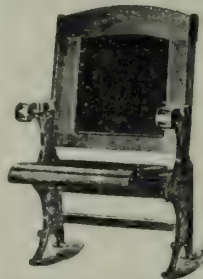
## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
770-776

Mission St.

Bet. 3d and 4th Sts.

SAN FRANCISCO

THE

WIGGIN CO.



## Theatres and Opera Houses, National and Municipal, in Latin America

Cuts and data furnished through the courtesy of The International Bureau of the American Republics.  
SECOND ARTICLE.

In their time Ranconi, Bishop, Ristori, Salvini, and Ellsler have sung, acted or danced before Latin-American audiences. The impresario Strakosch frequently visited South

Aires and Rio. Today the season is announced with such artists as Bonci, Novelli, Réjane, Després, and others whose fame is assured.

Society turns out with as much

look to those in paradise (*Paraiso*, the upper galleries) even more than to those in the pit, for appreciation and applause.

In some instances, even, the theatres of Latin America have been the scene of first performances, and composers of high rank have been glad to trust to the critical judgment of these audiences to establish their success or to damn their efforts. Nor is it these easily approached capitals alone that welcome and pay for the pleasure of



NATIONAL THEATER, SAN JOSE, COSTA RICA.

*This beautiful theatre, one of the finest in the world, was erected from the proceeds of a tax on coffee at a cost of more than \$1,000,000 gold. The edifice is of stone, trimmed with the finest Italian marble and stucco. The mosaic work was done by European artists especially employed for that purpose. The ceiling shown in the picture was the work of a famous Italian artist.*

America with his companies. Patti and Nicolini, Coquelin and Bernhardt were welcomed there before they had been invited to the United States. Sorel, Constantino, Tetrassini, and Duse have long been guests at Buenos

brilliance as in London or Paris, but the municipality does not cater alone to the wealth and aristocracy of the capital; the people love the opera and attend with the whole-souled ardor for music which makes the performers

the best art that can be obtained. Venezuela frequently makes itself the host for companies to tour the country; Quito, in Ecuador, until a few months ago almost inaccessible in her mountains; Bogota, in Colombia, reached by the ascent of the Magdalena River; La Paz, in Bolivia, still more hidden by the peaks of the Andes from the oceans on either side, have their theatres for the people, and have appropriated public money to pay for the entertainment of troupes from abroad who shall keep alive the love of art.

The word "subsidy" for things artistic has to Anglo-Saxon ears an unusual sound, but to the Latin-American it indicates a worthy function of a government which could not possibly be covered in any other way; a function, also, which, if abandoned, would cause a distinct loss in the higher and sweeter life of all the people. These operas and theatres are constructed out of public funds, appropriated from regular revenues and expended as openly as the sums for a police force. There is occasionally adverse criticism concerning the details of such expenditure. With great justice it is sometimes claimed that extravagance has marked the erection of some buildings, or that taxation has borne heavily upon the people to give them more than they asked for, but never is there attack upon the principle of state subsidy for the sup-



SOLIS THEATER, MONTEVIDEO, URUGUAY.

*This large and handsome theatre covers almost two acres, and will seat 3,000 spectators. A distinguished English traveler recently said that he had seen few interiors in Europe that could rival or surpass it. The operatic and dramatic celebrities of the world, from Tamberlik to Tamagno, from Lagrange to Patti, have stood within its portals, and Salvini, Rossi, Sarah Bernhardt, and other artists have received ovations from the Montevidean public.*

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up. Play Books. Established 1876. Lincoln Building, Market and Fifth Sts.

port of the drama and the opera. This subsidy extends further than the original cost of the structure. In most cases an annual sum is set aside for active use. During the rest of the year the building may be rented by any person or organization wishing to give entertainments in the municipal or national theatre; the proper committee has charge of the financial arrangements, and the entire matter becomes then a business affair conducted on commercial lines. The sum collected by private lease goes into the public treasury. If the building remains idle, the only loss is that of revenue and interest on the money invested. When a good opportunity arises, however, the committee begins, carries on, and concludes negotiations through which the people receive the best entertainment that can be afforded. Sometimes a committee may make money, and then the tax becomes smaller, but nobody expects the enterprise to pay, because its very purpose would be injured if prices had to be placed so high that only the rich could afford to enjoy themselves. This has been a danger in rare instances, but the people and the press soon emphasize their right to purchase tickets at a price within their means. They much prefer the subsidy to prohibition.

(Continued next week.)

## For Rent Theatre Margarita

At Eureka, Cal.

May be leased by responsible parties. Theatre is new and modern in every respect.

Address,

C. P. CUTTEN, Agent,  
Eureka, Cal.



### SCENERY

We make Special Designs for Special Scenery, Modern Construction, Diamond Dye Scenery painted right.

Write for Prices.  
Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of  
**THEATRE AND  
HALL SEATS**

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
**Belasco Theatre Building, Los Angeles**  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Florence Roberts and Thurlow Bergen to be Married

Florence Roberts has sufficiently recovered from her recent operation to leave San Francisco for her home, Morrison manor, Peekskill, N. Y., Sunday, accompanied by her mother. On the same train went eastward Thurlow Bergen, Miss Roberts' leading man. When they reach Morrison manor there will be a wedding in which Miss Roberts and Bergen will be the principals. Miss Roberts is the widow of the late Lewis Morrison and Mr. Bergen was divorced by his wife, a non-professional, last year.

## London Opera Season Almost a Failure

LONDON, July 31.—The royal opera season closed tonight with Charpentier's Louise. The season lasted fourteen weeks and was fairly successful financially. Unlike New York, the London management is anything but extravagant in providing all-star casts and the newest operas. London usually waits to see how New York receives operatic novelties. Society patronized the opera only in May and June, appearing in greatest numbers when the King or Queen was present. The King is not fond of music, but the Queen is a musical devotee. The King attended the opera seven times this season, the Queen twelve.

## Six Plays Out of Two Hundred and Fifty Win

With a record of 250 plays read, the committee of the Actors' Society, formed last January in New York at the suggestion of Augustus Thomas to aid "undiscovered playwrights," announces that it has suspended its work until October. Of the 250 manuscripts six have been selected as worthy of production at special matinees. The committee hopes to arrange for the first matinee early in September.

Some of the well-known people engaged to support Sanford Dodge this coming season are: C. Harry Slight, Adelle Nickerson and Marion Stuart.

### COL. D. P. STONER

Just closed as advance for Richard Jose. At Liberty for fall season. Care Dramatic Review

### MINNIE MAYFIELD

Heavies and Characters Late of Richard Jose Co. At Liberty. Care Dramatic Review

### HERMAN HELLER

Musical Director Valencia Theatre Social engagements filled

### DAN KELLY

Comedian Care Dramatic Review

### CLARENCE J. ELMER

Bishop Players, Ye Liberty Theatre Oakland, Cal.

### AUSTA PIERCE

Characters At Liberty for Summer Stock. 1210 Cedar St., San Diego, Cal.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

American Stock, San Francisco

## Mr. & Mrs. Harry Bernard

Musical Comedy Producers

Live Managers Who Want LIVE Productions, Write Harry Bernard, Central Theatre, S. F.

## Paul McAllister

Leading Man

Valencia Theatre, S. F.

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Florence Roberts

Starring for Summer, Alcazar Theatre, S. F.

## Sidney B. Payne

Ed Redmond Stock, San Jose.

### GEORGIE WOODTHORPE

Characters Broadway Theatre, Oakland

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham With Richard J. Jose, Season 1909-10.

### LAURA LUCILE HEIMLICH

Leads Everett, Wash.

### FRED S. CUTLER

Late Manager for Richard Jose Advance or back At Liberty Address care Dramatic Review

### EDWARD B. LADA

General Music Director for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co. Direction John Cort

### HARRY J. LASK

Representative New York Clipper N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### CHESTER STEVENS

Heavies Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile) 3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

### Howard Foster

Light Comedy and Characters At Liberty Care DRAMATIC REVIEW

### IRENE OUTTRIM

Leads Musical Comedy Co., Reno, Nevada

### ROBERT LAWLER

Leading Man

### SUSIE HOWARD

Engaged for Lyric Stock Portland, Ore.

### PIETRO SOSSO

Leading Man—Elleford Co. Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## Darrell Standing

Lois Stock, Seattle

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ingenué — Valencia Stock

San Francisco

## Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

## Reginald Holmes

Characters

Edmund Gardiner Stock, Victoria

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit

## Thurlow White

Engaged

Invites Offers

REVIEW

## E. P. Foot

GENERAL MUSICAL DIRECTOR

Murray &amp; Mack Co., Incorporated

Mason Opera House Bldg., Los Angeles.

## Mildred Fitzgerald

Song and Dance Soubrette

Experienced in character and musical comedy stock.

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Budd Ross

Comedian

Princess Theatre, San Francisco

## Millar Bacon

Singing Light Comedian

James Post Co.

## Al Hallett

Stage Director

Broadway Theatre, Oakland

## F. F. Munier

Characters

Broadway Theatre Stock, Oakland

## Priscilla Knowles Bennett Jack

Leads

Characters

Broadway Theatre, Oakland

## Milton Stallard

Stage Director

At Liberty

Care DRAMATIC REVIEW

## Whit Brandon Ethel Tucker

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

## Charles E. Gunn

Leads

Care DRAMATIC REVIEW

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## James Austin Gleason—Webster Lucile

Light Comedy and Character

Juveniles and Comedy

At Liberty after June 12th. Address this office.





Scene from *Paid in Full*, at the Van Ness Theatre, two weeks, commencing August 9th

## The Great American Play, Paid In Full

Two million five hundred thousand persons had seen *Paid in Full* when, at the end of last season, the Wagenhals & Kemper Company allowed its players a brief holiday before starting them out again this autumn in the Eugene Walter drama, and five companies had appeared in it for a total of two hundred and forty-four weeks and two thousand and twelve performances. Here is a record far exceeding any other in theatrical history the world over. Never before

had a play been acted by so many companies; never had so many persons seen a play in an equal space of time; never had there been such notable runs, including two solid years in New York and six months in Chicago; never before had a play without music gone through a summer either in New York or Chicago, and never had a play made such a record for return visits. Going back five and six times to many places, *Paid in Full* always did an increased business, invariably the audiences were bigger. A record-maker, indeed, is this play, which comes to the Van Ness Theatre next Monday for a two weeks' stay.

## The Orpheum

The Orpheum announces for next week a most tempting program. La Petite Revue will head the coming bill. It is a review of old and new footlight successes arranged and presented in a most unique manner. A delightful tableau entitled *A Sleepless Serenade* is the finale. La Petite Revue calls for the services of those melodious vocalists, Ray O. Dietrich, Mabel Rettew, F. Kek, Schilling, Kirby Kahill, Arline Fredericks, Eleanor Caldwell and Harry Irwin. Eleanor Gordon will appear in a sketch of which report speaks most highly, entitled *Tips on Tap*. It was written for her by Edgar Allen Woolf and in it she has the assistance of Joseph Sullivan. The Five Avolos, the premier xylophonists in Europe, will introduce selections from their large and varied reper-

toire. Lena Pantzer, assisted by Sam Mint, will contribute a terpsichorean specialty in which she dances on the floor, on a spade and on a wire. She is a skillful slack-wire artist, but her aerial performance is but a single feature of an extraordinary act, which contains something new in the dancing line. Next week will be the last of the Six American Dancers, Matthews and Ashley, Conroy and Le Maire and also of Sam Chip and Mary Marble in their immense hit *In Old Edam*. Something entirely original in the way of motion pictures will conclude the performance.

## Alcazar Theatre

Something akin to a double event is announced by the Alcazar management as its offering for the coming week. Augustus Phillips, engaged to play masculine leads during the sea-

# A Great Bargain in Scenery

**SPEAK QUICK! WRITE NOW!!**

**\$3,000 worth of Fine New Scenery will be sacrificed for . . . . \$600 . . . .**

**::: Scenery :::**

1 PALACE ARCH.  
4 FANCY SETS.

1 KITCHEN.  
1 LOG CABIN.

2 SET HOUSES.

1 ROCKY PASS.  
1 STREET.  
1 MEADOW.  
1 LAKE AND WOOD.  
1 HORIZON.  
1 PALACE ARCH.  
2 INTERIOR.  
1 GARDEN.  
1 TROPICAL.

**9 Drops**

3 LEG DROPS, TROPICAL.  
SET ROCKS, RUNS, PARALLELS, ETC.

**Apply to H. C., care Dramatic Review**

son of 1909-10, will make his first professional appearance in San Francisco, the medium of his introduction being Edwin Milton Royle's *The Squaw Man*. As the play has never been presented here by a stock company, and as Mr. Phillips will be entirely new to the Alcazar's clientele, the bill will possess two-fold novelty. *The Squaw Man* has earned a reputation for clean, wholesome, thorough-going Americanism that comes close to placing upon it the stamp of the greatest play of Western America that has yet been given to the public. This squaw man is a self-sacrificing young English gentleman, and the play opens in his native land. To save the head of the family, an Earl, from punishment for embezzlement, and his wife from disgrace, he permits suspicion of the crime to fall upon himself and disappears. When next seen by the audience he is a Wyoming cattleman and known as Jim Carston.

The scene of the act is the interior of a saloon at a Union Pacific water station, where the Earl and his wife, members of a tourist party, stop off and Carston saves them from an unpleasant predicament. He is at first unrecognized, but the Earl's wife penetrates his changed personality and thanks him privately just as the train pulls out. In the excitement attendant upon the departure of the train, Cash Hawkins, a desperado, who has a grievance against Carston, is about to shoot him down in cold blood when the daughter of an Indian chief shoots Hawkins from ambush. Car-

ston is at first accused of the crime, but manages to prove his innocence and the curtain falls with the Indian girl's revelation of herself as the murderess. In the next act, which shows Carston's ranch, and is six years later, the rancher has married the Indian girl and is in possession of a son. News comes that the Earl is dead, and that Carston is head of the family and possessor of the title. Feeling that he cannot desert his wife, he decides to renounce his claim to the title and send his boy off to England to be educated and prepared for the position he is to hold. The Indian mother tries to dissuade her husband from separating her from the child, and when her pleadings are of no avail she wanders out to the desert and shoots herself. Mr. Phillips will have all the Alcazar favorites and many extra people in the cast with him, and a very elaborate production is promised.

SANFORD DODGE, who has been spending a pleasant vacation in Colorado, will open his regular season August 25. He will rehearse his company at Alliance, Neb., and his tour will include all territory west of the Mississippi.

GEORGE CARLTON SOMNES has been re-engaged by Sanford Dodge for leading business for the coming season of 1909-10.

MAUD BURNS has been engaged by Jos. M. Gaite to play Alice Eastman in support of Emmett Corrigan in Paul Wiltach's *Keegan's Pal*.

## Rehearsals Started July 26, Season Opens August 23

**Booked  
Nearly Solid  
to  
May 1st  
1910**

**AS THE SUN  
WENT DOWN**

By Geo. D. Baker

**Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant**



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, August 14, 1909

No. 25—Vol. XX—New Series



Fay  
Carranza

Terkelsen & Henry, Foto.



## Alan Dale and Rose Stahl Chat In London

Miss Rose Stahl, at the Savoy Hotel today, was so "full o' temp'rament" that, once or twice, I thought emotion would "choke her utterance." But it didn't. Even emotion couldn't choke all that, for Miss Stahl is such a lively, voluble and charming creature that she would talk under any circumstances. I wanted her to do it, for just at present she is the American attraction here that has turned the tide, and has routed all the silly talk about "conspiracy" and "prejudice," and all that sort of thing. The Chorus Lady at the Vaudeville Theatre, has honestly "hit 'em." Miss Stahl wiped a tear from her eye. "If my light were to go out today," she said enthusiastically, "I couldn't repine, for I should say I've had mine. Whatever happens in the future doesn't matter. I've had such pleasure, such joy, over here that I can't forget it. I never shall forget it. They're such darlings—the English. They're such kind, hospitable and appreciative dears. I just love 'em."

Bearing in mind the recent remarks of Marie Dressler on the subject of England's perfidy, I felt quite interested in Miss Stahl's "contrary opinion," and proceeded to draw her out.

"Many people thought," continued the ebullient Rose, "that they wouldn't understand Patricia O'Brien's slang over here. They just eat it. They simply revel in it, and they've christened me 'Mme. Argot.' They tell me that in Belgravia and Mayfair the swell people come out with Patricia's expressions at the most swagger functions, and I can't help thinking that I've planted Americanisms over here. But it isn't only the comedy of my play that goes; it is the emotion. You know they repress themselves a good deal over here. It's bad form to be emotional and to show feeling. London plays are very hard and callous, and I think—mind you, I think—that they enjoy the pathos of The Chorus Lady."

"I'll tell you something," said Miss Stahl, "but don't laugh. Promise not to laugh. Mr. French, who is starting a repertoire theatre here and who has millions at his disposal, has offered me leading roles if I'll remain. He wants me to play quite serious parts, and has even a Maeterlinck character for me. They all think I look like Ellen Terry, you see. I don't say I can act like Ellen Terry, but I do look a wee bit like her, don't I? Oh, I know I'm not a great actress—never was—never shall be. Just the same, I've played all sorts of parts in a little Philadelphia stock company, and I could—I could, I say—play Shakespeare at a pinch—"

"Miss Stahl," I interrupted, sternly, "please—"

"Oh, I refused," she went on, "laughing. 'Fear not, Alan Dale. You won't have to roast me as Juliet or knock me as Rosalind. No, I shall play The Chorus Lady, I suppose, until I need store teeth—until my leading man's grandson is old enough to play my father. I shall be like Jefferson in Rip Van Winkle. Why not? I've unexplored territory to tackle yet. I've got all sorts of towns to visit. I'm not so terribly ambitious. Success is my only ambition. Popper at Trenton, N. J., likes my play. I

gauge all my success by New Jersey. When a New Jersey paper announced last week that London liked Rose Stahl, my cup of joy was full. You see, popper is a New Jersey editor, and I—well, you see, Jersey is my point of view."

"Is London making you rich?"

Rose Stahl laughed jubilantly. "They don't know what money means over here," she said. "They don't need money over here. They can be happy without it. They are, too. Here it isn't all dollars and cents. When Arthur Prince refused \$1,000 a week in New York to get \$300 here, he said he was thankful for the smaller amount. We can't make much money at the Vaudeville Theatre, and we have made all we can. So I shall go back to dollars and hard work. They are satisfied with so little in England. It doesn't make a scrap of difference if you are rich or poor. They like you just the same. I was so amused when I was in London last time at a performance of The Lion and the Mouse. There were some people at the back of me who couldn't understand it. 'I wonder why he talks so loud,' said one, and the other replied, 'because he has money.' I've met such dear people—been received at their country houses, stayed week-ends with them, and have been made to feel that I was nice and companionable and interesting."

"How do you like the London critics?"

"Perfect loves!" exclaimed the ecstatic Miss Stahl.

"Are you going back on us—your first love?"

"Ah," she said, diplomatically—clever woman. "You discovered me. It was really easy for London to write about a company that New York had already discovered. It is never difficult to follow on a road that has been indicated."

Honestly, I couldn't have thought of anything better myself. Miss Stahl is a genius in her way, but a jolly, sympathetic and convivial genius. Naturally she "felt good," and that makes a heap of difference. But I will say that of all the ladies I've chatted with in my time—gee, what a list!—I've never come across a more temperamental subject than Miss Stahl. I've not reproduced some of her serious moods, but she gave me samples of them. She was blithe and gay, yet sometimes a tear showed. She laughed when she said she told English society that she had no ancestors. She was emotional when she described a little English Patricia O'Brien in a chorus girl, who would never take lunch because she was saving up for her little brother.

Still, the actress did show herself once. It showed itself when she asked me why I came to see her.

"To chat with you for publication," I replied.

And her amazement was beautifully done. "Oh!" she exclaimed. "Is this an interview? I thought you came to see me merely because you were interested in me."

And that idea tickled me enormously. At my time of life!—*New York American.*

## Personals

GEORGE DAMERAL, who plays the Prince in The Merry Widow, spent a week at home while in Los Angeles, as his father and mother and uncle

## ... Last Call For Dinner ...

We have about 200 SUMMER SUITS in stock which we intend closing out at once.

We offer these suits at half price, to wit:

\$20 Suits	\$25 Suits	\$30 Suits	\$35 Suits	\$40 Suits
\$10.00	\$12.50	\$15.00	\$17.50	\$20.00

A Small Charge for Alterations if Necessary.

**Chas. S. Rosener**

57 POWELL STREET

San Francisco

are all residents of Los Angeles and in business in that city. They are with Mr. Dameral joint owners in a ranch at Covina, near Los Angeles, set to oranges, and comprising some twenty acres. Mr. Dameral said that he had recently purchased a ranch of 320 acres near Riverside and would start at once to cultivate it. Then he added, "And believe me, that the call of this Southwest is too strong for me, and when I can I am coming back to make this my home." While in Los Angeles Mr. Dameral said he did not feel the strain of his nightly dancing and singing at all, and enjoys it just as much now when he is dancing it for the seven thousandth time as he did the first time. "Why don't I get tired?" he said. "Well, I come from a great race. My grandmother down on our Covina ranch is hearty and healthy at the age of 79. My grandfather was over 90 when he died."

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue. Store Phone West 2185, Residence Phone Park 4298.

His father, a Devonshire man, died when nearly a hundred. My great-grandmother died at the age of 100 years and 3 months and was the mother of twenty-two children. Five of her brothers lived to be over 100 years old, and finally we are descended from William the Conqueror. Now you don't wonder that I have fine health and strength and agility and muscle, do you?"

GEORGE OSBOURNE is planning to put in some weeks in vaudeville with an Harry Cottrell sketch.

MRS. JANE GERMON, the aged actress, died in Baltimore on Tuesday of ailments incident to old age. She was 88 years. She retired eight or ten years ago.

## Van Ness Theatre Two Weeks Commencing Monday Aug. 9

MATINEE SATURDAY

### The Wagenhals & Kemper Co.

Will Offer a Notable Production of Eugene Walter's  
Play of Real Life

# PAID IN FULL

Enthusiastically Applauded by  
TWO MILLION FIVE HUNDRED THOUSAND PERSONS  
As the Most Popular Play of the American Stage

Oakland .....	August 23-24-25
San Jose .....	August 26
Stockton .....	August 27
Fresno .....	August 28
Los Angeles .....	August 30, week



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## De Koven, Composer, to Melodize Du Maurier's Famous Trilby

Reginald DeKoven, who wrote the music of Robin Hood, will now begin the consummation of his life's dream—the composition of a grand opera, says Musical America. Du Maurier's Trilby is to be its book foundation, and Harry B. Smith will attend to the libretto. Oscar Hammerstein will continue in his work of giving impetus to native composers by producing it at the Manhattan Opera House in the season of 1910-11. In writing the libretto Mr. Smith will rather apply to the book than to the well-known play. This will permit the introduction of new effects and lyric advancement and give Mr. DeKoven the opportunity to use his musical gifts in their fullest capacity. Following the announcement of this work, Paul Potter, the playwright, denied the license of DeKoven and Smith to use Trilby for operatic purposes, claiming that he and the late George D. Maurier had secured same from Harper Bros. In regard to this, Mr. DeKoven has said that he is in the dark, but is confident that a man of Mr. Smith's standing would not undertake such a work without having overlooked such grounds in advance. He added that Mr. Smith and Mr. Potter had discussed the matter and had probably come to an amicable understanding. At any rate the composer did not seem perturbed over the prospect of the strong arm of the copyright law preventing his accomplishment of his project. Although busy with preparations for departure for summer quarters at Bar Harbor, Me., Mr. DeKoven had time to discuss the great work last week. "Over a year ago," he explained, "I began talking with Mr. Hammerstein about the writing of an opera. I had considered the possibilities of clothing Shakespeare's Twelfth Night with music. Mr. Hammerstein, however, considered that the subject would be too ultra-English. Later, the desire to provide something that would admit of spectacular stage effects evolved the idea of making use of Trilby. It is a wonderment to me why this was never utilized before. The very theme of the book is conducive to musical treatment—a woman singing under hypnotic influence. The work as now planned will consume about the regular time of the modern opera—three hours and a quarter. It will contain four acts, probably. The tragic culmination of the work will be allowed its course, as such would present advantages to the composer. Mr. Hammerstein's wish for ensemble and chorus effects will be carried out. The work will by no means be of the order of music-dramas as typified by Pelleas et Melisande. The opinion of Mr. Hammerstein and myself is that melody is the non-eclipsable power—and accordingly melody will characterize Trilby. Such works as are void of this first and paramount quality may enjoy a temporary pop-

ularity, but they cannot have longevity. My office as critic for the past fifteen years has allowed me the hearing of every opera, which I esteem to be an estimable aid. Trilby will have the virtue of modernity of treatment and effect—which, however, doesn't mean modernity in another sense—for, as I reiterate, melody will be the bone and sinew of its structure. In writing the lighter works, it has been to earn my living—not the obedience of my education and inclinations, which are eminently to the creation of more massive and more important works. Mr. Hammerstein's confidence in my ability to give birth to a work worthy of his opera house is appreciable. As yet the impresario hasn't seen one line of it—for, in fact, it is still in a nebulous state. Mr. Smith and I have gone over it several times, and from these conversations I have made only sketches. Mr. Hammerstein wanted it ready for production this year. One year's time, however, was all the time he would allow me. As regards to the characters, Mary Garden, it is assumed will take the title role. As for Svengali, this would fit ideally the talents of Maurice Renaud, whose histrionic as well as vocal ability would make the part one of the greatest on the stage. Another augmenting feature to the availability of Trilby is its familiarity to the great mass of people. Familiarity with an opera is undoubtedly a force in its favor, as people are prone to enjoy and appreciate best what is comprehensible and known. Thus the necessity of keeping gone's nose in the score will be obviated to many. As regards its production in English, there is yet no definite decision. Personally I would advocate this in pursuance of the principle which I have been drumming into my literary writings. Although Mr. Hammerstein has a goodly number of American singers, there are also many high-grade vocalists who have yet to master it. At any rate, it would have to be translated into French and possibly German for European production. You are aware that there would be small monetary return for production only at the Manhattan Opera House. It is expected that it will be produced in Paris and Berlin at the same time."

### Spotlights

One of John A. Himmelein's attractions, under the management of George V. Halliday, opens a short stock engagement at the Bijou Theatre, Superior, Wis., Sunday, August 15. Superior has not had a dramatic company since the burning of the Grand Opera House, and as the Bijou, which is the Sullivan-Considine house, had closed for the summer, Mr. Halliday secured it for a brief stock engagement. The Yankee Doodle stock company, one of John A. Himmelein's attractions, is playing to phenomenal business through Northern Michigan. W. O. Miller, formerly with Rosabelle Leslie company, is now with the Yankee Doodle stock company.

Lew Dockstader has signed with the Shuberts and now a black face revelry may be expected.

## The Elleford Company

For 1908-09 — All Royalty Plays

**PALS**, by Edmund Day  
**ALL DUE TO DIANA**,  
**DORIS**

**FROM FARM TO FACTORY**  
**A WOMAN'S SECRET**

**UNDER THE GASLIGHT**,  
**DR. BILL**  
**THE OTHER FELLOW**  
**THE NEW CINDERELLA**  
And Several Others.

Pacific Coast Representative for Brady and Gusmer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**

Managers, please note that I control exclusive Coast rights to these plays.

**W. J. ELLEFORD**, Sole Proprietor and Director

**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

*Ready for Stock*

**The Judge and the Jury**      **The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**

Is the New Majestic a winner? Well, we guess yes

### MOROSCO'S BURBANK THEATRE

Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address, JOHN CORT

### The Garrick Theatre

San Diego, Cal.  
MOROSCO & WYATT.  
Lessees and Mgrs.

By an arrangement made recently between Messrs. Klaw & Erlanger, Sherman Brown and the Harry Askin Co. (Inc.), Chicago, the Davidson Theatre in Milwaukee hereafter will be the scene of the first performances of any musical plays Mr. Askin may produce for the next few years. One of these each year will be a musical comedy of the most lavish cost and highest degree of excellence, while the other will play to the more popular class of theatre patrons. After a week's trial in Milwaukee Mr. Askin's attraction in Milwaukee Mr. Askin's attractions will go respectively to the Grand Opera House and LaSalle Theatre, Chicago, for an unlimited run.

I violate no confidence in asserting that the jeunesse doree of local clubdom had the time of their lives yesterday at Charley Hastings' beautiful foothill ranch at Sierra Madre. The occasion was a luncheon given by the bachelor host to about a dozen members of The Merry Widow company, to help entertain whom a similar number of eligible young bachelors were bidden to the feast. Their automobiles were in requisition to bear out to the vine-clad hills the merry young women of the Henry Savage company, and if the welkin rang with their unconfined laughter en route, what wonder? Prior to the serving of luncheon, the guests disported in the cold mountain water plunge bath, so pleasant a feature of the Hastings ranch, and with that in view the instruction to "bring your bathing suits" was rigidly observed. I am told that Mr. Hastings' imported chef proved a great success, and what with the patties, salads, sweet entrees, bonbons, grape juice—from the Hastings vines—and wit and laughter, a joyous time resulted. It is said the chorus appeared a trifle languid at the Friday evening performance of The Merry Widow, but this slander undoubtedly emanated from one of the envious uninvited.—*Los Angeles Graphic.*

### NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000, new stage, new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

### New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates  
GEO. P. AUSTIN . . . . . Manager

### GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.  
full stock of new scenery.  
C. H. WIDEMAN, Mgr.

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

### Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

### GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

### TheatreChairs For Sale

About 700 good Theatre Chair; 50 Large Loge Seat Chairs; Sheet Iron Moving Picture Operating Box, the best and largest one in this city; scenery, etc.; will sell at a bargain; delivery about Sept. 15. Address Room 5, 629½ S. Broadway, Los Angeles.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## Okum Dope

Perhaps there are no people who can "dope" out a really good time, better, or with more enjoyable results, than theatrical people. They are made up of the several parts of humanity, that act in conjunction with one another, to accomplish this. Sentiment and open-heartedness are two prominent characteristics of the actor folk. Most of them are born Bohemians. The writer of this had the good fortune to be associated with a "bunch" of splendid fellows last season in Frederic Thompson's Polly of the Circus company. Six of the boys were seated in their hotel office in Kansas City last November, when one said: "Let us start a little social club in the company for the mutual enjoyment we so often need after the show." It was started, and then they cast about for a name for the club. They finally decided on the "Okum Dope Club," with a list of eight charter members—Messrs. Howard, Kelly, Hotaling, Best, Aronson, Johnson and Young. Other members were soon added. Then the high jinks began. Their initial smoker was held in Louisville, Ky., January 25, 1909, and was an immense success. Professionals from all the different companies playing in Louisville at the time were invited to partake of our hospitality—and, by gosh, they did to the tune of over two hundred people, men and women. We had a fine lunch, plenty to drink, and talent galore, and the show lasted until well into the wee small hours, and with the final Auld Lang Syne all departed to their several places of rest and they voted the Okum Dopes a lot of fine fellows. At the closing of the season they pulled off another in Grand Rapids, and we parted, hoping to all meet soon again. So we did, for Fred Thompson, with his splendid good judgment of actors as well as the play, re-engaged the same company for this season. So the Okum Dopes are again in evidence. Here in dear old Frisco they held their first meet at the hotel on Friday night, August 5, elected and initiated several new members, E. B. Jack, manager of the company; John Findley, Charles Lamb and others. But there was one candidate who got cold feet and refused to ride the goat. There was some real comedy when one of the newly-elected members of the Dopes began to kid the candidate who could not be persuaded to take our dope in the spirit it was intended. Gee, but it was funny to hear the good-natured badinage that passed between them! I never laughed so much, and hilarious merriment was the order of the house. We finally closed our session by remarks by the old and new members and adjourned to meet again in Seattle and have another jolly smoker and fun galore. Yours truly,

D. R. YOUNG.

## Cohan and Harris' Plans for 1909-1910

Cohan and Harris are preparing for a long and notable season, which will include a number of important new productions. Geo. M. Cohan and his Royal Family will tour to the Pacific Coast in The Yankee Prince, returning in time to produce Mr. Cohan's new musical play written for himself on Broadway on Washington's birthday. The Cohan and Harris Minstrels with George Evans and one hundred

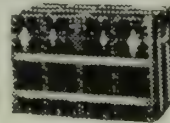
Honey Boys will open their second season at Atlantic City, N. J., on August 9, with an entirely new cast. J. E. Dodson will resume his run in The House Next Door, by J. Hartley Manners, on August 9 at the Gaiety Theater, New York City. He will leave the Gaiety Theater for his tour of the big cities early in September, and will be followed by Jack Barrymore and Mary Ryan in The Fortune Hunter, a comedy by Winchell Smith. The Gaiety Theater is Cohan and Harris' producing house. Raymond Hitchcock will be starred in a new musical play by Geo. M. Cohan, entitled The Man From Broadway. His tour will begin toward the end of August. Edna Wallace Hopper will assume a stellar position when she opens in October in The Harrigan Girl, a new musical play by Geo. M. Cohan. Just before the holidays the firm will make a big spectacular production of The House That David Built, a new play by Richard J. Madden. Cohan and Harris will produce new plays by J. Hartley Manners, Winchell Smith, William J. Hurlbut and Charles Gebest and Geo. Parsons. Victor Moore will begin his third season in The Talk of New York. Thomas E. Shea, the tragedian, will be seen in a new play. Trixie Friganza will be starred in The American Idea by Geo. M. Cohan. Forty-five Minutes From Broadway and Fifty Miles From Boston will go on long tours covering the country. Brewster's Millions will again be presented in the West and South.

Jack Massie will install a musical comedy company at Oak Park, Sacramento, a week from Monday.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES  
THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

### LEVY'S BIG TRUNK STORE



INCORPORATED  
COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. N. E. Phone Douglas 3192

### Newman-Foltz Company

All arrangements for the tour of the company headed by Walter H. Newman and Bertha Foltz are nearing completion. The company is well balanced, containing such well-known people as Edward Clisbie, George Von Blix, late of the Valencia Theater stock company; Max Weisman, of the Ye Liberty stock, Oakland; Bert Porter, Jane Wilson, Alene Johnson. Mr. Newman and Miss Foltz will be seen in two or three of their old successes and have added quite a number of new plays to their repertoire, including Camille, Moths, Thorns and Orange Blossoms, a complete production of Carmen and several other well known successes. This company is well equipped with good paper and the friends of Mr. Newman and Miss Foltz predict a very prosperous season for them.

CLAIRE SINCLAIR will open with the Russel and Drew stock at the Seattle Theater, Seattle, two weeks from today.

## Persse-Mason Company Will Be a Feature of This Season

Those two fine singers, Thomas Persse and Edith Mason, who have for years ranked as the foremost comic opera stars, will on September 20 start on a tour of the Coast with a high-class musical comedy, supported by a fine company of recognized artists. The opera is from the pen of Herman Perlet, the composer who ranks as one of America's foremost light opera masters. The company will carry special scenery, all its "props" and will ask for a clear stage wherever it goes. It will be recalled that Persse and Mason were principals at the Tivoli here for years, as well as with other first-class organizations.

Emma Bunting has but three more weeks at the Seattle Theater, Seattle, closing there on September 4. On September 12 in Denver she begins a long road tour in Lena Rivers.

A Broadway wag returning from Atlantic City the other day, where he had seen the first performance of The Gay Hussars, said: "Savage has got another success with a widow in it. It's a wonder he doesn't change his name to Henry Widow Savage."

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Warrens of Virginia is in Its Second Week at the Belasco Theatre in Los Angeles

LOS ANGELES, Aug. 12.—The first week of grand opera at the Mason has been a great success and a treat to all lovers of music. The work of the chorus as well as principals is worthy of much praise. The Auditorium Orchestra, as re-organized for the Shubert occupancy of the house, will in all probability be under the direction of E. C. Kammermeyer. Frank Frayne is back here again after an absence of two years. He appears this week at the Grand in the cast of *A Man of Mystery*. Eleanor Kent, who will be pleasantly remembered as prima donna of the Temple Opera Company at the Auditorium, has been engaged by John Cort for the leading feminine role in *King Dodo*, which is booked for a week at the Majestic Theatre later in the season. A. Byron Beasley has returned from his vacation quite ready to begin work. Maude Beatty has been engaged to play Rose Coghlan's part of Mrs. Jennings in *Jack Straw*, when that comedy is produced at the Burbank next week. J. W. Conoly, manager of the Western company of *The Climax*, is in town arranging for the premiere of his organization at the Mason Opera House, August 16. The cast now playing *The Climax* in New York will be transferred to Los Angeles. There are only four people in the company, and the actors to be seen here are Ruby Bridges, Albert Satscha, Walter Wilson and Edwin August. The original company, which includes Albert Bruning, Effingham Pinto and Leona Watson, has gone to Chicago. John Blackwood is expected to return to the city the latter part of the week after an absence of two weeks. John Burton of the Burbank company is passing his vacation at Playa-del-Rey. Lovell Alice Taylor has returned from a trip to San Francisco and Oakland. Carroll Marshall is in Salt Lake City as a delegate from the Columbia Circle, Women of the G. A. R., to the Grand Army encampment. Maybelle Baker, recently with the Morosco musical company, has decided not to join the Prescott, Ariz., musical organization in which she was offered the place of prima donna, and announces her intention of returning to the Kolb and Dill company, playing at the reopening of the latter organization at the Majestic week after next. The Prescott manager claims a contract forbids her to do so, but it is not thought likely the matter will be put to a legal test.

**BELASCO**—For the second week, the Belasco company is putting on *The Warrens of Virginia*. The cast remains the same as at the opening performance and they are turning them away every night.

**BURBANK**—The *Honor of the Family* is the offering for the week at the Burbank. It is unfortunate that Mr. Desmond should make his final appearance with the company in this play, because it is far from being the best thing he has done, and the other members of the company are not at their best either.

There is little or no French in the production, and that detracts much from the play. In costuming and make-up Mr. Desmond is ideal. He does thoroughly like the Skinner role, but it is in all probability the hardest part he has been called upon to play. Blanche Hall does good work as Flora. Mr. Yerance's portrayal of Jean Jacques Roguet is perfect. Frederick Gilbert makes a very good Max Gilet. The stage setting and the costumes are all that one could desire and the play is most satisfactory and pleasing from beginning to end. Mr. Desmond is the center of attraction this week.

**MASON**—This is the second and last week of the grand opera at the Mason. It is seldom that we have an opportunity to see a company every member of which is as good as the company now at the Mason. The chorus also does excellent work. The operas for the week include *Fedora*, *Faust*, *Il Trovatore*, *L'Amico Fritz*, *La Traviata*, *Otello*, *Lucia di Lammermoor* and *Cavalleria Rusticana*.

**GRAND**—The melodrama at the Grand this week is *Mark Swan's The Man of Mystery*. It is the best play that has been put on by this company in a long time. There is call for real and clever acting in the piece and the company comes up to the mark every time. The story of the play has to do with a hypnotist who has raised his faculty of control to an astonishing degree of power. Mr. Webb, of course, is the villain, and he plays the part well. Good work is done by Gertrude Claire, Grace Rauworth, Zora Bates and Alice Lewis. James Dillon makes a very good detective. Frank Frayne returns to the Grand after an absence of two years, and his comedy is well received. Jack McDonald is cast as an absent-minded old doctor, and Franklyn Hall is well cast.

**ORPHEUM**—The bill at the Orpheum is headed this week by a one-act melodrama called *The Comstock Mystery*. There are nine characters in this drama by W. H. Clifford, and seven of these are assumed by Charlotte Parry. She demonstrates her versatility as an actress, and her quick changes of costume are wonderful. Her impersonations are all very good and it is safe to say that no better number has appeared on the stage of the local Orpheum in many moons. There is another one-act play on the bill, the tragic opera, *The Patriot*, by Julian Edwards and Stanislaus Strange. It is given by Helen Fredericks and her company of seven. The Three Leightons give *A One-Night Stand* in *Minstrelsy*. Selma Braatz is an unusually clever juggler, and beside she is young and charming. Her tricks are not all new, but they please. The holdovers include the Three Sisters Athletas, Herr Londe and Fraulein Tilly, Harry Armstrong and Billy Clarke in their own songs and George Redpath-George Hillman's *Redpath Napanees*.

**LOS ANGELES**—There is one of the best bills of the summer season on at the Los Angeles this week.

The bill is headed by Foster and Foster in their new act called *The Volunteer Pianist*. Another feature of the bill is Mlle. Rialta and her company in *The Artist's Dream*. Mabel Carew and company have a musical act. Wyatt and Rice appear in Edmund Day's playlet, *The Unexpected*. Gillihan and Murray do some good work in blackface and the Laugh-o-scope presents some French films.

**FISCHER'S**—His *Wife's Family* is the vehicle at Fischer's this week. Jean Hathaway is presented in the leading role of *Arabella Jagg*, the mother-in-law. The comedy does not afford Allen Curtis an opportunity to show himself at his best, but whatever is lacking in lines is made up in musical numbers of the chorus. Two of the best numbers are *Say, Sis, Give Us a Kiss*, and *Finnegan's Irish Band*. The piece affords plenty of good clean fun.

**UNIQUE**—Kelly and Violette and Carroll Johnson are sharing vaudeville honors at the Unique this week, offering several new songs. Carroll Johnson, "*The Beau Brummel of Minstrelsy*," debonair and well groomed, has the audience with him from his entrance. He possesses a magnetic personality, and the bundle of jokes and songs which he unloads caught the audience by storm. The *Plumber* is the offering of the Unique players. James Kelly as the plumber has an excellent comedy part and a chance for many laughs. Herbert Cramer, a young man with much dramatic experience, has made good in recent musical comedies at the Unique and is pleasing in this piece. Denton Vane, Hazel Salmon, Al Franks, Lillian Massey and Evelyn Constance all have good roles. The illustrated song is well rendered, and the new motion pictures, handled by Harry Cage, who is an expert operator, delight those who enjoy this part of the program.

William Desmond yesterday received a telegram from one of the best-known producing managers in New York City asking him to await the receipt of a letter which will offer him the leading role in a new play to be produced on Broadway, New York, early in the fall. Mr. Desmond replied that he would wait. In addition to the foregoing, he has had offers within the past week of leading roles in stock in Boston and New Orleans.

E. P. Foote brought an action in the Superior Court last Saturday against Ollie Mack Trumbull and Walt M. Leslie, doing business as the Ollie Mack Company. The complaint alleges that July 1, 1909, the defendants borrowed \$500 of the plaintiff and, with the exception of \$52, none of the money has been returned. He therefore asked judgment for the balance, \$448.

FLORENCE EMERY.

## Correspondence

**DENVER**, August 3.—A full house witnessed the opening of the first night of the season, at the Broadway last night. A casualty, quite usual to theatrical companies happened, the train from Salt Lake failed to arrive on time and the curtain did not go up until 9 o'clock. But the audience waited cheerfully and the ministers, numbering a

couple of score, who were the guests of the management, strolled around the foyers and lobbies, dispensing good cheer and small talk. A splendid performance was rendered, however, when the company did arrive, and the repeated curtain calls at the close gave proof that the return of *The Servant in the House* was a welcome opening. The spectacular role, of course, is the Drainman, and in the capable hands of Charles Dalton was tremendously well done. Gladys Wynne as the young miss was ideally naive and refreshing, wafting sweet dreams of childhood to her auditors by her fascinating and airy portrayal of the innocent child. I saw the original company and must say that I prefer Lizzie Hudson Collier's conception and interpretation of Auntie, the vicar's wife, in every way, rather than the presentation by Edythe Wynne Mathison. Miss Collier is less aggressive in the role of the wife and plays the part in a lovable and extremely womanly way. She has to the majority of people the conception of the ideal woman, who completely effaces self and lives only to inspire and encourage her husband in his rise as an English clergyman. Every thought she has, every thing she does is attempted with the sole idea of assisting her husband in his chosen profession. In the scene at the breakfast table, when the wife makes love to her husband, she portrays a beautiful picture of trust and idealization, and the true feminine spirit when she takes the stand to thwart all interference which may harass or retard her husband's ambition. In all respects Miss Collier portrays the modern woman who graciously combines pluck, devotion, sacrifice and in fact all the feminine attributes.

**SAN BERNARDINO**, August 9.—The fates were kind last week to six cities in Southern California outside of Los Angeles, and in consequence thereof, combined with the length of the jump to Salt Lake City, *The Merry Widow* was at the Opera House (Mrs. M. L. Kiplinger, mgr.) Aug. 7. Every seat in the house was sold, everyone in the audience said it was the most satisfactory production from all standpoints that had ever been here, and the box office said it was a record breaker in the history of the house. Coming, *The Climax* and *Paid in Full*.

J. RICH.

Ben Ketchum, treasurer of the Grand Opera House, since the advancement of Carl D. Reid to the place of manager, leaves today for Salt Lake, where he is to enter the Colonial Theatre, Manager Cort's handsome playhouse, as treasurer, his place at the Grand being filled by Percy Ikerd, formerly treasurer of the Spokane Theatre. Mr. Ikerd's assistant is to be Harry Crapo, until recently connected with the Seattle Costuming Company and acting superintendent of the Moore Theatre, following Mr. Barry's acceptance of a place in the auditing department of the Northwestern Theatrical Association, which he afterwards resigned to become manager of the Grand. Eddie Cort, who is to be the treasurer of the Colonial Theatre, San Francisco, will leave for his new post about August 1, accompanied by Charlie Newman, who is to be his assistant.—*Seattle Critic*.



## Correspondence

NEW YORK, Aug. 8.—Billy, styled a comedy, but in reality a farce, made from the vaudeville sketch Billy's Tombstones, and played by Mr. and Mrs. Sidney Drew for some years in vaudeville, was produced last week in Daly's Theater with Sidney Drew in the title role. It is in three acts. Though it has certain qualities of an entertaining farce, persons who frequent vaudeville houses will recognize it as a theatrical hybrid. In spots the humor is too artificial, but altogether the piece is worth while. It produced many a hearty laugh. The farce, written by George Cameron, revolves about the loss of a set of false teeth belonging to Billy Hargrave, the character played by Drew. Billy has lost his natural teeth in a football game. When he finally gets an artificial set he starts for Havana on the steamship Florida. All three acts take place aboard the vessel. Billy is in love with Beatrice Sloane. So is Sam Eustace, a rival collegian. Mrs. Stuart Robson, as Mrs. Sloane, is a rigid guardian of her daughter. A hurrying officer opens a door suddenly. It slams Billy in the back and he goes to the deck. When he gets up his false teeth are gone. He is unable to talk intelligently or pronounce the name of Beatrice. A series of comical situations arise in the twenty-four hours in which Billy is hunting for his teeth and his rival is making inroads in the affections of Beatrice Sloane. Meantime Mrs. Sloane also loses her false teeth and there is further trouble. Billy's teeth are discovered by a sailor and turned over to the purser. They finally reach their rightful owner. With his teeth in place Billy is able to explain away all the misunderstandings to Beatrice. \* \* \* Peter, the educated monkey, who is said by Honest John Pollock to be the real missing link of the Darwinian golf course, gave an exhibition of his talents last week at Hammerstein's Victoria Roof Garden, and did everything but jump his contract. This ape can drive a nail into a box with either hand, and if his hands get tired he shifts the hammer to his feet. As a bicyclist he has Kramer and Walthour beaten forty ways from the sprocket wheel. Yesterday he rode about the stage not deigning to monkey with the handlebars. At a command from his foster-parent, James McArdle, he halted the wheel in mid-stage and balanced himself like a statue. Peter eats, drinks and smokes and seems to enjoy it. \* \* \* Rehearsals of The Circus Man, Klaw & Erlanger's and Joseph Brook's dramatization of Holman F. Day's novel, have begun at the New York Theater under direction of the playwright, E. W. Presbrey. The play opens at McVicker's Theater, Chicago, on August 28. \* \* \* Cecil Raleigh, the English dramatist, cabled Brooks and Dingwell that he would sail for this country the last week in August to be present at the final rehearsals of the Drury Lane melodrama, The Sins of Society, which they will produce at the New York Theater on August 31. \* \* Charles Frohman has completed the cast of players for the new naval comedy, The Flag Lieutenant, which will be produced in Atlantic City August 23 and then come to the Criterion Theater here. The cast follows: Bruce McRae, Isabel Irving, Lumsden Hare, Vera McCord, Frank Carlyle, Helen

Freeman, George Probert, Rosa Rand, Basil Hallam, Mrs. Wheatcroft, C. Leslie Allen, Dudley Digges, Herbert Budd, W. H. Gilmour, John May, Wallace Jackson, Frank Shannon and Richard Garrick. \* \* \* Paid in Full, the play by Eugene Walter, which achieved success when it was first presented at the Astor Theater two years ago, returned last night to that theater for a two weeks' engagement, and was welcomed by a crowded house. Mr. Walter made a short speech at the end of the third act. Fritz Williams played the part of Joe Brooks, Katherine Florence that of Emma Brooks, William Riley Hatch was Captain Williams, and Benjamin F. Wilson was Jimsey Smith. Florence Robinson was Mrs. Harris, Pauline Darling, Beth Harris and George Belden, Sato the Japanese servant. \* \* \* Henry W. Savage's production of The Florist Shop, opened at the Apollo Theater at Atlantic City last week before a large audience. The play is a dramatization from the German by Oliver Herford. It will open next week in New York at the Liberty Theater. \* \* \* Dustin Farnum opened his season at Atlantic City last Monday at the Savoy Theater in Cameo Kirby, by Booth Tarkington and Harry Leon Wilson, under the direction of Liebler & Co. Mr. Farnum was well received by the large audience. After four performances the play goes direct to Denver, where it opens August 9, and then heads for the Pacific Coast. \* \* \* The interesting quartet that carries through the dramatic action of The Climax passed into a second generation last week, when a new company appeared in Edward Locke's popular play at Weber's Theater. The embryonic prima donna who underwent such a curious surgical operation that only the top and bottom of the octave remained in her voice, with a baleful silence of all the intervening notes, the transplanted village doctor, who for selfish if amorous reasons trifled with the priceless gift of song, the admiring youth who beat out his unrequited passion on the concert grand and the teacher who imparted the secrets of pure *bel canto* with an accent that sounded in the main Teutonic—these interesting figures were reincarnated for a public that has not yet had enough of The Climax. The outward and visible signs of the original performers were copied so far as possible. Margaret McKinney, who is now the heroine who makes coffee and sings scales with equal virtuosity, has imitated her predecessor even in the regrettable details of green and coiffure, which in their first manifestation seemed to many an unnecessary evil. She warbled fluently and added her personal charm to the general efficiency of her performance. C. P. Chrystie attacked the keyboard with less assurance than his prototype, which may have been due to the fact that a pianist in the wings did the playing for him. He had the Effingham Pinto pompadour, however, and that helped some. It took Howard Lange as the singing master, however, to surpass his colleagues in all points of hirsutal detail, and his wig proclaimed eloquently the inseparable union of hair and music. It was more expressive than Miss McKinney's plait, which had the protection of a black ribbon bow at the point of juncture. James J. Ryan was the designing doctor who almost spoiled a coloratura soprano from the highest motives. He

was Azalea, Ohio, all right. Mr. Locke's play exercised its accustomed charm over the audience. With its new interpreters there is no reason why its career should not continue as prosperously as ever. \* \* \* If Eugene Walter had known how many dramatic crimes he was responsible for when he wrote his play of a phase of New York life, he might have hesitated in putting on The Easiest Way. The Narrow Path, one of the earliest followers, had a one night run and had also the condemnation of the press and of most every person who saw it and even of the management of the theater in which it was presented. At the same theater that saw this failure, the Hackett, another play of the same type, The Only Law, the work of Wilson Mizner and George Bronson-Howard, had its first production last night. The Only Law achieves a happy ending, a feat which apparently Mr. Walter could not accomplish, and the Tenderloin show girl is married to the only decent person in the play by a good genius in the shape of a wire tapping swindler who has just beaten the prospective bridegroom's country uncle out of a snug sum. The principal characters are of the type that most people who read of the Great White Way suppose linger around in that part of town for purposes of enjoyment and wealth. The whole piece was quite well equipped with the atmosphere that is generally supposed to permeate such places as that in which the scenes of the play are placed. ROB ROY.

SEATTLE, Aug. 9.—Moore Theatre—Another big Sunday night audience was present last night at the Moore to view The Girl From Rector's, which is on its second and last week's run. This lively comedy is full of a number of good characterizations. Alhambra Theatre—One of the best productions seen for a long time in Seattle is The Witching Hour, which began at the Alhambra last Thursday. John Mason as the gentleman gambler has an excellent role and handles it in a most finished manner, while his support is exceedingly good. Grand Theatre—The Yankee Consul is being played by the Ferris Hartman company. Last night witnessed the arrival of a new prima donna in the ranks, Miss Mabel Day, who is well known and favorably remembered by Seattle audiences from her last appearance here with the San Francisco opera company. She was warmly welcomed by her friends. Seattle Theater.—Two jammed houses were on hand yesterday at the Seattle to greet Emma Bunt-

ing on her return to the cast. She is playing Bob, in the Little Outcast, a play full of sensations from start to finish. Orpheum.—This week two of the best known and most popular of vaudeville artists head the program, John Hyames and Leila McIntyre. Rose Royal, the trainer, is seen with her beautiful Arabian posing horse, Chesterfield. Catherine Hayes and Sabel Johnson, a Dream of Baby Days. Cunningham and Marion are comedians somewhat different from the rest. The San Francisco Musical Trio are accomplished young ladies, who both play and sing. The Woods and Woods Trio present An Elopement by Wire; and Cathryne Rowe Palmer, the American comedienne will sing several of her latest songs. At the Star.—Edwin Carewe and his own company are seen in the thrilling playlet, Pals; Mort Sharp and five comely young women in a musical comedy act; Signor Campanni, the phenomenal Italian baritone from the Milan Conservatory; Selbini and Grovini in novelty surprises and McFarland and Murray, the millionaire and the iceman, complete the bill. At the Lois.—The Nelson-Hyland fight pictures are shown. The other acts include White Zola, Miss Aileen May and company, in a comedy playlet, the Newsboys' Trio; Evelyn Clark and Herbert and Is He. At Pantages.—Hassan and Jennie, a man and woman, do a most sensational act on the rolling globes. Martinetti and Grossi, billing as Surprise Artists, reach the object of their act—musical selections—by all sorts of odd channels, mechanical contrivances playing an important part. The Three Shelve Brothers in a display of muscular flexibility; Hamilton and Ronca, singing and musical artists; Tegge and Daniel, exponents of German comedy, and Le Witt and Ashmore in a farce comedy are other features.

## Geo. Boyer a Benedict

George Boyer, the very successful S. & C. manager in Los Angeles, was married last Wednesday to a very pretty and charming young lady who for years was Archie Levy's private secretary. Well, George, here's best wishes to yourself and bride. May the best there is be ever yours.

FRED WRIGHT, who has been stage director of the Seattle Theater all the past season, resigned his position last Saturday night and left for Kansas City, where he is to become the stage director for the Woodward stock company.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Theatres and Opera Houses, National and Municipal, in Latin America

Cuts and data furnished through the courtesy of The International Bureau of the American Republics.  
THIRD ARTICLE.

(Our preceding article referred at length to the operation of these subsidized theaters.)

The principle of subsidy to art will remain in Latin America, and every year new proof is shown of its vitality.

article will show how far advanced are the cities of Latin America in their architectural tributes to things un-material and non-utilitarian. The larger cities are better known to travelers from abroad, but in the smaller

habitants, for instance, one of the most beautiful theaters of America has only recently been completed; its interior appointments are commodious and modern, and the architect has thoroughly caught the spirit of the tropics by placing an open-air foyer or promenade outside the main structure, where the audience can, between the acts, delight in the evening breeze, the blue and star-set sky, or the brilliant moon of the south. Cities of Brazil, made to order and waiting for the railway to reach them, plan for a municipal the-



STATE THEATER, SAO PAULA, BRAZIL.

One of the handsomest and best appointed theaters in South America. The interior and exterior are richly and artistically decorated. The musicians' stand is constructed below the level of the orchestra seats in accordance with the Wagner system. About \$1,500,000 was spent in its construction, but the cost to taxpayer was slight because part of the money used was saved from appropriations for other improvements that cost less than the original estimates.

The Review makes no pretense to present a complete review of all the theaters, new or old, built by public funds; it can not illustrate all the best structures devoted to the stage, but the two photographs accompanying this

state capitals or business centers fine examples can also be found of older structures used for this purpose or of newer buildings just finished to meet the demands of the people. In Merida (Mexico), a city of only 25,000 in-

ater as a matter of course, and as soon as older interior towns of all Latin America feel the impetus of industrial life so that they find themselves able to replace their modest quarters by substantial, permanent temples of art, their first thought in the use of funds they have at command is sure to be for the erection of a municipal theater. In the United States there are many fine and commodious structures within which are given the best plays, operas and classic dramas of the Old and the New World. No one can deny the excellence of the performances nor the sincere taste and enthusiasm of the audiences, but it is a fact which must be considered and acknowledged, that, with all the love of art manifested throughout the country, there is not in the Republic one theater or opera house worthy of comparison, either in purpose or construction, with half a dozen buildings of a similar character in the republics of Latin America.

HARRY CORSON CLARKE WRITES: Aug. 6.—Home again, although I should have been enjoying Russia this week. If Col. Owen is equal to the trip we will go right back, if not I may bob up in California when you least expect me. Glad to find your newsy paper on file here in a very pretty corner. I'm busy reading the back numbers I missed abroad.

## Moral Evolution Through the Stage



Lorraine Buchanan.

In justification of those plays which she is putting on the boards of the Swain Theater with such phenomenal success and which some seem to regard as being within the realm of what is understood as risque, Miss Buchanan, that versatile little lady who has the distinction of being manager and leading lady of the Buchanan company, in an interview, said: "I believe in the stage as a moral and ethical institution. Example impresses more deeply than precept. The stage brings moral lessons within the range of personal observation, and what is learned by personal observation is not easily forgotten or ignored. Teachers and preachers of abstract truths may state facts, they may teach moral precepts and point to punishments attendant on their violation, but the playwright shows you, he demonstrates by means of living, breathing, human beings, the lessons he would teach. As to the so-called bad plays, I would say, knowledge of life is the best weapon with which to fight the evils of life, therefore no play which depicts life as it really is can be bad. The Zazas, the Zalskas, the Sapphos of the stage, repellent as their sins may be, have taught their lessons, in showing, as they do, the price of sinning, its awful cost. The wraiths of the souls of these women rise up and point out the way safe, sweet happiness lies, for our women; they see and are warned by the heartbreak, the anguish, the inevitable goal of those who dare and pay the price of daring. More people daily attend the theaters in the United States than attend the public schools and churches combined. Therefore the influence exerted by the theater is comparatively greater. No man or woman of the stage who thinks can ignore this fact. It is, therefore, the wish of right-minded men and women of the stage to make that influence one for good and not for evil. From the stage I look down, daily, into the upturned faces of innocent children, wide-eyed and sweet faced girls, boys, pure-souled and eager—recipient ones all, from sad-faced women to stern-browed men, and as I look at them a check is placed on all frivolity. Lightness of thought vanishes and I feel that I must either make them simply happy by helping them forget, or that I must teach them, purely, truly, in God's sight as I must needs be taught, life's lessons in the roles I play before them."—Santa Cruz Sentinel.



MUNICIPAL THEATER, RIO DE JANEIRO, BRAZIL.

This handsome municipal theater, with its marble front, bronze decorations, and beautiful dome 147½ feet high, was designed by the Brazilian architect, Oliveira Passos. It cost \$1,500,000, and is one of the notable new buildings on Avenida Central near the Munroe Palace.



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Fay Carranza

Long ago it was acknowledged all over America that California and the West seemed to give its people an unusually valuable heritage in a dramatic way. Something in the free and open life we live, something in the invigorating climate all tended to produce an unusual adaptability for the demands of dramatic art. Later, as one after another of our young people pushed their way into the limelight, it was shown that our great West was not exclusively prodigal in a dramatic way—that triumph after triumph was being achieved by our singers; and the great masters of the world have acknowledged unreservedly that there are no voices superior to those that are to be found in the West. Just now claiming attention is Fay Carranza, a young dramatic soprano of brilliant promise. Miss Carranza is a beautiful young woman of large type, who can sing like the nightingale and who is entrancing either in the lighter forms of ballad singing or in the more ambitious and commanding flights of grand opera selection. She made her public debut at the Orpheum and scored a brilliant success. Next season she will be found in the leading vaudeville houses of the East, with an occasional appearance in concert work. Miss Carranza has a brilliant future and she will be one of the greatest California contributors to the musical stage.

## Nat Goodwin Signs with Brady

Nat Goodwin, tired of managing his own dramatic affairs and wearying of his apparent inability to land in a success, has signed with Wm. A. Brady, and will be seen this season in a new farce by George Broadhurst called *My Wife's Away*.

## The Arizona Difficulty

Friday of last week Augustus Thomas, through his attorneys, obtained a temporary injunction from Justice Bischoff of the Supreme Court, New York, restraining Gus Hill and the members of the Association of Stock Producing Managers from producing his play, *Arizona*, or making any contract or lease with a view to its production. Mr. Hill maintains that he acquired the right to lease the play from Melville B. Raymond, while Mr. Thomas insists that no one but himself has any right to the piece at the present time, since the original contract made between him and the late Kirk La Shelle and Fred Hamlin recently terminated. Mr. Hill a short time ago made a contract with James

E. Moore under the terms of which Mr. Moore was to produce the play for one week at Portland, Me., and upon learning of this Mr. Thomas took legal action. The present injunction will hold until August 4, when the defendants will be given opportunity to show cause why the injunction should not be made permanent.

## Personals

CARLTON CHASE has once more been engaged by Kolb and Dill.

ROBERT WARWICK will play the lead in *The Dollar Mark* in New York.

HELEN LACKAYE has signed to play Portia Perkins with Henry E. Dixey in *Mary Jane's Pa*.

ROBERT SCOTT, the divorced husband of Patti Rosa, and who was prominent several years ago as an actor, died in Honolulu on August 9. Scott had recently been employed as an inspector by the Honolulu Board of Health.

The new people for Kolb and Dill have been engaged in New York—fifteen people all told. The first of the new crowd reached the St. James Hotel last Tuesday. They are Adelaide Harland, soubrette, and Dot Wilson, Doris Wilson and Frank Paret, musical director.

RICHARD GOLDEN died suddenly last Tuesday on board the houseboat *Stroller* in Gravesend Bay, where he was the guest of John Newton Porter. Mr. and Mrs. Golden were preparing to take a trip to Maine as guests of Mr. and Mrs. Porter, when Golden became ill. Bright's disease was the cause of death. The body was taken to Golden's native city, Bangor, Me., for interment. Born in 1854, Richard Golden made his first appearance on the stage in the opera house in Newport, Me., in 1867. His first New York appearance was in 1877 in *Evangeline*, and his London debut was made in 1883 in *A Bunch of Keys*. After appearing in numerous other plays he produced at the Union Square Theater in New York in 1889 *Old Jed Prouty*, of which he was part author. In the title role of this play he appeared nearly 3,000 times in this city and in various tours of the country.

Notwithstanding the fact that it is the ambition of every actress to be under the management of David Belasco, Kathryn Osterman withdrew from the organization after the second reading of the farce *Is Matrimony a Failure*. The part allotted to Miss Osterman was not to her liking and not desiring to appear in anything in New York that is unsuited to her she preferred to cancel her two years' contract rather than enact a part that should be in the hands of a character actress. Miss Osterman is a comedienne as well as an emotional actress, and has built up a strong following in the West and South and during the season of 1910-11 will resume her starring tour in a new play that has been especially written for her by Arthur W. Stace and Roy Moulton, two able journalists of Grand Rapids. For the present season she will remain in New York and appear in a new production under the management of the biggest theatrical managers in the business.

WALLACE MUNRO announces for Olga Nethersole that she will present during her coming trans-continental tour a novelty as far as an ethical



This picture exhibits the comfortable Harry Campbell bungalow on the Russian River, near Guerneville, where its owner goes when he needs a relaxation after a hard season at the Princess. Mr. Campbell was one of the early wise ones who saw a future for the redwood slopes of the Russian River and he is several thousand dollars ahead in consequence.

exposition of human emotions is concerned, by appearing in a cycle of psychological and sociological characterizations, utilizing as the most pertinent of her delineations, *Sappho*, *The Second Mrs. Tanquary*, *The Writing on the Wall*, and a new play dealing with the labor question that will disclose the evolution of redemption in the individual, the community and the corporation. Miss Nethersole has for years made a study of the social problem plays with such marked success that her name has been almost indelibly linked with them, but last season, when she departed from psychological to sociological reformation, the step was heralded with approval and commendation; this season she will go further and disclose a new solution to the labor problem that will, at least, merit the serious consideration of all who are interested in this great conflict, as well as those who appreciate a well-constructed drama.

Terry McKean and company played Redwood City first half of this week.

WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
The Playhouse of Comfort and Safety

Last Nights—Matinee Today

ELINOR GLYN'S

Three Weeks

Next Sunday Matinee

Old Heidelberg

SEATS NOW ON SALE

Prices: Evenings, \$1.00, 75c, 50c and 25c.  
Matinees, 75c, 50c and 25c. All Reserved.

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, August 16, Starts the  
Second and Last Week of Edwin Milton  
Royle's Romance of the West

## The Squaw Man

A Most Emphatic Success

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

August 23, reappearance of EVELYN  
VAUGHAN in the first stock production of  
THE LION AND THE MOUSE.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

CURZON SISTERS, the Human Butterflies;  
WORLD & KINGSTON; WILBUR MACK  
and NELLA WALKER; HERR J. REU-  
BENS; LA PETITE REVUE; FIVE AVO-  
LOS; LENA PANTZER; NEW ORPHEUM  
MOTION PICTURES. Last Week of the  
Gifted Young Comedienne, ELEANOR  
GORDON, and her company, including  
Joseph Sullivan.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore

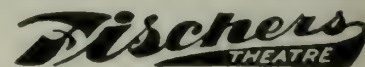
Samuel Loverich, Manager

Beginning Monday

That Dainty, Diverting Musical Comedy,

## The Girl From Paris

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.



E. A. FISCHER, PROP.

SUTTER ST., BET. FILLMORE AND STEINER

Phone West 6732

The Only Musical Comedy House in the  
City

Next Week

## Vaudeville

And First-Run Moving Pictures

Admission, 10c.

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET  
1885

THE  
FRANCIS-  
VALENTINE  
CO.

Show  
Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE-MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Paid in Full is a throbbing, pulsating drama of every-day American life. It has many touches that grasp the attention and hold it. It has plenty of good comedy, as well as a number of tense emotional moments. Upon its first appearance here last year we reviewed the play at length. This year, with a practically new company, we shall dwell principally upon the acting. A new man is seen in the part of Joe Brooks, the helpless, unworthy, caddish, degenerate husband, and his name is Louis Morrel. If Tully Marshall had not been favored by fate to introduce the character to New York audiences, and Mr. Morrel had, the latter would have been famous, for he is a fine actor in every sense of the word, and there is a plausible air to his simulation that is most often lacking in the attempts of acting. Mr. Morrel makes a distinct hit and is several degrees superior to his predecessor in the part here last season. One trifling fault might be noted. He is a little too explosive at times. Sara Perry gives a careful, conscientious portrayal of Emma Brooks. Ned Finley lives up to the "fat" traditions of "Jimsie" and comes out with flying colors. Charles Riegel is seen in the character of Captain Williams, and he rather takes the edge off his predecessor's portrayal of the part. He looks more the character and his general acting is of a strong and convincing quality. We might suggest that Mr. Riegel could save considerably on his use of grease paint—he rather overdoes the use of that essential in his make-up. Rose Snyder, of the former cast, plays the mother of Emma with satisfactory effect, and Catherine Tollman, in the part of Beth Harris, is a little too mechanical. Allen Atwell is still the Japanese valet, Sato, and it would be hard to imagine a better conceived or more faithfully-executed bit of acting. The play will be seen here another week.

## Alcazar Theatre

Last Monday evening was a gala night at the Alcazar. It marked the beginning of the season at this popular playhouse. It served to indicate another event, too, the first appearance in San Francisco of Augustus Phillips, the new leading man, whom Manager Belasco selected in the East, entirely upon his reputation, and after but a talk of fifteen minutes. That the selection was well made was demonstrated on the opening night. Augustus Phillips is no copyist. He is above all things, himself, and that without a display of egotism and conceit. His methods are simple, direct, natural and associated with an excellent stage presence and a good voice. Above all else, Phillips has that elusive something which for want of a better name is called personality. At the end of the second act, after repeated curtain calls, Director Butler led the new leading man to the footlights, where he was formally introduced. Like most actors, and for that matter, everyone else, he spoke his own words and sentiments more haltingly than those of someone else. Augustus Phillips told his listeners that they would have to take him for just what he is, the good along with the

bad. It would not be possible for him to be excellent in everything that he did, but in everything that he would be given to do, would be put his best. It was, on the whole, a very effective little address, not at all studied, and with that occasional halt that bespoke sincerity of utterance and of purpose. The cast was an exceptionally long one, giving every member of the company something to do. George Baldwin, also a newcomer to Sutter Street, demonstrated himself to be a good actor. He is not unlike John Drew in his methods. Mignon Oxer was rather colorless in the role of Diana. Adele Belgrade, cast as Lady Wynnegate, had a role that suited her excellently. In her line she has few, if any, superiors in this country. Louise Brownell had a minor character. An English gentleman of the better class was acted with understanding by William Garwood. It was not exaggerated. Just right is the only phrase that describes it. Fred J. Butler, as Big Bill, the foreman of the cowpunchers, had one of those primitive, unaffected characters, in which he is at his best. The Indian chief, Tabwana, of E. L. Bennison, was a faithful portrayal of the noble redman as he is. Bessie Barriscale as Nat-u-ritch made a profound impression. The Indian wife has never been so well done here. Walter Belasco, with his usual fidelity to make-up, got out of Nick, the barkeeper, all that was in the lines. Howard Hickman looked and acted the character of Cash Hawkins, the bad man, to perfection. Others who contributed to the success of the opening night were: Roy Neill, Isaac Dillon, Herbert Farjeon, Alfred Rowland, Walter Barron, Helen Yarborough, A. Burt Wesner, Charles Trowbridge, Andrew Bennison, Charles Moul, Little Myriam Gleason, Glenn Jones, John Graham, Hobart Cavanaugh, Christian Lynton, Ancy McNulty, Alden Wheeler and Christie McLean. Of the play, little need be said. Long ago it was pointed out by dramatic critics that it violates the principle of unity in that it attempts to treat of two distinct propositions, one, the love of two men for the honor of their family while disliking each other; the other, the love of a white man for a white woman, and during the continuance of that love, his marriage with a squaw. Notwithstanding this deviation, and the further one that a number of the scenes are not prepared for fully, as for example, the appearance of the English friends and relatives of James Carston at the Long Horn saloon in Wyoming. The bill is a big favorite in America, having served as a vehicle for two of our best-known actors during the past five years, and is now being played by high-class stock companies. Stage Director Butler has done himself proud, both mechanically and in the way he has handled the people under him in this production. Next week Evelyn Vaughn returns for the year, appearing in Charles Klein's *Lion and the Mouse*.

## American Theatre

What makes a successful play depends upon many things. The actor has his view, the manager quite another, the public often still a third, and the stage hand an entirely different fourth. *Three Weeks* is a successful play from the managerial end, because it gets the money and gets it in large quantities. Not since the piece was

put on a month or so ago by a traveling company has the American been so crowded. As a production, scenically speaking, the itinerant companies could not compare with the one the stock organization is putting on. The drama has also been expurgated, as far that is possible, and to retain anything like the semblance of a play. Harriet Worthington plays the role of the Queen of Sardinia. It is the poorest work she has done during the present engagement, but the reasons for her rather indifferent work are several. To begin with, she has been suffering physically, and has more than once been on the verge of a complete nervous breakdown, which only a strong will has prevented from forestalling. Again, the part of Mrs. Glyn's heroine is not suited to her temperamentally. It is too obvious, too full of bluster, everything is too evident. Give Miss Worthington something that demands repression and she does excellently, but she will never shine as queen of melodrama. Paul Verdayne, the young Englishman who is forced to visit the Alps by his parents that he may forget an English curate's daughter, is excellently done by Herschel Mayall. It is surprising how youthful he looks and acts in this part. He has the good taste to tone down those lines that might by some be called vulgar, and which, accordingly, do not give the expected shock that many anticipate, and even hope for. Gerald Harcourt has been giving quite a different delineation of the character of the King of Sardinia, a creature who spends his time in drunkenness, murder, profanity and vulgar language, from that of a month since. His methods are less pronounced, but still, none the less effective. Will R. Abram was always in character in the part of Dimitri, the old retainer of the Queen, who is ever at her side to shield her from danger and to anticipate every wish that his royal mistress may have. Abram gave an excellent portrayal of the faithful subject. James Corrigan as the bluff, outspoken Captain Mark Grigsby, had a congenial role, which he invested with the comedy necessary to make the part effective. The Vasili, of James Thorne, was well done. His make-up was extremely good, much better than that of the actor who played the part a month since. Edmund Flynn as the head waiter, and Al Downey as the second waiter, were both capable.

## Princess Theatre

The Telephone Girl has been the bill for the week. It is a bright, amusing bit of musical comedy and affords a wide range for specialty business. There is no well-defined plot to the farce, but the first scene opens in a general telephone exchange, and besides the very ludicrous and amusing situations, which are made to appear in the modus operandi of the same, there is introduced the rural parents of a country girl (Beauty Fairfax), who goes to the city in search of employment—and finds it. However, the doting father and mother do not find their little country daughter doing domestic "stunts" with the broom and washboard, as they had imagined. Quite the reverse; she has emerged from the chrysalis state into a beautiful butterfly of the bowery type and Mr. and Mrs. "Rube" are quite amazed. The home of Beauty Fairfax,

which furnished the scene for the second act, is quite palatial and the revues which occur there are somewhat spicy. Miss Dalgo Clark takes the role of Beauty, and Ella Crane as Samantha Fairfax, and Harris McGuire as Ebenezer Fairfax, contribute a rare fund of amusement. Percy Bronson, as Dick Marvel, and Bud Ross, as Snuffles, were clever, as were also some of the other leading characters. The ensemble work was fairly good.

## Personals

BERT LYTELL's summer stock season in Rochester was so successful that he will remain through the regular season.

RAYMOND S. PAYNE, comedian of the Russel and Drew stock company in Seattle, is engaged to play a good comedy part in the new musical comedy, *The Candy Kid*, which opens in Chicago early in September. Mr. Payne closed with the Seattle Theater company last Saturday.

HERSCHEL MAYALL, leading man at the American Theater, received a telegram Tuesday from Mrs. Packard of the Packard Theatrical Agency in New York, asking him whether he would accept an engagement with Mrs. Fiske for the season beginning next October. The message reads: "Fiske engagement opens October. Rehearsals begin September 15. Would you accept engagement?" The retirement of Holbrook Blinn from Mrs. Fiske's company now playing *Salvation Nell*, as told by us last week, necessitates the engagement of a new leading man in Mrs. Fiske's company. The wire to the leading man at the American Theater is designed to fill the vacancy which will be created when Holbrook Blinn, the California actor, assumes the role of star at the head of the cast which Mrs. Fiske will assemble in a new play, the author and name of which are yet to be announced. Mr. Mayall replied: "I am available."

COLONEL CHARLES H. BLINN received a telegram from his son, Holbrook Blinn, announcing his departure from New York for London and the fact that he had been engaged by Mrs. Fiske to star in a production which she will give him next season. It had been previously published that Charles Frohman had engaged the famous California actor and was to star him next season. Mrs. Fiske, however, would not let her talented leading man slip away from the Fiske forces and offered Blinn a salary equal to that proffered by Frohman and agreed to star him, as Frohman had promised to do. Blinn's wire to his father stated that he had accepted the offer from Mrs. Fiske and that he would return to America in time to begin the next season with her in *Salvation Nell*, which was to be played in cities heretofore closed to Mrs. Fiske. When these places have been played, and the route will take the company through the larger cities of the South and Middle West, Mrs. Fiske will withdraw *Salvation Nell*. That will be next February, when Blinn will at once begin rehearsals in his new play. The author of the drama in which Blinn is to be star is not made public, but the characterization which Blinn will be called upon to assume will be similar in kind to that of Jim Platt, the rough hero in *Salvation Nell*.



## Vaudeville

### The Orpheum

The three new turns on this week's bill at the Orpheum are all good ones. First, a musical act, called La Petite Revue, challenges approbation. Just why it is given this foreign name it is hard to say, unless it be that the French title is supposed to add distinction to it. The name has nothing to do with the success of the number, however. A young man, sitting by a comfortable fire, sees in a sort of semi-consciousness, old and new vaudeville, and musical comedy stars pass before him. Characteristic melodies are played and sung as each impersonated individual comes within the view of the audience. The seven persons who go to make up the success of this part of the bill are: Roy Dietrich, Mabel Rettew, Arline Fredericks, F. K. Shilling, Eleanor Caldwell, Kirby Kahill and Harry Irwin. Eleanor Gordon, a San Francisco favorite of the days just antedating the big event of 1906, returns in a snappy playlet, Tips on Tap. The abbreviated drama has to do with a wife, who steals tips on the races from her husband's pockets and makes money accordingly. Eleanor Gordon is just as fair to look upon as she was when playing at the old Alcazar and the obliterated Majestic, and is a much better actress. The Five Avolos, premier xylophone artists, dispense melody galore for those who are fond of that instrument of percussion. In addition to their playing they introduce some clever business. The American flag, at the end of the act, or rather, a deluge of American flags, mechanically arranged, come from the flies and completely cover up the flags of other nations, festooned about the stage. This ought to make the act popular the world over, by merely substituting the flags of the country in which they are playing, a hand could always be forced. It is a satisfactory variation of the idea that was done to death in vaudeville at the close of the Spanish-American war, when the colors were used by vaudeville performers to get applause, whether conditions made such a demonstration deserving or not. Sam Chip and Mary Marble in a Bit of Old Edam, still give their artistic bit of vaudeville to delighted spectators. The Six American Dancers, in never ending displays of color and never ceasing motion, still gratify the eye. A King for a Night assists Frank Conboy and George Le Maire to score. Held Up, an extremely funny skit, does likewise for Bob Mathews and Herbert Ashley. The orchestra, it need not be added, does its share to help out a performance that is entirely pleasing.

### Pantages-Empire

It is a clever bill that Manager Tiffany has at his Sutter Street house this week. The program opens with the Four Fantastic La Dells, whose work, sleight of hand, is of a character to make their act a most enjoyable one. Gus Leof is a musical comedian who delivers joy in chunks. The New Alderman, a sketch by Aaron Hoffman, is interesting, and holds the attention of the audience with no trouble. Their Michael Casey and Tom Sullivan might well be taken from political types in San Francisco. Kimball and Donovan, who style themselves Ameri-

ca's premier banjoists, seem to deserve that title. For dexterity of the fingers it would be hard to find another pair like them. Marguerite and Hanley, two English acrobats, are quite above the average. Essie Ingersoll in a pianologue was clever. Her material is very good, but she ought to talk a little louder at times. The front of the house is quite near the car line and it does not take much in the way of a noisy car to put a speaking performer at the other end of the building quite out of commission. Jack Symonds, well known here as The Man of Ease, was present with a line of dope that was distinctly Jack's. He kept the house in a good humor all the time he was on. Phyllis Lee and company, representing Commencement Day, a condensed musical comedy, gave a number replete with melody and entertaining dialogue. The scene of the little play is laid at West Point. With her are Ned Kennedy, S. J. Herman, Albert Haynes, Jack Lee, Joe Neeling and L. Herman, who contribute materially to the effectiveness of the number.

### Fischer's

There used to be a newspaper reporter in San Francisco who prided himself that he could write a four or five-act play in a week's time, and that he could keep up the output indefinitely if only supplied with food and cigars. His friends called him "The man with the Iron Wrist." Charles Alphin must be constructed anatomically along somewhat similar lines, for he not only says that he can produce a new piece every week, but he does it. More than that, he writes book and numbers, he puts the bill on the stage, rehearses it, drills chorus and principals, looks after costumes, lights, music, properties, and the thousand and one nameless details that go to make up a successful musical production. The Pride of the Harem, while it is not much in the way of plot, is strung together in such a manner that there is never a dull moment from the time the curtain goes up until its final fall. A feature of this week's bill is Sam Holdsworth, the eighty-year old tenor. He sings the songs we love, and for an octogenarian does surprisingly well. He has lost some of his higher notes, but he is yet able to earn his salary, whatever it may be. Carlton Chase sang In Turkey Land and By the Zuyder Zee quite effectively. He was forced to respond to several hearty encores with both numbers. Dave Morris, as the Sultan Abdul-Hamid, looked very much like the imperial potentate of the Turks. Blossom Seeley, now that her lights are not dimmed by the Murray and Mack bushel, proved to be most popular. Her comedy work is of an extremely original kind and very entertaining. Dan Kelley was also another big favorite. Maude Rockwell never looked or acted better than she did in the part of Milo. Her entrance song was most favorably received. Henry Auerbach, as A. Mutt, the Grand Vizier, and Anna Clark, as Laura Gene Liberty Bell, although they had no vocal numbers, kept the house in roars with their clever comedy work.

### The Wigwam

"The Little Orpheum of the Mission," as this house has again and again been characterized, is still doing an exceptional business. The

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkoline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts. **SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR** Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## NATIONAL THEATRE

ZEKE ABRAMS  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

## Sullivan & Considine Circuit

W. P. REESE

California Representative

AMERICAN THEATRE BUILDING, 1117 MARKET ST.  
Phone Market 6873

SAN FRANCISCO, CAL.

New York Office, Shubert Bldg. Lancaster, Pa. Family Theatre  
Now Booking Summer Parks, Fairs and Vaudeville Theatres. Managers, write or wire.

50--THEATRES---50

THAT INDEPENDENT VAUDEVILLE AGENT

**.... BERT LEVEY ....**

Phone West 9098

2053 SUTTER ST., SAN FRANCISCO, CAL.

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## In Spite of all ye Knocking Devils in H—

THE LAND OF BUNG-A-BOO, headed by Wise & Milton, are still going, while others are trying. This week, EMPIRE, half act. Next week, WIGWAM, full act. Vallejo, week of Aug. 1st.

DID WE ?

## Borden-Zeno & Haydn Bros.

In "BITS OF VAUDEVILLE" Extract from a manager's opinion: "Gentlemanly performers, who have a novelty act that proved a big feature and success at the Wigwam, week of July 18, '09. With pleasure I recommend them.—Sam Harris, Mgr. Week of August 1st, Crystal, Denver, Colo. Direction B. A. Myers, New York City.

Featured Everywhere

week's bill is notable for the presence of an unusual number of good acts. Fay Carranza, the beautiful California nightingale, probably evokes the most applause. Her brilliant singing never fails to stir the enthusiasm of an audience. Eva Mudge, who has been written up in these columns before, is a clever performer, and the balance of the bill, comprising the Barnes-Reming company; Sados; Carita Day and boys; Rae and Borsche; and The Telegraph Four, show up to particularly good advantage.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Aug. 15, 1909:

NATIONAL, San Francisco — Stanley Edwards company; Scott and

Davis; Cogan and Bancroft; Ernesto Sisters; Harry Taylor; Chas. Mack and company; Hesse and Williams. BELL, Oakland—Fay Carranza; Tom McGuire; Girard and Gardner; Gruet and Gruet; Prentice Troupe; The Tora Troupe. NOVELTY, Vallejo—Barnes-Reming and company; Guy and Alzora; Defrey. WIGWAM, San Francisco — Princess Wlademaroff; Five Juggling Jordans; Jere Sanford; Mlle. Loretta and dog; McDevitt and Kelly; Glendower and Manion. LOS ANGELES, Los Angeles—Albini and Bessie Allen; Telegraph Four; Eva Mudge; Rae and Borsche; Allen Sisters. GRAND, Sacramento—Carita Day and boys; The Sados; Black, Frank and company; Rose Stevens; Billy Windom; The Damman Troupe. QUEEN, San Diego—Wyatt and Rice; Gillihan and Murray; Mabel Carew and company; Leslie Sisters.



## The National

Manager Zeke Abrams has, with his usual foresight, gathered together a very entertaining bill for his patrons this week. The opening act is the Toro Troupe of Japanese foot jugglers, balancers, etc. This is followed by moving pictures and then come Maurice Frank and company in the comedy skit, *The Advance Agent*. This little company are good actors and entertaining performers. Tom McQuire, the Scotchman, is a big attraction. His work is most interesting. Prof. Roberts and his trained rats offer a fine example of what patience can accomplish. The McDonald Sisters, a couple of nimble and attractive girls, have a conventional turn. The hit of the bill is the clever Eddie Girard and his attractive wife, Jessie Gardner, in their farcical skit, *Dooley and the Diamond*. Girard, always a funny fellow, seems to be in particularly good form this trip and Miss Gardner offers an excellent foil to the Irish wit and eccentricities of the old-time favorite. Gruet and Gruet present a first-class blackface turn and the Damman troupe of acrobats have a well developed exhibition. Business continues large.

## Vaudeville Notes

Stabbing himself thirteen times in the chest with a small pocketknife and cutting both arteries in an attempt at suicide. Charles C. Silk, a vaudeville actor, lies in the Central Emergency Hospital between life and death. Dr. Engelbert, who attended the man, thinks he has a chance to recover. Silk came to this city last Sunday night, and, according to his story at the hospital, had a gay time of it where the lights shine brightest. Shortly after 8 o'clock next morning, filled with remorse and muttering to himself over what he terms "my marital troubles," the man walked through Mission street. Between Fifth and Sixth streets he stopped, while a number of pedestrians glanced at him and then passed on, smiling. Opening his coat and vest so that his breast was almost bared, Silk drew his pocketknife and plunged it into his flesh thirteen times. The blade was small and did little damage except to draw blood. Seeing that suicide would be difficult in that manner, the man slashed his wrists and the blood flowed in great gushes until he was so weak he fell fainting to the sidewalk. Passersby went to his aid and summoned the ambulance. After being treated at the hospital the actor thought better of his desire to die and begged the physicians to save him.

Martin Beck of New York, general manager of the Orpheum circuit, has issued orders that all Orpheum orchestras shall hereafter be composed of fifteen players. The edict was received by the local house Saturday, but will make no difference there because already there are the required number and have been since the opening of the downtown structure. But elsewhere throughout the circuit, beginning in Oakland and extending to New Orleans, the order will mean the engaging of from six to nine additional instrumentalists. Beck also stipulates in his instructions that each orchestra shall be provided with an organ, such as E. M. Rosner of the local house plays, though he doesn't insist that each organ shall have its keys covered with a cloth, that expedient against

dust requiring a musicianship of which all organists and leaders can not boast. There will be two first violins in each orchestra and there will also be French horns to add sonority to the tone which issues from the pit. The San Francisco house is the only one not affected by the new ruling.

As a result of the combat between John Hilben, manager, and John W. Beane, singer of illustrated songs at the Broadway Theater, in the Marquis Coffee Parlors, 915 Kearny Street, Saturday afternoon, caused by jealousy over Viola Schweitzer, cashier at the theater, each was fined \$10 by Police Judge Shortall Wednesday and they agreed to pay between them \$30 for a broken mirror and other damage to the proprietor of the coffee parlors. Beane had only \$8 and Miss Schweitzer handed him \$2. Beane had taken Miss Schweitzer for lunch and Hilben was sitting at a table when they entered. Angry words passed between the two men, who began to bombard each other with bottles, sugar bowls, salt and pepper dishes and whatever came handy. Hilben in explanation of his part in the affray said that he had been Miss Schweitzer's "meal ticket" for two months.

James O'Reilly left Thursday for Sacramento to join Herbert O'Connor and company, playing the Pantages time.

George McQuarrie and Pauline Sain are playing short parts in the North-west vaudeville field.

Lillian Atwood, who has been visiting her mother in Oakland, will leave next week for New York to join Mabel Bardine, who will soon come West over the S. and C. circuit in a sketch she used with good effect in England.

Carl Berch expects to open on the S. and C. time week after next, supported by Franklyn Hall and one fair lady.

Archie Levy landed two big ones when he booked May Boley and Carroll Johnson for the Airdome at Phoenix. Archie expects to leave for New York next week.

Harry Leavitt, for the past two years booking agent of the Sullivan and Considine circuit, has resigned his position and in a couple of weeks will leave for the East.

At Pantages, Sacramento.—Unequaled vaudeville. Week of August 8. Glorine, spectacular fire dancer; The Continentals, colonial harmony singers; Mr. and Mrs. Litchfield, rural comedy sketch; Ponge and Lee, revolving pole act; John P. Reed, singing comedian; Wyatt Sisters, singers and dancers.

## Fischer Will Close His Comedy Company

Herr Fischer, after a try of four months, presenting San Francisco a very good quality of musical comedy, will close the company Sunday night and open Monday with pictures and three vaudeville acts, booked by Bert Levey. Mr. Fischer has given the idea a fair try-out, and while he has not met with total failure, still there has been no profit and but little encouragement to continue.

## High Divers at Chutes

When high divers determine to out-distance one another the results are likely to prove interesting and the announcement that such a determination

has had its inception at the New Chutes promises a fresh sensation for patrons of the Fillmore Street amusement park. Florence Spray, the young lady of courage and numerous costumes, says she will outdive Towers, "the man who jumped from Brooklyn bridge," and will this Sunday increase her dive by fifteen feet with the ultimate expectation of making good her promise. Until a week ago Miss Spray had a monopoly of mid-air leaps at the Chutes of seventy feet. Then came Towers, who, since his arrival, has been following the lady diver's act with a plunge of ninety-seven feet, an exhibition which has lately been given added sensation by the use of a flame enveloped tank. Feeling that her reputation is at stake Miss Spray has determined to meet Towers' ninety-seven and promises to Towers on an aerial level. Tomorrow she will dive eighty-five feet to extend the distance before the close of her engagement. While interest will undoubtedly center around the divers, there will be many other attractions to entertain patrons. The Royal Banda Roma will give twenty numbers, including classical and popular music. Mme. Arnolde will be the soloist. The trick elephants will give two performances; Demon will make his fiery ride down the chutes; the song and dance artists will amuse patrons in the cafe, there will be a new series of motion pictures, and the panoramascope, installed especially for the children, will be put in operation for the first time.

## Portola Doing Well

The beautiful new Portola Thea-

## MADISON'S BUDGET

.....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

Price One Dollar

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 218 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1104 Third Ave., New York.

Clarke Burroughs is the new ducer for the dramatic sketches the Central Theatre.

tre is in its first week and is doing a very satisfactory business. Many compliments have been paid Leahy & Alburn over the attractiveness of their theatre.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Monday Afternoon and Night

THE GREAT DIVING DUO

TOWERS

Ninety-seven Feet Into a Flaming Tank

FLORENCE SPRAY

The Girl Who Plunged into the Sea

TRAINED ELEPHANTS

The Mystifiers of Nature Fakery

ROYAL BANDA ROMA

Concerts Every Afternoon and Night

DEMON

Song and Dance Artists in the Cafe.

Open Air Motion Pictures, a Panoramascopes for the Children and Many Other

Free Features.

TAKE THE CHUTES JOY LAUNT

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement=20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Santa Fe BACK EAST EXCURSIONS

SALE DATES

Aug. 9 to 13, inclusive.

Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Correspondence

OAKLAND, August 11.—In point of attendance, last week was the banner week at Ye Liberty, and this week thus far gives evidence of being a very close second. The attraction, *The Spoilers*, is a story of the Alaskan mines and deals with the mining incidents in the far Northwest. The scenes are varied, and include a steamship, mine, road house and a dance hall, and all are realistically portrayed by the scenic artist, Grace Wishaar, and the property man, Charles Blair. This week our new leading man, Sidney Ayres, is seen in the role of the big, kind-hearted mine owner, and well does he play the part. His fine large physique and easy manner conform exactly to the role, and his jovial way and quick action puts plenty of life into the play. As his partner in the mine, Henry Shumer shows up equally as well. George Webster always gives a good account of himself, and his bluff sea captain this week is no exception. As the Bronco Kid, George Friend made his customary hit, although the character was somewhat different from the ones he usually portrays. Walter Whipple, the mine receiver, and Robert Harrison, as his receiver, were both good. Florence Oakley still sustains her reputation of being the best leading lady Manager Bishop has ever had. Classmates will follow. August 23 is the date set for the reopening of the Macdonough. Paid in Full will be the attraction. The Broadway still continues to be the surprise of the season. The theatre is packed at every performance, and negotiations are now under way whereby Manager Smith will in the very near future be able to almost double his seating capacity. With his capable stock company, headed by Landers Stevens and Georgie Cooper, he is presenting attractions that are first-class in every respect. His offering for the current week is Michael Strogoff, an episode of exile life on the Siberian frontier. The title role is a difficult one to sustain and calls for an overabundance of hard, tedious work, but Landers Stevens is up to all requirements and carries the play through to a successful issue. The comedy work of Roy Clements and Maurice Stewart, the foreign newspaper correspondents, was thoroughly enjoyed. Some good character work was executed by Al Hallett as Ivan Ogarriff, and Charles Place as the Czar. The work of Georgie Cooper as Naida was very much appreciated. Anita Allen and Georgie Woodthorpe as the two Russian women, looked and acted the part in a faultless manner. A well executed Amazon march was a prominent feature and the specialties by Mlle. Kerschofsk and Ruth Ormsby were well rendered. The Three Musketeers will be the Broadway's next attraction. Lily Lena and Julius Tanneen, last week's holdovers, still remain the best numbers on the Orpheum program, although Sam Watson's Farmyard Circus caused no end of merriment and laughter. The balance of the bill, Griff, Schrode and Mulvey, Herbert and Willing, was well received and the attendance is still showing a steady and constant increase. This is the last week

of Innes and his band at Idora. Liberatori and his band and grand opera company will make their first appearance 17. At the Bell, Ben, the \$10,000 dog, is the chief attraction and is proving a great drawing card. The Lion and the Mouse will be the Labor Day attraction at the Liberty. Edith Lyle, a clever little ingenue, has accepted an engagement with Bishop's players. Francis Prosser and Claire Sinclair have been added to the ranks of the Broadway stock company. Manager Bishop has returned from his southern trip and is much improved in health by his well earned rest. Florence Oakley, after an interview with Manager Bishop, has decided to postpone her marriage and will remain with the Liberty stock for the balance of the season. Milton Stallard, former stage director at the Liberty, has accepted a similar position with one of Henry B. Harris' companies in New York. George Webster has decided to postpone his European trip and for the present will devote his entire energy to stage some elaborate productions which Manager Bishop has in contemplation.

LOUIS SCHEELINE.

PORTLAND, Aug. 9.—For over two weeks we have had a siege of darkness in the legitimate houses, but it appears to be broken now, for the Bungalow re-opens next Thursday night with *Polly of the Circus*. Paid in Full follows a short time after, and then the International Grand Opera Company. At the Orpheum the past week has been a very entertaining one, and every one of Manager Erickson's acts went big with the audiences. Walker and Mack in the musical sketch, *The Pearl and the Girl*, was the biggest hit of all, and their funny sayings and their songs smacked of a freshness that was satisfying in the extreme. The human butterfly act of the Curzon Sisters was an act out of the ordinary; and the sketch of Frank Mostyn Kelly was way above par. Herr Reubens and the Avadano Quartette were also good acts. The bill for this week is as follows: George Auger and company are the headline act; and the other acts offered are Joe Hart's Bathing Girls; Carson and Willard; Thalia Quartette; Lew Bloom; Moffett and Clare; and Frank Rodgers. The Lyric will soon be in the running again, it being announced to reopen with the new stock company, the Robert Athon company, next Sunday night, and the opening play will be *Doris*. At the Grand, Manager Frank Coffinberry announces the following bill for this week: Les Plotez Larellas; J. K. Emmett and company; Warren Keane and company; Alfred Hall; Barry and Johnson; and Fred Bauer. Pantages has the Four Venetians; Carter, Taylor and company; Alva York; Ben Boyer and Brother; Gardner Trio; and Leo White. A. W. W.

Oza Waldrop, late of *Going Some*, has been assigned to the cast of *The Ringmaster*, which the Shuberts will shortly bring out. Arthur Byron is in the same cast.

T. Daniel Frawley wires from Fairbanks, Dawson, that he opened in *The Heir to the Hurrah* to a \$1,500 house. Chas. A. Taylor and his melodramatic company opened in the same house in the preceding week to \$800.

## Their Daughter Reunites the Hacketts

There is to be no parting of the ways, after all, for those handsome and accomplished stage favorites, James K. Hackett and Mary Mannering. After more than a year of separation, following the serving of papers upon Mr. Hackett in a divorce action brought by his wife, they became reconciled again, and the divorce is off. Mr. Hackett made known the glad news himself to New York friends. He was so pleased that he called up all his friends to tell them about it. "Miss Mannering has withdrawn her suit for divorce," he said, "and I'm very happy." The reason for the withdrawal of the suit was not made public, nor could it be had from the lips of the principal figures in the case or their lawyers, Attorneys Clifford Hartridge and William R. Wilder, respectively. Mr. and Mrs. Hackett merely confirmed the news of the withdrawal of the suit without comment. It is more than likely that little Elise Hackett, who is five and dainty and as pretty as you'd expect a daughter of such parents to be, was responsible for the abandonment of the unpleasant legal action. Last fall as the luck of theatricals had it, the Hacketts played in Forty-second street theatres in New York across the street from each other, James K. at the house which bears his name, and Miss Mannering at the Lyric. He was doing *The Prisoner of Zenda*, she *Glorious Betsy*. They had been formally separated then since early in the summer. Miss Mannering having served the papers upon her husband on June 1, at the same time receiving custody of little Elise. During the Forty-second street engagement the child made nightly pilgrimages across the street from one house to the other. One period between acts she spent with her father, the next with her mother. Soon she became the bearer of kindly messages: "Tell papa this," and "tell mamma that." The theatrical world smiled sympathetically and predicted: "If that keeps up long there'll be no Hackett-Mannering divorce." Indeed before the two companies went separate ways there were rumors that a reconciliation was in view. Now that it has come the Hacketts' friends are giving Elise a large share of the credit.

## Spotlights

Recent engagements with Sanford Dodge company are: Hazel Harlan, Messrs. R. A. Johnson, Sidney Carton, J. Clark.

The Shuberts will have a new house in Minneapolis, plans of which call for a replica of the Maxine Elliott Theater in New York. It will be located on Seventh Street near First Avenue. The theater, it is expected, will be completed by next June.

Joseph M. Gaite has signed a contract with S. Miller Kent by which

Mr. Kent will be presented as a star under the Gaite management for a series of years. During the next season Mr. Kent will be seen in a play by F. E. Dunn called *A Dry Town*.

Frank Bacon will head the company at the American week after next in his old play, *The Hills of California*.

The McMahon stock company which went from El Paso to Alamogordo, N. M., this week is reported stranded in Alamogordo and the members have not enough money to leave town. Several trunks were attached.

## For Sale Swain's Theatre

SANTA CRUZ, CAL.

The only Popular-Priced Family Theatre in the City. Complete in every detail. Seating capacity, 700. Centrally located. Low rent and a long lease. Address, MACK SWAIN, Santa Cruz, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## SCENERY

## The Chas. F. Rosa Scenic Studio

Undersell any studio or individual in America.  
Write for a "special" estimate.  
Studio, Van Ness Theatre, S. F.

Hotel St. James, Van Ness Ave., at Fulton St., San Francisco

## MISS E. MATTINGLY

Official Stenographer and Typewriter to  
Theatrical Agents and Managers  
Theatrical Typewriting  
Plays and manuscripts copied. Press work and mimeographing.

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and Assembly

## Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
THE WIGGIN CO.

Do you contemplate going to HONOLULU? If so, communicate with

## J. C. COHEN

PROMOTER OF AMUSEMENT ENTERPRISES

Managing HAWAIIAN OPERA HOUSE and ORPHEUM THEATRE, Honolulu, H. T. Both houses thoroughly equipped and stage capable of handling any show.



## Correspondence

DENVER, Aug. 10.—Denver is really the Mecca of good shows this week. The stock company at Elitch's presents *The College Widow*, that ever likable play because so typical of the life on the campus of the modern college. Bud Hicks will never fail to thrill the younger class who have just emerged from freshies and chocolate girls. That character is so easily recognized as typical of the freshie who enters by the thousands the different Western colleges each year. The Gardens on last Friday gave one of the most successful symphonies of the season so far. It was a program of pieces from Weber, Offenbach and Massenet. The soloist of the day was Madame Carlos Sobrinho, who reached Denver last month after a three years' concert tour of the world. She is a finished singer and artist and drew "standing room" only. The Broadway gives as its second week's offering *Cameo Kirby* with the much-talked-about Dustin Farnum in the title role. All the afternoon papers sent their sweetest females to interview the matinee idol and he is described in the evening press as blushing to the soft impeachment of being still on Katherine Clemmons Gould's dinner list. He conducted himself, they do say, as a gentleman during the trying interviews and again affirmed the "gentleman's lie" to keep alive King Edward's code. Long life to you, Mr. Farnum. There are so many snitching males on life's pathway that it is refreshing to have you brave enough to be individual and stand by the lady. The leading woman with Mr. Farnum is May Buckley, Denver's own. The greatest favorite of summer stock that Denver has known for fifteen years, and she will receive much attention and entertainment during the week, being the house guest of one of Denver's social leaders who has issued a number of invitations to some very unique affairs to be given in Miss Buckley's honor. More distressing

things are looming up for Martin Beck to handle for his great syndicate and the broad shoulders and massive brain of the trust manager will be taxed to the limit by his Denver annoyances. First there is the William Morris Theater that will soon be a living menace to the New Orpheum. Mr. Seeley, the representative of the William Morris Inc., has been in Denver purchasing the ground for the site of the new Morris Theater. And to make the selection more interesting he has about decided upon a location which is far uptown enough to draw from the Orpheum only and leave the beautiful Majestic, owned by Sullivan and Considine, to hold complete sway in the down-town district. The splendid bill at the Majestic this week is a fair example of the way Messrs. Sullivan and Considine are looking after the interest of their patrons. This pretty and popular vaudeville house is giving seven feature acts and this week each one is a top liner. The real drawing celebrity is Yodler Matt Keefe, formerly of San Francisco. All the numbers are individual and splendidly played. EMMA HEREY-MEYER.

SPOKANE, Wash., Aug. 8.—At the Spokane Theater Elinor Glyn's *Three Weeks*, 12-15. The season will open August 29 with *The Time*, *The Place* and *The Girl*. The Telephone Girl, staged under the direction of Frank Blair, is the bill at the Auditorium this week, played to a fair house the opening night. Jesse L. Lasky's production, entitled *At the Country Club*, is headliner at the Orpheum this week. It is a musical sketch and made a big hit at the opening performance. Gardner-Revere, a comedy sketch, is very clever. The McGrady's, world's famous arrow sharpshooters, are good, and Ruby Raymond company do some clever dancing. Signor Luciano Lucca, the Man With Two Voices, is interesting. Marseilles, contortionist, gets a pretty effect in black and white. The Arlington Four, singing and dancing messenger boys, and Orpheum pictures conclude the bill. Bothwell Browne

company in *Cleopatra* and the Live Snake Dance head the bill at the Washington; the act is a decided novelty. Will S. Marion and Vira Rival present an artistic sketch, entitled *The Witch's Power*. It is an intensely interesting act. The Crazy Caddie, by the Four Stagpooles, a comedy acrobatic act, is very entertaining. Blanche Sloan, the Queen of the Air, is both graceful and clever. Rinaldo, the Wandering Violinist, is an important feature on the bill. Edward Blondell company, in *The Lost Boy*, is one of the big feature acts at Pantages. Irene Lee and her Candy Kids. The trio are clever dancers. The Spiller Musical Bumpers are five colored people and their act goes big. George Yoe-man is a good German comedian. Prof. Buckley's troupe of trained dogs and moving pictures complete the bill. There are same good attractions at Natatorium Park this week, which include *Celie Mavis*, Australian prima donna soprano; *Deronda*, the Mysterious Jail Breaker; and the concerts every afternoon and evening by Bowen's American Band. August 21 St. Olaf College Band will be heard here. SMYTH.

SAN DIEGO, Aug. 11.—The Garrick will remain dark until August 15-16, when the International grand opera company will appear. Jos. Weber's climax company will be with us for three performances, commencing August 28. James Post and Buty Korus are putting on at the Pickwick this week a musical melange entitled *The Man From Tonopah* to good business. The piece has little or no plot, but it seems to hit the right spot for a summer night's show. James Post as Martin Driscoll, a rube, has an excellent part and as usual gets all there is out of it. He has little trouble keeping the audience in a continual howl of laughter whenever he has the stage. There are a number of catchy songs interpolated, among them being *I Don't Like Your Family*, by Lotus Moore and Buty Korus, and *Hello People*, by Esco Ives. Olga Hayden, the female baritone, scored with her specialty. Juliet Mahr also scored with her specialty. The chorus is well dressed and sing and dance in a captivating manner. Good acts fill out the bill this week at the Queen. The bill opens with Slater Brockman in a lightning-change act that went big. Joel and Pearson in their original sketch *The Chinese Nugget* scored a hit. The Ramsey Sisters have a good comedy sketch. Seymour and Hill, rough and tumble acrobats, in skit entitled *The Mix and the Mixer* have one of the best acts of its kind seen here in many a week. Moving pictures conclude a well balanced bill. Fred Lincoln, general manager of the Sullivan and Considine circuit, was in town Saturday and Sunday and made arrangements for improving the Queen. The stage is to be enlarged, new dressing rooms, the house increased about 300 chairs, freshly painted scenery, and an additional turn added to the bill each week. These changes will necessitate the expenditure of about \$3,000. After the improvements have been made the Queen will seat about 1,000 people. Lincoln expressed himself as being much impressed with the outlook for vaudeville in this city. He added: "It will only be a question of a few years when our present lease expires, when we propose to build one of the finest theaters in the entire West here." Joe Egan, the Broadway Boy, heads

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

the bill at the Grand this week in a unique turn that scored an instantaneous hit. As he sings he marches up and down the aisles, in evening dress, a grip in his hand and an opera hat on his head, shaking hands right and left and creating no end of fun by his mock tragic farewells. Palmer and Robinson have a clever sketch. The Hill Sisters in illustrated songs please. Moving pictures conclude. The Empire, Union and Bijou report good business with illustrated songs and moving pictures.

CARL E. LUNDQUIST.

RIVERSIDE, Aug. 7.—Henry W. Savage's company last evening, the 5th, at the Loring to capacity of the house in *The Merry Widow*. The season formally opens on the 17th with grand opera, presented by the International Grand Opera Company.

CHAS. E. HEATH.

RAYMOND TEAL WRITES: Phoenix, Ariz., Aug. 8.—Business is immense in Arizona. Of course, it is my old stamping ground, so perhaps that has something to do with it. Will play Arizona till late in the fall, and will go to Texas, Oklahoma, Arkansas, Kansas, Missouri and Illinois. If business is good in California next year I will make it.

## For Rent Theatre Margarita

At Eureka, Cal.

May be leased by responsible parties. Theatre is new and modern in every respect.

Address,

C. P. CUTTEN, Agent,  
Eureka, Cal.



All Kinds of  
**SCENERY**  
Painted, built and installed. The only real STUDIO on the Coast. Get our prices for road or house productions.  
Front and Sheridan Sts.  
Portland, Oregon



C. F.  
**Weber & Co.**  
**Opera Chairs**

All Styles of  
**THEATRE AND  
HALL SEATS**

365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

**New York Dramatic Agency**  
Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
**Belasco Theatre Building, Los Angeles**  
Entire Third Floor

## Location Wanted for Permanent Stock

Miss **Lorraine Buchanan**  
and **Company**

## Metropolitan and Guaranteed Attraction

"Phenomenal success has attended the Lorraine Buchanan company in Santa Cruz; capacity houses since their opening night, when more than two hundred were turned away."—Santa Cruz Sentinel.

Special engagements of four to ten weeks may be booked after Sept. 1. Managers address all communications to

ROBERT H. RUSSELL,

P. O. Box 388, Santa Cruz, Cal.



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets.  
 "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian.  
 "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Spotlights

Klaw & Erlanger have obtained for McIntyre and Heath a very amusing and entertaining production in McIntyre and Heath in Hayti. John J. McNally wrote the book and lyrics and Jerome and Schwartz the music. Mr. McNally takes his characters from French Lick to Hayti, where they become the central figures in a lively revolution. In the cast are Julian Rose, Mabel Sealby, Toby Lyons, Marion Stanley, Jane Burby, Adele Rowland, Alfred Fisher, John H. Pratt, Carl McCulloch and Fletcher Norton. McIntyre and Heath will be surrounded by a large and effective chorus of singers and dancers. Scenic settings and costumes will be elaborate and tasteful. The first performance will be given August 23 in the Euclid Avenue Opera House. This is the first time Klaw & Erlanger have ever opened a show in Cleveland, although it is the home town of A. L. Erlanger.

The Air King, a new opera by Harry B. Smith and Raymond Hubbell, will be produced by Klaw & Erlanger early next fall.

## The Orpheum

One of the daintiest and most daring acts will be installed next week, when the Curzon Sisters give their sensational performance. They are two handsome girls who, supporting themselves by their teeth alone, perform beautiful evolutions, first as butterflies and later as filmy-gowned fairies. Wilbur Mack and Nella Walker will introduce a lively and diverting novelty, called The Girl and the Pearl, which they aptly style a musical flirtation. John World and Mindell Kingston will appear in their latest skit. Mr. World has long been recognized as a versatile singing and dancing comedian and Miss Kingston's fame as the soubrette with a voice is well known. Their act is full of hearty laughs, good dancing, travesty and song. Herr J. Rubens, the Munich academician, who will be a unique feature of the new program, devotes himself particularly to transparent painting and in a short space of time provides a landscape in all its summer glory, which he changes to a winter scene and then a setting sun picture, wherein among other things birds sleeping in the branches stand out specially. Dogs, flower arrangements and butterflies are also painted with wonderful artistic effect almost instantaneously. Next week will be the last of Eleanor Gordon, the Five Avolos, Lena Pantzer and of La Petite Revue. A novelty in the way of Orpheum motion pictures will close an entertainment that cannot fail of extraordinary popularity.

## Alcazar Theatre

The Squaw Man will run a second week at the Alcazar, commencing next Monday evening. In the title part Augustus Phillips, the new leading man, has proved himself to be the sterling actor that the advance an-

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Gerald Harcourt

Juveniles and Light Comedies

American Stock, San Francisco

## Lillian Hayward

Leading Business, Stock or Road.

Care of DRAMATIC REVIEW

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single  
AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

nouncements predicted. But the play is not solely dependent upon the personality and art of the actor who depicts its central figure, for it possesses every element that goes to make greatness. Dealing with an interesting question that obtrudes itself at every point, the plot marches steadily onward with a superior dignity. There is none of the melodramatic trickery of the modern school of drama that exasperates the beholder with intervals of deferred interest. Each of the four acts is a play in itself, complete in every detail, yet each scene is absolutely dependent upon the others to make the whole structure coherent, and at no time does the interest lag through wasted effort.

CHARLES E. GUNN

Leads

Care Dramatic Review

BERT PORTER

Juveniles

Newman-Foltz Co.

MAX WAIZMAN

Newman-Foltz Co.

GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.

COL. D. P. STONER

Just closed as advance for Richard Jose.  
At Liberty for fall season. Care  
Dramatic Review

MINNIE MAYFIELD

Heavies and Characters  
Late of Richard Jose Co. At Liberty. Care  
Dramatic Review

HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

DAN KELLY

Comedian

Care Dramatic Review

AUSTA PIERCE

Characters  
Late of Chas. Frohman and Chas. Dillingham  
At Liberty for Summer Stock.  
1210 Cedar St., San Diego. Cal.

GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham  
At Liberty for Characters or Heavies  
Care Dramatic Review

LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

FRED S. CUTLER

Late Manager for Richard Jose  
Advance or with company At Liberty  
Address care Dramatic Review

EDWARD B. LADA

General Music Director  
for Belasco & Mayer

A. BURT WESNER

Alcazar Theatre, San Francisco

TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist  
At Liberty. 2748 Vermont Ave., Los Angeles

MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

CARRIE CLARKE WARDE

Characters  
Dick Ferris Stock, Minneapolis

GILMORE WALKER

Stage Manager  
Valencia Theatre, San Francisco

**EDDIE  
Mitchell**

Juveniles

CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

FREDERICK GILBERT

Burbank Stock, Los Angeles

ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

Howard Foster

Light Comedy and Characters  
At Liberty Care DRAMATIC REVIEW

IRENE OUTTRIM

Leads  
Musical Comedy Co., Reno, Nevada

ROBERT LAWLER

Leading Man

SUSIE HOWARD

Engaged for Lyric Stock  
Portland, Ore.

PIETRO SOSSO

Leading Man—Elleford Co.  
Address, 179 De Long Ave., S. F.

FRED. C. CHARMAN

Juveniles and Light Comedy  
General Delivery, Tucson, Arizona

WARDA HOWARD

Leads

Vancouver, B. C.

CHARLES MARRIOTT

Gardiner Stock Co. Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ingenué — Valencia Stock

San Francisco

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Thurlow White**

Leads, Heavies

Invites offers

Care of DRAMATIC REVIEW

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

Murray &amp; Mack Co., Incorporated

Mason Opera House Bldg., Los Angeles.

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**F. F. Munier**

Characters

Broadway Theatre Stock, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Whit Brandon    Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Paul McAllister**

Leading Man

Valencia Theatre, S. F.

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster    Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

At Liberty for Leads or Heavies

Care of DRAMATIC REVIEW

**Leslie King**

Season with E. H. Sothorn  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Polly of the Circus**  
To open June 29th





### E. P. Norwood

Mr. Norwood is a newcomer in the amusement publicity field in this city, and his brilliant achievements on be-

half of the Chutes and Idora Park are especially worthy of record. Mr. Norwood is a graduate from the circus game and knows his business.

### Innes Says Farewell At Idora

Innes and his New York band and soloists will give their farewell concerts tonight and Sunday and Monday afternoon and night. Next Tuesday Idora will present Liberati and his Royal Italian band and grand opera company for a limited engagement. The organization, under the baton of Signor Liberati, numbers sixty players and is considered by many critics to be the best Italian band ever brought to the United States. The ten vocalists accompany the band. Tomorrow's concerts under the direction of Innes will contain many unusual numbers and promise to draw throngs of music lovers to Oakland's pleasure resort. The programs will include The Procession of the Holy Grail, from Parsifal; Love's Dream and Dance Caresse, two pieces for wood-wind and strings; Rubinstein's beautiful descriptive idyl Kammenio Ostrow; Dudley Buck's Festival Overture; scenes from Mascagni's Cavalleria, ending with the famous intermezzo; Albion, a popular fantasy on English, Irish and Scotch folk songs; Kissing the Blarney Stone, Victor Herbert's Badinage and Pan

Americana; Suppe's Poet and Peasant overture and the processional from Tannhauser. Virginia Listeman will sing the aria from La Boheme and Gounod's lullaby Sing, Smile, Slumber. George Hagel and John Kiburz will play a serenade for cello and flute. One of the finest numbers on the evening program will be scenes from Lucia, to be terminated with the sextette to be rendered by Messrs. Bambridge, Hallback, Pinto, Grubner, Traxler and Ramos. A number of acrobatic aerial acts will entertain patrons afternoon and evening, during the concert intermissions.

### Springtime

Springtime, the new play by Booth Tarkington and Harry Leon Wilson, in which Frederic Thompson will present Mabel Taliaferro as a star, will soon be launched. The last of the cast to be engaged was the character actor, William B. Mack, who was last year in Via Wireless and who previously was with Mrs. Fiske. The other members of the company in the support are Sam Forrest, Joseph Brennan, last seen as the boss canvasman in Polly of the Circus; Earle Browne, who was Mabel Taliaferro's leading man for the last two years; Edwin

Holland, William Harrigan, a son of the veteran actor, Edward Harrigan; Lillian Reed, Lucille Mravljak and Nellie Lindroth. Springtime will open in Washington on October 17, and will be presented on Broadway during the first week in November. The story of the play refers to incidents occurring during the Battle of New Orleans and Mr. Thompson has worked up two big effects—the mob scene on a dock and a swamp scene.

### Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Detroit, Aug. 29, Sept. 4; Milwaukee, 5-11; Peoria, 12-15; Springfield, 16-18; Chicago, 19-25; St. Louis, 26 to Oct. 2.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Walla Walla, Sept. 1; Yakima, 2; Ellensburg, 3; Aberdeen, 4; Seattle, 5-11; Tacoma, 12; Victoria, 13; Vancouver, 14-15; Westminster, 16; Bellingham, 17; Everett, 18; Portland, 19-21; Eugene, 22; Red Bluff, 24; Marysville, 25; Frisco, 26 to Oct. 1.

**ALCAZAR STOCK**.—San Francisco.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Winnipeg, 12-14; Fargo, 16; Mandan, 17; Miles City, 18; Billings, 19; Livingston, 20; Bozeman, 21; Butte, 22-23; Anaconda, 24; Gr. Falls, 25; Helena, 26; Missoula, 27; Wallace, 28; Spokane, 29-31.

**AS THE SUN WENT DOWN** (Arthur C. Aiston.)—Paterson, Aug. 23-24-25; Morristown, 26; East Stroudsburg, 27; Binghamton, 28; Syracuse 30-31, Sept. 1.

**BELASCO STOCK CO.**—Los Angeles.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**ELLEFORD COMPANY**.—Truckee, 16-17-18; Loyalton, 19-20-21; then Grass Valley and Nevada City.

**FISCHER'S MUSICAL STOCK**.—San Francisco.

**GUY SMITH STOCK**.—Oakland, Cal.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**PAID IN FULL**.—Oakland, Aug. 23-24-25; San Jose, 26; Stockton, 27; Fresno, 28; Los Angeles, 30 and week; San Diego, Sept. 5-6; Santa Ana, 7; San Bernardino, 8; Bakersfield, 9; Hanford, 10; Sacramento, 11; Eugene, 13; Salem, 14; Astoria, 15; Portland, 16-17-18; Seattle, 20 and week; Tacoma, 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

**POLLY OF THE CIRCUS**.—Portland, Aug. 12-14; Seattle, 15-28; Everett, 29; Bellingham, 30; Vancouver, 31, Sept. 2; Westminster, 3; Victoria, 4; Tacoma, 5-6-7; Ellensburg, 8; North Yakima, 9; Walla Walla, 10-11; Spokane, 12-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19-20; Anaconda, 21; Bozeman, 22; Livingston, 23; Billings, 24-25; Denver, Col., 27, Oct. 3.

**RAYMOND TEAL**.—Phoenix till Aug. 16; then Tucson for four weeks.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—St. Louis, Sept. 5-11; Springfield, 12-15; Peoria, 16-17-18; Milwaukee, 19-25; St. Paul, 26 to Oct. 2.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Great Falls, Sept. 1; Helena, 2; Missoula, 3; Wallace, 4; Spokane, 5-6; Walla Walla, 7; Yakima, 8; Tacoma, 9; Aberdeen, 10; Chehalis, 11; Seattle, 12-18; Portland, 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THE CAT AND THE FIDDLE** (Chas. A. Sellon, mgr.)—Chicago, Aug. 15-21; St. Cloud, 23; Brainerd, 24; Grand Forks, 25; Grafton, 26; Winnipeg, 27-28; Fargo, 30; Valley City, 31; Jamestown, Sept. 1; Bismarck, 2; Mandan, 3; Dickinson, 4; Miles City, 6; Billings, 7; Livingston, 8; Bozeman, 9; Anaconda, 10; Butte, 11-12; Great Falls, 13; Helena, 14; Missoula, 15; Wallace, 16; Colfax, 17; Spokane, 18-19; Sprague, 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Tacoma, 24-25; Seattle, 26 to Oct. 2.

**THE CLIMAX**.—(Jos. Weber—J. J. Rosenthal ahead.)—Los Angeles, Aug. 16 and week.

**THE TIME, THE PLACE AND THE GIRL** (Eastern), (H. H. Frazee, prop.)—Peoria, Aug. 29 to Sept. 1; Springfield, 2-4; Chicago, 5-11; Detroit, 12-18; Toledo, 19-25; Louisville, 26 to Oct. 2.

**THE TIME, THE PLACE AND THE GIRL** (Western) (H. H. Frazee, prop.)—Spokane, Aug. 29 to Sept. 4; Seattle, 5-11; Aberdeen, 12; Tacoma, 13-14; Victoria, 15; Vancouver, 16-17; Westminster, 18; Bellingham, 19; Everett, 20; Chehalis, 22; Portland, 23-24-25; Corvallis, 27; Chico, 29; Sacramento, 30.

**THREE WEEKS** (Ernest Shuter, ahead.)—Everett, 14; North Yakima, 15; Spokane, 16-19; Helena, 20; Great Falls, 21; Butte, 22-23; Billings, 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.

**RINGLIN'S CIRCUS**.—Red Bluff, Aug. 30; Chico, 31; Marysville, Sept. 1; Sacramento, 2; Santa Rosa, 3; Napa, 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

### Open For Stock or Road Tour

Has a  
Most  
Complete  
Line  
of  
Printing

Shadows on the  
Hearth

A Play of Great Parts

Address  
**ARTHUR C. AISTON**  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, August 21, 1909

No. 26—Vol. XX—New Series



Claire Sinclair



## The Ordeal of "First Nights"

An author creates an idea and makes a play out of it, after many have read it. Some producer favors it, decides to gamble and casts it with the best available talent obtainable at the time. Weeks of rehearsal follow, with considerable changes in the dialogue, situations, and even the cast itself. When everything looks propitious the play receives its premiere. Situations and lines that were considered at the rehearsals sure fire, miss entirely. Players who all thought would surely score do not make the looked-for impression on the audience, and the play does not get over. Other times when in rehearsal, a play, ridiculed by the cast, thought tame and faulty by the producers, at its premiere goes like wildfire and succeeds. Why? No one can give a satisfactory reason. It just does or doesn't. Success and failure are akin. It's splitting hairs to find a reason at times. When the curtain rises on the first act of a play at the initial performance, and sixty per cent of the audience are not in a receptive mood, and are made up of those who are inclined to be hypercritical, unless the play and players can overcome this handicap at the start by slowly working the audience out of themselves to a point where they get interested, the play will surely and slowly expire. Players whose nerves are keyed to concert pitch receive their inspiration from the audience, and the lack of appreciation of their efforts and lack of enthusiasm of the author's work is communicated to them, and they unconsciously cease to try, and the following acts are played with a lack of confidence, so that the original sixty per cent of the audience who have had the attitude of "come on, show us," is increased until the heart is out of the whole thing and it dies. At all first-night performances the eternal question asked by the players, author and producer is "How's it going?" One can stand in the back

of the theatre and tell whether the play is over or not, and the next day's reviews in the papers are not needed to tell the story. If the play is a success, the favorable criticisms following further the play's advancement and set the general public to going quicker; but if the play is a failure, unfavorable reviews may hasten its demise, though it really passed away the night before. At times the author and producer are slow to acknowledge the real state of affairs, and are influenced by friends, who, either through a desire to curry favor or who are afraid to tell the truth, bolster up the confidence of those connected with the production. So they force the play, hoping to win success in the end, but this seldom transpires except in musical productions. Anyone in a first-night audience can usually tell the answer. They feel it, for it either does or it does not go. There are times when half the audience like it, and the other half thinks it fair. Then it becomes a "pretty play" or a "nice little play," or "it is not a bad play." This is the hardest burden the producer has to bear, for when the play is a failure it goes into the storehouse and becomes a tabooed topic. But when it is neither one nor the other, it's a hard state of affairs, for the producer is always becoming encouraged, and he continues it, and it often happens that the play makes a profit in one city, only to lose it in another, and when it's time to shelve it the books invariably show a loss in the end, so that a decided no is really more humane than a lukewarm verdict. As an illustration of how one can be beguiled into thinking he has a success, when really it is a direct opposite, it may be told how Henry B. Harris presented Alice Fisher in *The Case of Rebellious Susan* at the Bijou Theatre, New York, several years ago, to a capacity opening house. The play, at rehearsals, was exceedingly funny to all observers, and the cast thought it a corking comedy. On the opening night there were flowers galore for the star—the lobby was simply packed

## ... Last Call For Dinner ...

We have about 200 SUMMER SUITS in stock which we intend closing out at once.

We offer these suits at half price, to wit:

\$20 Suits	\$25 Suits	\$30 Suits	\$35 Suits	\$40 Suits
\$10.00	\$12.50	\$15.00	\$17.50	\$20.00

A Small Charge for Alterations if Necessary.

**Chas. S. Rosener**

57 POWELL STREET

San Francisco

with artistic creations; ladders for success, horseshoes for luck; in fact, every kind of flower talisman. The first act went in fine style; the second splendidly, followed by ear-piercing cries for Miss Fisher, the star, who, wending her way to the footlights, was to become the happy recipient of the innumerable floral offerings which a procession of ushers started to hand over the footlights. The audience cheered and applauded Miss Fisher, and she, so overcome with emotion, asked them if they really meant it, and they all as one volleyed back: "Yes, yes." After the performance I said to Mr. Harris: "It certainly looks good, doesn't it?" and he replied: "You've got a lot to learn; the audience were all friends of Miss Fisher who attended to boost things along. Wait and see how much coin of the realm we have in the box office tomorrow night, and I'll tell you the answer, though I much fear I know it now." Next night the receipts were foolish, and two nights later Mr. Harris closed it, and the production was hurried away to the storehouse, joining some others that are tearful memories. Not so with James Forbes' comedy, *The Traveling Salesman*. On August 10th of last year Mr. Harris presented the play at the Liberty Theatre, New York, and there wasn't an "if" or "but" tied to its success. The lines cracked, snapped and exploded across the footlights for four acts, and after the final curtain the audience shouted and applauded until the curtain had risen seven times. This time with a broad grin, Mr. Harris turned to me and said: "How much money can we get in this theatre at a performance?" I told him, and he replied: "Well, that's a fine figure, but I wish the capacity was larger." If a manager wants to he can tell the answer the first night; most anyone can. The trouble is that no one wants to believe a play is a failure, but it's the best way. —Augustus Pitou, Jr.

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. E. JACOBS**, 1050 Golden Gate Avenue, Store Phone West 2185, Residence Phone Park 4298.

ation of the Persse-Mason Opera Company. Mr. Persse has mapped out a tour for the company which will leave here, September 20th, playing the principal cities of California and the Northwest. Herman Perlet's latest production, *The Singing Bandits*, has been secured by the Persse-Mason Company, and the clever composer has excelled his best previous efforts with this operatic comedy. Mr. Perlet will be best remembered by his productions, *When Reuben Comes to Town*, *Mlle. Hawkins*, and *The Dragoon's Daughter*. Besides those well-known compositions, Mr. Perlet is the author of many other operatic successes. *The Singing Bandits* is pronounced by those who have heard it in rehearsal a musical masterpiece, and the Persse-Mason Company is to be congratulated in securing such a splendid vehicle for their well-known talents. Mr. Persse and Miss Mason will be remembered as scintillating members of the world-famous Castle Square Opera Company and later of the Tivoli Opera House, San Francisco. The clever artists long ago won for themselves a place in the hearts of Californians, and their return to the stage will be a source of extreme gratification to the musical public. With Mr. Persse and Miss Mason in the company are a number of other well-known stars of the musical opera firmament, including Bernice Holmes, Jane Roberts, Henry Auerbach, H. Gerson, Joseph Mills and J. J. Lesser. The company, in the altogether, is a well-balanced one, and a treat is in store for those who like good music interspersed with clever comedy.

Gus McCune, who is one of the cleverest agents that ever visited the Coast, has just been appointed manager of the Fifth Avenue Theatre of New York.

Among the principals of the Persse-Mason musical comedy company will be Thomas Persse, Edith Mason, Jane Pilling, Joseph Mills, Henry Auerbach and Joe Fogarty.

**Valencia Theatre** Commencing **29**  
AUGUST

**S. S. and Lee Shubert**

Present their Most Pretentious  
Theatrical Offering

**John Mason**

IN AUGUSTUS THOMAS'  
GREATEST PLAY

....The....  
**Witching Hour**

PRICES \$2.00 to 50 cents

## The Singing Bandits

Thomas Persse and Edith Mason, who have been enjoying a prolonged vacation this summer, have returned to town and announce the reorganiza-



**Hotel St. James**

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Annual Tour of The Land of Nod

Among the more important bookings this season at the Colonial is Samuel E. Rork's brilliant musical extravaganza, *The Land of Nod*, which will be seen here the early part of the season. Knox Wilson still heads the cast and will be seen in his original part of April Fool. Two other prominent members of this season's cast are Neil McNeil and Anna McNabb, who will be remembered for their excellent work with Charles Dillingham's production of *The Red Mill* last year. They will be seen in their original parts in *The Land of Nod*, which first brought them conspicuously before the public. Among the other original members of the cast who remain are William Morgan, Marion Mosby, Claude Lightner, Dorothy Ellis, Lyle Tayo, Robert La Londe, Nelson Riley and Louis Lytle. The musical score has been almost entirely rewritten and so many new features have been interpolated that it is practically a new show, keeping the general ensemble of the piece up to its original high standard.

## Victor Moore in The Talk of New York

As author of *The Talk of New York*, George M. Cohan has not outdone himself, but he has again touched as high a mark as he has set in the past. As a stage manager he shows surprising advancement over what has been regarded heretofore as perfection. As a lesson in enlivening a stage, the presentation of *The Talk of New York* is said to be a revelation. There is an everlasting but never monotonous swish and flutter, flirt and scamper to the performance, and although the comely choristers bob and bound and race up and down the stage and cross and criss-cross every scene continually, the story is never interrupted nor is the action hinging directly on the plot ever rendered meaningless to the audience. The play as such and the musical riot as such proceed simultaneously and speedily, one never interfering harmfully with the other. And the story which runs along with an accompaniment of song and laughter, twinkling legs and flapping skirts, needs to be told with fair directness. In it Kid Burns is made a race course hero, a terror to book-makers and the admiration of the clubhouse crowd. His particular admirer is a whole-hearted man of wealth, and his association with this man gives an adventuress a chance to blackmail Burns, and, by imposing silence on him, she is later able to blackmail his friend. Burns renounces his friend to save the latter a family squabble, puts aside the girl he loves to prevent her name being linked with his, and shoulders a charge of attempted murder, but emerges triumphant in the end.

## A Promising Colonial Booking

In glancing over the names of the many theatrical companies that are

booked to play here this season, we notice that one of the most meritorious is that of Arthur C. Aiston's *As the Sun Went Down* company, which will be seen here at the Colonial Theatre. It is evident that no pains or expense have been spared in bringing together such an excellent coterie of players in one organization. It is headed by Estha Williams, an artist who is well known in this city, her last role having been that of Parepa in *At the Old Cross Roads*, in which she scored a tremendous hit, and to whose ability, not only as an actress but as the stage director of this play, much of the success of it can be attributed. Miss Williams will have the support of a uniformly good company, which includes Edwin Walter, W. A. Whitecar, Arthur E. Chatterdon, Phil Connor, Arthur W. Bentley, R. F. Sullivan, Wm. Sexton, Jenny Dunbar, Flora Byam, Margaret Millar and several others of equal note. The production is thoroughly complete, the company carrying their own baggage-car for the transportation of the great amount of scenery and properties necessary for the proper presentation of the play. Manager Aiston's record is of always having given satisfaction with his companies and productions, and this fact is gaining for his new play, *As the Sun Went Down*, by George D. Baker, an unusual amount of respectful attention.

## Wagner's Villa at Lucerne Is Saved

PARIS, Aug. 7.—Wagner's villa, Fribichen, near Lucerne, has been threatened with destruction, but a party of enthusiastic Wagnerians were so moved at the threatened desecration that they have decided to buy the demesne and to turn the house into a kind of museum. It seems that the Zeppelin syndicate had set their eyes on this Naboth's vineyard. The truth must be told, and the municipality of Lucerne offered no opposition. It was proposed to erect on the spot a station for Zeppelin airships, but in this instance culture has triumphed over pecuniary considerations.

## Madison's New Budget

Madison's Twelfth Annual Budget has just been published by that clever author and writer. This latest collection of jokes, stories, monologues, song parodies, dialogues and sketches will prove most valuable to the vaudeville performer, who will find in it every sort of material ready for immediate use. Mr. Madison is to be congratulated for his last publication, and it is a constant source of wonderment as to how he collects such a vast store of good fun for the variety artist. The book is also an entertaining publication for the non-professional as well.

Henry Sonnenberg, former treasurer of the Los Angeles Orpheum, is now manager of the Orpheum in Salt Lake City.

W. H. QUIGLEY, of the firm of Ackerman-Quigley, the great Kansas City show printers, is in town on his regular coast trip.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.

ANNUAL TOUR OF **THE ELLEFORD COMPANY**  
IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
W. J. ELLEFORD, Sole Proprietor and Director  
WILLIS BASS, Business Manager  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

Ready for Stock

The Judge and the Jury The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC** Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr.  
For time address JOHN COIT

The  
**Garrick Theatre**  
San Diego, Cal.

MOROSCO & WYATT,  
Lessees and Mgrs.

## Joe Weber Likes the Thirteenth

Joe Weber will begin his season in his original adaptation of *The Merry Widow* and *The Devil at Newark*, N. J., on September 13. After short engagements in and about New York the company will begin a trip by special train, extending as far west as this city, where they play the *Van Ness*. Mr. Weber has not been on the Coast since the old Weber-Fields days, and his coming promises to be an event of more than usual importance. With a company numbering one hundred players and choristers, the trip will be made by a special train consisting of four Pullman cars, Mr. Weber's own private car and two special baggage coaches.

## Billie Burke Coming West

Charles Frohman has announced that Billie Burke will resume her season in *Love Watches in Des Moines*, Iowa, on September 6. Miss Burke will then play west as far as San Francisco, being booked for appearance at the *Van Ness Theatre*. She will then return to Chicago. Mr. Frohman has brought Vernon Steele, a young English actor, to this country as leading man for Miss Burke.

## Miss Walsh Has Long Tour

The itinerary for the forthcoming tour of Blanche Walsh in *The Test* shows that the actress will fill a remarkable season. She will travel for fifty-two solid weeks before her return to New York, will traverse more than thirty thousand miles, or more than an average of five hundred miles each week, and will visit every city of any importance in America and Northwest Canada. At the conclusion of the season she will return to New York to begin rehearsals of the new play written for her by Jules Eckert Goodman.

Rehearsals of *Ben Hur*, Klaw & Erlanger's Biblical drama, which will be seen next season only in the larger cities of the East, will not begin until next month. The play does not open until October 4 in Utica.

The Round-Up, Klaw & Erlanger's big play of the Southwest, is in rehearsal with Rapley Holmes in the part of "Slim" Hoover. The season opens in Boston. After touring New England the play will go south and to the Pacific Coast.

## New Oxnard Opera House

OXNARD, CAL.  
Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates  
GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
Full stock of new scenery.  
C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.  
JOHN R. ROCHE, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage

H. Lewin H. Oppenheim

**GORDAN TAILORING CO.**  
928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## Theatre Chairs For Sale

About 700 good Theatre Chair; 50 Large Loge Seat Chairs; Sheet Iron Moving Picture Operating Box, the best and largest one in this city; scenery, etc.: will sell at a bargain; delivery about Sept. 15. Address Room 5, 629½ S. Broadway, Los Angeles.

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.  
Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.



## Fiske and His Plans

Harrison Gray Fiske has signed contracts for the appearance in America of Lewis Waller, the English actor. Mr. Waller is under a contract that has two years to run at the Lyric Theatre, London, where he is a star, but he has secured a six months' furlough and will come to America with the company that has been associated with him there for several seasons and with his own plays and productions a year from September. He will play under Mr. Fiske's management a month in New York City and will devote twelve weeks to a few of the more important cities of America. Mr. Fiske's contract calls for two tours here by Mr. Waller on intervening seasons. The play that will be the feature of his tour has not yet been decided upon, but there are several under consideration. One of these is Devereaux's Sir Walter Raleigh, which is to be produced by Mr. Waller this autumn in England. While in London Mr. Fiske discussed with Sir Herbert Beerbohm Tree the idea of Mrs. Fiske's appearing in London, with the result that tentative arrangements were made whereby Mrs. Fiske will play a joint starring engagement at His Majesty's Theatre with Sir Herbert and an English company and productions. One of the foremost dramatists in England has been commissioned to write a play having the specific object of providing Mrs. Fiske and Mr. Tree with an appropriate medium. The plan discussed also involves the appearance of Mrs. Fiske during her stay in London in various plays of her own repertoire at His Majesty's Theatre. This visit is expected to be made the season after next. Mr. Fiske has brought back in his trunk several plays, among others Pinkie and the Fairies, which was the great Christmas success of last season at His Majesty's Theatre, and which is to be sent on tour with two companies in the English provinces and revived at His Majesty's Theatre next season by Sir Herbert Tree. Mr. Fiske has other plays by Constance Fletcher, George Pastnor, F. Anstey and other authors. Mrs. Fiske after a few days in town will go to a camp in the Adirondacks for a holiday, which will be brief, as she will revive Salvation Nell in October for a period of four months. At the conclusion of that time she will be seen in a new play in New York. Mr. Fiske has started rehearsing The Bridge, in which he will present Guy Bates Post at the Majestic Theatre, New York, on September 4. In London Mr. Fiske spent some time with W. J. Locke, the novelist, retouching and revising the drama by Philip Lattell, made from Mr. Locke's novel, Septimus. This Mr. Fiske will begin rehearsing after the production of The Bridge, and in it he will present George Arliss in the title role in October at Daly's Theatre. After Septimus, Mr. Fiske will produce an American play by Ernest Poole with a very prominent American star in the leading role.

## Garrick Theatre

The first of the new order of things theatrical for the coming San Francisco season will be the reopening of The Garrick, which was formerly the Orpheum. Here it is at least a certainty what the line of attractions is to be. John Cort has arranged with

Manager Will H. Greenbaum to take care of his earlier bookings, and on Sunday afternoon, September 5, The Girl from Rector's will make her debut at this theatre. Much has been written and said of the naughty French farce, but all criticism leads to the ultimate result that it is a splendid performance, full of satirical humor and crisp, telling wit. For a solid year it was the delight of New York theatregoers, where at Joseph Weber's Music Hall it easily outdistanced all its rivals in point of length and prosperity of run. Paul M. Potter, adapted the farce for the English stage from the French of Pierre Veber, and, it is said, retained all the French charm of the original manuscript. At any rate, San Francisco will soon be able to judge the record-breaking success shortly, for the company and production that comes to the Garrick will be much the same as that used in New York.

## John Campbell Got His Answer

John Campbell, the altitudinous gentleman, ahead of The Girl from Rector's (that Sunday-school show), who is a brother of Robert Campbell and son of the late Bartley Campbell, wired from Seattle the other day a query to Fred Bucey, the John Cort representative here. He had not been reading THE DRAMATIC REVIEW, so his query was, "Will we play Colonial or Garrick? Answer." Mine Host Shanley of the St. James Hotel, who is a great private secretary, reached over for the telegram and wired in

return: "Bucey referred telegram to me. You play the St. James indefinitely."

## Spotlights

Word comes from Fresno that Priscilla Knowles and Jack Bennett, who have been doing such pleasing work at the Lyric Theatre in Portland, will appear with the Empire stock in Fresno, Miss Knowles in the leads.

W. J. Elleford has changed his repertoire of plays and is featuring Wm. Haworth's The Flag of Truce, the first time the play has been ever seen in repertoire.

The public will be afforded an opportunity to hear the music of the recent jinks of the Bohemian Club at the Van Ness Theatre on the afternoon of Thursday, August 26. The music of several previous entertainments of the club will also be reproduced. The program will be one of unusual interest. There will be selections by Wallace A. Sabin, Dr. H. J. Stewart and Joseph D. Redding, a grand aria to be sung by Mackenzie Gordon and a chorus of sixty voices. The committee in charge of the affair consists of W. T. Barton, W. H. Leahy, E. S. Simpson, Alfred R. Grim, John C. Dornin and C. S. Aiken. Tickets will be sold and seats reserved for members of the club up

# CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S.F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

to Tuesday, August 24. After that date the sale to the public will commence at the box-office.

In the cast of Going Some which the Shuberts will shortly send to the Coast, will be seen James Spottswood, Eugene O'Rourke, Frank Wunderlee, George Pierce, Frank X. Bushman, Agnes Marc, Genevieve Cliff, Bertha Kriehoff, Frank T. Charlton and twenty others.

The Askin-Singer big girl successes are both due at the Garrick early in the present season. The tuneless Girl Question and the breezy Time, Place and Girl will be seen for the first time ever at popular prices.

Rehearsals for George Barr McCutcheon's Beverly began August 1. The tour will commence August 21, and embraces all the principal cities to the Pacific Coast.

H. H. Frazee's most successful musical comedy production, A Knight for a Day, will soon be seen at the Garrick. It will be remembered that this was the record engagement of the American's last year's season.

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

## FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.  
Many other routes at slightly higher rates for you to select from.  
Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Important Changes are Noted in the Personnel of the Belasco Stock in Los Angeles

LOS ANGELES, August 19.—Things theatrical are moving along at a very brisk pace, considering this is the dull season. The International Grand Opera Company closed a most successful two weeks last Saturday night. The Belasco company is soon to lose two of its members who will be greatly missed. Miss Noyes will join one of Henry B. Harris' traveling companies and Sheldon Lewis will join a New York company opening late in the fall. Lillian Hayward is with us again. She is playing the part of Mrs. Withers in the production of Jack Straw at the Burbank this week. Christine Nielson is in town on her way to Boston, where she will study grand opera under Henry Russell. Armstrong's Going Some will open the Auditorium Monday evening, Sept. 6. A week later will come The Witching Hour, to be presented by the John Mason company. Florence Rittenhouse will succeed Beatrice Noyes at the Belasco and Frank E. Camp will replace Sheldon Lewis. Mr. Camp will make his first appearance with the company Monday night, Sept. 6, in The Squawman, the play that will be used to celebrate the return of Lewis S. Stone to the Belasco stage. Mr. Blackwood, while in New York City, secured the franchise for Los Angeles of the Stock Producing Managers' Association, an organization that resembles very closely the theatrical syndicate as applied to stock companies. Mr. Blackwood has announced that the new leading woman of the Belasco Theatre company is Thais Magrane. Miss Magrane will make her first appearance in Three Weeks. Miss Magrane has played stock engagements in Philadelphia, New Orleans, Cleveland and Chicago. Last summer she played a stock starring engagement in St. Louis, and this summer she has been appearing at the head of a stock organization in Providence, R. I.

BELASCO—The Belasco company is giving a very fine performance of A Royal Family this week. Each player is perfectly cast and the production leaves nothing to be desired. Miss Holmes is a most lovable Princess Angela, and Richard Bennett an adorable Prince Victor. Sheldon Lewis gives a very fine portrayal of Cardinal Casano. The Father Anselm of Richard Vivian is not overplayed in the least; it is just simple and true. One of the best characters in the play is the Baron Holdensen of Mr. Morrison. Ida Lewis is great as the Queen Mother. Miss Farrington is at home as the Queen and Miss Noyes is hard to recognize as the spoiled Prince Charles. The minor parts are all well taken. The costumes are stunning and the staging artistic and appropriate.

BURBANK—Much interest is being displayed by the patrons of the Burbank Theatre this week in A. Byron Beasley, who assumes the part of leading man of the company. The play for the week is Jack Straw, in which John Drew appeared at the Mason a short time ago. Mr. Beasley as Jack Straw has a role of no great acting possibilities, but he makes of the part exactly what the author intended. The hard acting part of the piece is

the part played by Maude Beatty, that of Mrs. Parker-Jennings. Although Miss Beatty overacts the part at times it shows that she has given the role a great deal of hard study, and there is much in her portrayal to be commended. Harry Mestayer gives a fine character study as Lord Serlo. Lovell Alice Taylor is charming as Lady Wanley. Lillian Hayward returns to local work as Mrs. Withers. Willis Marks is cast as Parker-Jennings. Henry Stockbridge is the son and Blanche Hall is charmingly herself as the daughter. The comedy is pleasing and is being given excellent patronage.



Dustin Farnum in Cameo Kirby, at the Van Ness Theatre next week.

MASON—That dainty, modern little comedy, The Climax, is being given its first Western presentation at the Mason Opera House this week. There are only four characters and one scene in the piece. This play calls for a peculiar combination of music and dialogue. Ruby Bridges, who plays Adelina, has a small but well trained and pleasing voice. Walter Wilson as the elder Goltanti does the most of the real acting of the piece. Albert Latscha is good as the younger Goltanti and Edwin August is the doctor. The cast is well balanced and the whole performance very satisfactory. The engagement is for two weeks.

GRAND—The Blackwood-Stone company at the Grand are offering for the week The Devil's Mine. Nearly all of the favorites of the company appear in the cast. Particularly good work is done by George Webb, Grace

Rauworth, Zora Bates, Frank Frayne and Franklyn Hall.

ORPHEUM—A very good Orpheum bill is headed by Julius Tannen, monologist. His work is clean and up-to-date and he does it all in an easy, pleasing manner. Lily Lena, an English comedienne, is a singer of popular songs. Elaborate electrical effects are a part of the Gibson Electrified Girl Review. The other new act is furnished by the Three Donals in some acrobatic stunts. The holdovers include Charlotte Parry in her character change act, The Constock Mystery, The Three Leightons; Selma Braatz, the girl juggler; and Helena Frederick in The Patriot. New motion pictures are shown.

LOS ANGELES—Eva Mudge in her lightning change act called The Military Maid, and Albini, the magi-

for a share of applause. Arthur Clam age leads the most striking number the chorus renditions in My Gal Irene. The chorus girls are dressed as country lads and lassies. In Rainbow, led by Estelle Praeger, the girls are dressed in Indian costumes that are very striking.

UNIQUE—The bill at the Unique this week might easily be construed by the audience as one engaged to live up to all that the name of the house implies. Roberts, Haynes and Roberts, The Cowboy, the Swell and the Lady, are as funny as when they appeared at the Orpheum some time ago. The trio have several new songs. Their dancing and many changes of costumes deserve mention. Garvin Gilmaine, although suffering from a severe hoarseness, presented his impersonations of historic stars, past and present, in a manner which wins for him the appreciation of the audience. Mr. Gilmaine essays the portrayal of Richard Mansfield, E. H. Sothern, James Lewis, Edwin Booth and David Warfield successfully. The one-act comedy, The Christening, as presented by the Unique players, is very laughable. James Kelly as Dennis Mulcahy, and Al Franks as Michael Muldoon, have parts for which they are suited admirably.

FLORENCE EMERY.

SAN JOSE, August 18.—At the Victory Theatre Harold Nelson, in conjunction with the Ed Redmond company, is appearing in The Prisoner of Zenda to great business. At the Jose the bill consists of Lawrence and Edwards' comedy playlet, The New Alderman; Princess Wlanderoff, Russian musician and dancer; Marguerite and Hanlon, London's latest acrobatic creation; Jack Symonds, the Man of Ease; Arnold Aue, Swiss yodler; Lizette Holdsworth, violinist; motion pictures.

## Personals

MANAGER ABE COHN may continue stock at the American. At present he is negotiating with Paul McAllister to head it.

CHARLEY KAVANAGH was in town Tuesday from Seattle for the Ferris Hartman company, on his way to Los Angeles, where the ex-Tivoli comedian opens at the Grand in three weeks.

PIETRO SOSSO and Auda Due, who have been playing leads with the Elleford company, returned to town last Monday. Mr. Sosso will play the heavy at the American next week.

HARRISON FORD, a handsome and talented young actor now playing at Elitch's Gardens, Denver, has been engaged for juveniles at the Alcazar Theatre of this city.

RICHARD GOLDEN, the comedian, died on the houseboat "Stroller," in Gravesend Bay, on Monday, August 9th. Mr. Golden and his wife had been the guests of Mr. and Mrs. John Newton Porter, and had for some time been suffering from Bright's disease, but the seriousness of his condition was not apparent until his untimely end came. Richard Golden was for years star of Old Jed Prouty. He had only recently returned from London, where he had appeared successfully at the music halls in a sketch and later in the chief comedy role in The Dollar Princess. Mr. Golden left a widow, who formerly was Miss Katherine Kettelman, of Detroit, and a daughter by his first wife, Dora Wiley.

cian, head the Los Angeles bill for the current week. The other acts are Besie Allen, singing and dancing soubrette; Rae and Borsche, in the comedy, Just Like a Woman; The Telegraph Four; and Billy Windom, the famous minstrel, in The Colored Nurse Girl. There are also new motion pictures. A very good bill.

FISCHER'S—A Parisian Beauty is the one-act musical comedy at Fischer's this week. It abounds throughout with witticisms, ludicrous situations and lines that were made to order for laugh producing. The scheme of the playlet lies around a widow of Paris bereft of facial beauty but not lacking in bodily adornment, who wishes again to become a bride. Her path is not strewn with roses, and she only succeeds in marrying a husband after he has fainted. In addition to the chorus number the Rube Quartet comes in



## Correspondence

**SAN DIEGO, Aug. 17.**—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, business mgr.)—Aug. 6. The Merry Widow played to capacity business, taking in the most money of any company ever appearing at the Wyatt; 17, the local Red Men played the comedy Before and After to a large audience. This is convention week for the Great Council of the Red Men and members of the order from all over the State were in attendance at the performance. The cast was as follows: Dr. Page, H. P. D. Kingsbury; Dr. Latham, A. R. Bowen; Mr. Driscoll, Mr. Jennings; James Jeffreys, W. J. Hennessy; Col. Larivette, Geo. McIntosh; Anthony (a white servant), Cassius (a colored servant), Harry Barnes; Mrs. Caroline Page, Mrs. Butzine; Mrs. Taylor, Miss Elaine Saunders; Cora, Mrs. S. G. Randall; Odette, Miss Babette Gagel; Louise, a girl, Miss Marguerite Ripy. Previous to the performance, Queen Calara was crowned by the mayor and the keys of the city officially turned over to her.

**SAN JOSE, Aug. 12.**—At the Victory Theater, the Ed Redmond company is playing under the auspices of the Federated Trades. They are presenting The Charity Ball. Col. Berch has been here trying to get the Garden Theater for stock. At the Jose, the bill includes: Huntress, vaudeville's crowning sensation; Louise Kent and company, offering the original playlet S. O. L. D.; Mickey Feeley, the crazy acrobat; Farley and Clare, some dancers; Ross and Shaw, musical trevesty. Down in Jungle Town; Cricket Thorne, operatic vocalist.

**SAN JOSE, Aug. 18.**—The International Grand Opera Company presented a double bill, Cavalleria Rusticana and I Pagliacci. Mrs. E. J. Underwood, DRAMATIC REVIEW correspondent from Monterey, is in Redlands this week, in attendance at the Great Council of the Daughters of Pocahontas. H. A. HARGRAVES.

**SACRAMENTO, Aug. 18.**—The Clunie is dark this week, but will reopen with the Italian opera company the latter part of the month. The Elleford company will play its usual engagement during State Fair week, Aug. 28. Paid in Full, which played last season to a crowded house at the Clunie, returns Sept. 11. Ringling's Circus is billed for Sept. 2. The Del S. Lawrence company will not return, but will remain in the Northwest. The Sullivan-Considine Circuit has returned to the Grand as a competitor of the Pantages. Jack Massie will open the Oak Park Theatre, Aug. 21, with a musical comedy with chorus, under the management of H. M. Swalley. All kinds of rumors are afloat about new theatres to be erected here. The Zemansky brothers are preparing to build a vaudeville house on K Street, between Third and Fourth Streets. It is stated that Pantages will build a theatre for a stock company on K Street, between Fifth and Sixth Streets, while another report is that a new theatre is to be on K Street, between Tenth and Eleventh Streets, opposite the new hotel recently built. In the meantime the Clunie Theatre is to be remodeled and refitted completely. Here is the program of the Grand Theatre, week of Aug. 16: Damman Troupe, European acrobats; Carita Day and company, clever manipulators of song and dance; Black,

Frank and company, in The Advance Agent; The Sados, London's favorite juggling eccentric; Rose Stevens, soprano; Billy Windom, The Colored Nurse Girl. Pantages program, week starting Sunday, Aug. 15: Klein Ott Brothers and Nicholson, musical artists; the Three Olivers, sensational wire artists; Chas. Sanders, comedian; Herbert O'Connor and company, dramatic sketch; La Millas and Oleo, pantomime; Sampson and Douglas, comedy playlet; Louise Byrd, vocalist.

**SAN DIEGO, August 18.**—Garrick (J. M. Dodge, mgr.)—The International Grand Opera Company Aug. 15-16, in Carmen and La Traviata respectively to two large audiences. Aug. 28-30—The Climax. Sept. 5-6—Paid in Full. Pickwick (Scott A. Palmer, mgr.)—James Post is repeating his big success, May the Best Man Win, and is playing to capacity houses every performance. James Post as Pat Sullivan, a piano mover, and Joe Hayden as Googleyed Hogan, have the chief comedy roles and they keep the audience in a continual howl of laughter. Good work is also being done by Millar Bacon, Mid Thornhill, Esco Ives and May Ashley. Juliet Mahr scored a hit with her song, Naughty Eyes, as did Esco Ives with Aren't You the Girl I Met at Rudder's. The chorus, under the personal direction of Mabel LeMonaie, sing and dance in a manner that shows good stage management. Owing to the popularity of Mr. Post and the immense business the Pickwick has been doing since the opening of Mr. Post and his musical comedy company, the policy of the house has been changed. Seats are now reserved and prices are changed from 25c to 35c, which speaks well for the class of shows presented by Mr. Post and his clever company. May the Best Man Win is being presented in two series. The second act will be put on next week, August 23d, and the ludicrous burlesque fight, which made such a hit at the Garrick, will be presented. Kelley and Violette, the fashion plates, will open a two weeks' engagement, commencing August 30th. Queen (John Donnelan, mgr.)—The bill as presented this week at the Queen is hardly up to the standard of the previous weeks. Mabel Carew and company open the show with her impersonating act. The act opens weak, but closes strong, with an interesting race track recitation with moving pictures. Wyatt and Rice have a sketch that is only ordinary. The Leslie Sisters pleased with their musical act. Gilligan and Murray, black face artists, have really the only good act on the bill and they scored a big hit. Motion pictures conclude. Grand (Fred Ballien, mgr.)—Gus Bruno heads the bill at this popular little house this week with his clever monologue act. Sitz and Sitz, novelty entertainers, pleased. The barrel jumping by the male member of the team is deserving of mention. Ed Young pleased with his musical act. The Hill Sisters have a new illustrated song. Lebovitz and Calmy, proprietors of several motion picture houses in San Francisco and Coronado, have secured a two years' lease on the Grand Theatre from E. J. Louis, the owner. Very extensive improvements are to be made in the structure, and it is the intention of the management to present a bill of straight motion pictures only, with several changes per week, instead of mixed vaudeville and motion pic-

**WE CARRY IN STOCK** ready for immediate shipment, the only line of special

**Musical Comedy and Dramatic Lithograph Paper**

We can equip your show with Special Cross-lined Lithograph Paper on 24 hours' notice, and sell you small quantities at 5 cents per sheet.

**Our Special Cross-Lined Lithograph Paper Looks Like Special Paper**

Send for samples of Cross-lining and New 112 Page Illustrated Catalogue.

**Lowest Prices on Block Work, Type Work, Dates, Heralds and Small Stuff**

All your Printing and Lithographing in one shipment, and the lowest price on everything.

**60 Styles Stock Circus Lithograph Paper. Send for Special Catalogue.**

**ACKERMANN-QUIGLEY LITHOGRAPHING CO.**

KANSAS CITY

New York Sales and Sample Office: 201-202 Knickerbocker Theatre Building, 1402 B'way. Chicago Sales and Sample Office: 61-65 Grand Opera House Bldg.

tures which have ruled. Donald Blanchard is playing Immuno, the petrified man, in a tent at Coronado Tent City to good business. Mildred Manning, the minstrel maid, is taking a month's rest at Coronado Tent City. Mr. McGuire, stage manager of the Climax company, was in the city for a couple of days last week renewing old acquaintances. Manager Dodge returned yesterday from Los Angeles with a bunch of contracts about the size of an elephant's ankle. Some of the best shows on the road are coming here for two and three nights, he advises. Practically every night in October is already booked.

CARL E. LUNDQUIST.

**SEATTLE, Aug. 16.**—MOORE THEATRE—All week, Polly of the Circus. Although Seattle has not been favored with either of the Talliaferro girls, Ida St. Leon is a most satisfying Polly, and we doubt whether the original star could play the part better. There is an interesting heart story in this play, which will bring large crowds to the Moore this week.

**ALHAMBRA THEATRE**—John Mason and his company will be seen one week longer in The Witching Hour, one of the best productions of the season.

**GRAND THEATRE**—Ship Ahoy went on with a slap and a bang at the Grand Opera House last night. Ferris Hartman and his company have in it a merrymaker, full of jokes, songs and dances, that kept the audience laughing and applauding all through the three acts.

**SEATTLE THEATRE**—The popularity of Miss Bunting as Anita, the Singing Girl, has not waned since last year, as shown by the capacity houses which turned out yesterday at the Seattle Theatre. This is one of Miss Bunting's best roles, and the rest of the parts were adequately played.

**ORPHEUM**—The show is headed by a musical act, At the Country Club.

This miniature musical comedy employs thirteen people and is most elaborately staged and costumed. Signor Luciano Lucca, "the man with two voices," is heard. The Arlington Four is a singing and dancing quartet of messenger boys. Gardner and Rivere have a comedy sketch. The McGrady's present a decided novelty in vaudeville—an exhibition of arrow shooting in conjunction with an equilibristic act. Ruby Raymond and her two boys introduce songs, buck, eccentric and acrobatic dancing. Marseilles presents a puzzle in black and white. He is a contortionist of the highest order.

**NEW STAR**—The four Stag-poles. Australian comedy artists, produce the laughable satire on golfing, The Crazy Caddie. The other acts on the bill are Bothwell Browne and company in the pretentious novelty, Cleopatra and The Live Snake Dance; Rinaldo, "the wandering violinist"; Will S. Marion and Vira Rial, in their popular one-act play, The Witches' Power; Blanche Sloan, in an aerial act.

**PANTAGES**—A big, well-balanced show opens at Pantages Theatre this afternoon, with Edward Blondell and company as the headliners, in their farce comedy, The Lost Boy. The five Spiller Musical Bumpers, colored people, present an act; Buckley's remarkable troupe of trained dogs; Irene Lee and her candy boy, singers and dancers; Helene Lowe, one of the sweetest singers in vaudeville, and George Yeomans, a refined German comedian, are other features.

E. MORGENSTERN.

**LEW VIRDEN WRITES:** Everett, Wash., Aug. 16.—Everything lovely with us. Our show won't go out next season, as we have had some flattering offers to play vaudeville and are now booked for almost a year. We will have our New York opening in January.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Theatres and Opera Houses, National and Municipal, in Latin America

Cuts and data furnished through the courtesy of The International Bureau of the American Republics.  
FOURTH ARTICLE.



THEATRE DE LA PAZ, IN PARA, BRAZIL

*This beautiful building, subsidized by the Brazilian government, is constructed entirely of white marble. It stands in the midst of one of the municipal parks. The unusual artistic architectural treatment of this edifice has resulted in an effect that is most pleasing.*

The idea of a subsidized theatre is one that is almost foreign to the United States. From time to time such a means of fostering and developing the better forms of the dramatic art has been broached, but never with success. Such a project after a fashion promises to become an assured success in New York, where a theatre is to be supported by millionaire subscribers, but the very isolation of this method of bettering the native drama proves that it is not an idea to which the Anglo-Saxon mind, especially in the western world, takes kindly.

That this is a practical method of developing the artistic and critical instincts of the masses in things that belong to the theatre has been demonstrated for many years, and especially in the Spanish-American countries. That a city the size of San Jose, for example, should have a playhouse capable of putting on the most expensive and exacting dramas and operas, presented by the very best dramatic and operatic talent obtainable anywhere, would, to the average American, seem to be a thing hard to do here, yet it is done all the time, year in and year out, in every Latin-American country in the western hemisphere, and that without comment.

We of the English-speaking tongue are apt to assure ourselves that we have all that is worth while in art, letters and music, and are too willing to look with disdain upon anything that comes from Spain or from Spanish-speaking countries. Never was a greater mistake made. While it is true that the Spanish flag no longer floats over unknown leagues of territory, the influence of Spain and those countries that have been influenced by Latin civilization is far from being dead. There is a side of life that they enjoy that we know little or nothing of. To assure the masses the uninterrupted pleasure of that enjoyment, municipal theatres costing hundreds and even millions of dollars have been built, not for the use of one generation, but for all time. The best architects and the most famous artists

of the age are called upon to produce their most characteristic work in connection with these structures, the likes of which have few, if any, counterparts in America.

Accompanying this article are two views, one of the Theatre de la Paz, in Para, Brazil. This beautiful structure stands in the midst of a park, a fit setting for such an edifice. There are no noisy cars, no shrieking automobiles, nothing of the sort to disturb the quietude of those who are sheltered between the walls of this theatre. True, it requires some time to reach it from the business part of the city, half a dozen car lines do not pass the door, and it is more than half a minute's walk from the leading hotels, but the Spanish theatregoer has time to enjoy himself thoroughly while he is about it, and is willing to give a little of life that he may have that enjoyment uninterrupted.

The Municipal Theatre of Quenzaltengo, Guatemala, is another characteristic building of its kind. It stands upon a slight eminence, in one of the most exclusive parts of the city.



MUNICIPAL THEATRE OF QUENZALTENGO, GUATEMALA

*Standing upon a slight eminence, in one of the most fashionable parts of the city is the municipal theatre of Quenzaltengo, Guatemala. It is built of white stone. The broad steps leading to the entrance produce a most impressive effect.*

The broad steps leading to the building have been used with telling effect. Here dramatic and operatic artists from all of the great capitals of Europe have appeared, to audiences whose critical powers were second to none.

### Correspondence

OAKLAND, Aug. 18.—The tide has turned and a great business is being done at Ye Liberty playhouse. The bill this week is Classmates, and Sidney Ayres adds another triumph to his long list. Florence Oakley and the balance of the cast are good. Director George Webster has given the play a great mounting. At the Broadway business has fallen somewhat this week. The play is The Three Musketeers. A week from Sunday there will be several changes in the company, for Messrs. Al Halllett, Fred Munier and Ray Clement leave for Fresno, and Claire Sinclair and Anita Allen and Al Dickinson join the Russell and Drew stock in Seattle. The Orpheum and Bell both continue lively with prosperous vaudeville.

PORTLAND, Ore., Aug. 18.—The City Executive Board has adopted a resolution requesting the City Council to pass an ordinance prohibiting the use of frame theatres after April 1, 1911. This was initiated by the fire committee, upon the suggestion of Mayor Simon, who is anxious to see modern structures take the place of the buildings now in use for theatrical purposes. The action affects the Heilig, which is closed at present; the Baker, the Bungalow and the Grand, and excepts only the Orpheum and Pantages.

### Good-Bye to Desmond in Los Angeles

Wm. Desmond, who is the dramatic idol of Los Angeles, has left for New Orleans, where he will play the leads with the Greenwall stock at the Dauphine Theatre. Just before leaving, friends in the Burbank Theatre company, where he had been playing for five years, presented Mr. Desmond with a handsome gold watch as a souvenir of

the tender affection in which he is regarded by his fellow-workers. The presentation was made on the stage, as soon as the final curtain had fallen upon The Honor of the Family. H. S. Duffield making the speech. Mr. Duffield spoke briefly but with much feeling, voicing in simple phrase the love of his associates for the man whom they had met to honor. When he had finished, Mr. Desmond was too overcome to attempt a reply. The watch was engraved on its outer case with the Desmond monogram and inside the back cover bore the legend, "To Our Bill from the Burbank Bunch." An audience which filled every seat in the theatre assembled to bid Mr. Desmond Godspeed. They demanded a speech after the third act and the actor responded happily, saying, among other things: "I can only say you are the best people in the world. You've been more than kind to me here in Los Angeles and I shall never forget you. The man who is following me here is a dear, good chap, and I only hope you will be as kind and loyal to him as you have been to me." This tribute to Mr. Beasley, who is now the leading man of the Burbank Company, was loudly applauded. At the close of the performance the orchestra played Auld Lang Syne and For He's a Jolly Good Fellow, and from the audience friends of Mr. Desmond called out their farewells and bade him Godspeed.

### New Theatre at Chutes

The signal success attending the new Chutes has prompted President Irving Ackerman and Manager Ed Levy to contract for a fine class A vaudeville theatre to be ready in four months. Work will be commenced immediately.

### Personals

SHERMAN BAINBRIDGE, of Los Angeles, is in town looking over offers for the coming season.

THOMAS McLARNIE is spending his vacation at Orr's Island, Maine, and he writes enthusiastically of the beauties of the spot. He has had several good offers for next season, but is as yet undecided which to accept.

ONE of the most conspicuous members in support of Francis Wilson when he appears this season in his own comedy, The Bachelor's Baby, will be Adelaide Wilson, the actor's daughter, who is comparatively new to the stage, but of an apparently decided turn of mind as far as her career is concerned.

MARIBEL SEYMOUR is confined to her rooms with a severe case of blood poisoning. Notwithstanding this hardship, Miss Seymour is busy on a sketch for Peggy Monroe, and has just completed a Western playlet for Robert Homans, who will have a try-out at the Orpheum, assisted by Billy Wolpert and Virginia Brissac.

ROD WAGGONER is in advance of H. H. Frazee's Time, Place and the Girl.

MRS. GEORGE CLAYTON, wife of the popular treasurer of the Belasco Theatre in Los Angeles, has just written a very clever vaudeville sketch, which not only contains some bright lines and good situation-comedy, but several new ideas as well. It is based on a magazine story, and is called Dinner for Two.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness rhe-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Claire Sinclair

One of the best stock actresses is Claire Sinclair, who has proved her worth in a wide range of parts. She is unusually good in leads, and as a heavy woman she has no superior on the Coast. As a character woman her work is illuminating. Miss Sinclair has played in our best stocks on the Coast, and leaves the Broadway in Oakland next week to accept the position of heavy woman with Dick French stock of Seattle.

## Particulars of the New Morris Vaudeville Cir- cuit

Walter Hoff Seely, the general manager of the William Morris Western, an incorporation which has been organized to contend with the Orpheum Circuit for Western vaudeville business, has returned to San Francisco after making a comprehensive trip from San Francisco to New York and back to San Francisco via Los Angeles. Seely says that everything is fixed for William Morris and his associates in the Middle and far West, and that by September 13th there will be sent out from Chicago a steady supply of vaudeville acts from the Morris vaudeville booking office that will make everybody sit up and take notice from the Omaha Theatre to the Valencia, where the Morris attractions are to open, October 4th. "It is a million-dollar corporation, this William Morris Western," said Mr. Seely, "and half of the money is subscribed by the William Morris (incorporated), which is the Eastern institution and the parent of this. For every dollar that the Eastern combination has subscribed we in this city have subscribed a dollar. With Morris in the East is associated Felix Isman, the Philadelphia millionaire and owner of the Philadelphia baseball club. Also with Morris is associated Judge Leventritt, of the New York Supreme Court, and his son, George L., the vice-president of William Morris (incorporated). The Western wing of the corporation, which will complete the chain that will circle the country with the Morris attractions, is composed of J. Charles Green, myself, stockholders in the Valencia Theatre and a capitalist who has subscribed for \$150,000 worth of stock, but whose name I am not at liberty to state. On my way to New York I visited Los Angeles, Portland, Seattle, Victoria, Vancouver, Tacoma, Spokane, Butte, Helena, Fargo and Missoula, and in every city I closed deals for

a theatre in which to play the Morris attractions, and so, when I reached Mr. Morris, I had something to offer him. The entire circuit of the Middle West and far West will not be completed until about the middle of January, but by September 13th it will be started. A vaudeville bill will be sent from Chicago to open in Omaha in a temporary house now ready for us. It will appear the night of September 13th. A permanent theatre is now under construction by J. L. Brandeis & Sons, owners of the big department store there, who, by the way, are also building a theatre to house Klaw & Erlanger attractions. From Omaha the bill will be taken to Denver, where, during the months of September and October, the Morris attractions will be played at Elitch's Gardens, which I have already secured. We have closed a contract for the construction of a theatre of our own there, to cost \$200,000. That will be completed, according to an existing contract, February 15th. Between the time of the close of our contract at Elitch's Gardens and the completion of the new structure we will occupy a temporary theatre, which has already been engaged. From Denver the bookings will move to Salt Lake City, where we will occupy the Grand Theatre, and thence to Los Angeles, where we will construct a theatre, and thence to San Francisco, where, Monday, October 4th, the American Music Hall in San Francisco, playing Morris attractions exclusively, will be opened at the Valencia Theatre. Morris himself will be here to witness the big event. Our time in the Northwest will be in houses I have arranged for. If you say that in Portland we will use a house controlled by John Cort and Calvin Heilig, you will not be far wrong. You may use your own inference about other houses in the Northwest. About our present location, Morris' experience proves that the amusement-loving people go where they are entertained. They do in Chicago, New York and elsewhere. We propose to give them the show that will bring them. Meantime we are negotiating for a downtown site. It will be announced in the future. At present one playhouse in San Francisco is all that the William Morris Western will supply with William Morris acts."

## Personals

ALBERT (JUDGE) HOOGE is ahead of The Soul Kiss, which comes to the Coast in November. "The Judge" has not been home in six or seven years.

HARRY HILLIARD will replace H. B. Warner in The Battle this season for Liebler & Co. and Willette Kershaw will be seen in the leading female part.

VICTOR H. POMPHREY, who for the last four months has been a musician and comedian in summer theatres in Little Rock, Ark., has been apprised that he has fallen heir to a one-eighth share of a \$13,000,000 estate in England.

MANAGER ED HOEN returned from a flying trip to Fresno the other day to inspect the improvements at his Empire Theatre. Everything is progressing most satisfactorily and Mr. Hoen will be ready to open his stock on September 6.

GEORGE M. COHAN is famous for his versatility in evolving popular plays with fascinating musical environment accompanied by a rapid fire of smart chatter, but he has never furnished himself with so altogether a satisfactory vehicle as The Yankee Prince, which George M. and his Royal Family will present on the Yankee Doodle boy's cross-continent tour the coming season. George M. Cohan is particularly persistent in procuring the best dramatic and musical talent for his numerous plays, and this is perhaps one of the secrets of his tremendous vogue. The Yankee Prince is a rattling jolly, jingly entertainment, full of smart, crisp, up-to-date chatter around which Mr. Cohan has woven a truly delightful web of melody. Over one hundred singing and dancing players are included in the cast, making it one of the largest musical organizations that has recently departed from New York booked for so extended a tour as that which will be covered by George M. Cohan and his Royal Family, commencing on September 6 of the current year and ending in the late spring of 1910.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## WILLIAM MAXWELL

ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## AMERICAN THEATRE

Phone Market 381  
Market St., near Seventh  
The Playhouse of Comfort and Safety

One Week, Commencing Sunday Matinee,  
August 22

That Quaint Comedian

## FRANK BACON

In the Rural Classic,

## The Hills of California

By Judson C. Brunsie

Prices: Evenings, \$1.00, 75c, 50c and 25c.  
Matinees, 75c, 50c and 25c. All Reserved.

Next—JOHN MASON in "THE WITCHING HOUR."

## Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

Starting Sunday Evening, Aug. 29. Mats.  
Wednesday and Saturday.

S. S. and Lee Shubert's Most Pretentious  
Theatrical Offering

## JOHN MASON

In Augustus Thomas' Greatest Play,

## The Witching Hour

Precisely Original New York Cast and  
Production.

PRICES—\$2.00 to 50c. Seats ready Mon-  
day at Box Office and the Emporium.  
MAIL ORDERS NOW.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Week Commencing Monday, August 23,  
EVELYN VAUGHAN

And the Full Strength of the Alcazar Com-  
pany in Charles Klein's Great Play

## The Lion and the Mouse

Its First Production in Stock.

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

GEORGE AUGER, The Tallest Actor in  
the World, and His Players in "Jack the  
Giant Killer"; JOSEPH HART'S BATH-  
ING GIRLS with Glenwood White and  
Pearl Hunt; THALIA XXX QUARTETTE;  
CARSON & WILLARD; WORLD & KING-  
TON; WILBUR MACK and WELLA  
WALKER; HERR J. RUBENS; NEW  
ORPHEUM MOTION PICTURES. Last  
Week The International Aerial Sensation,  
CURZON SISTERS.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

THIS WEEK ONLY.

MATINEE SATURDAY AND SUNDAY.  
THE DAINTY, DIVERTING MUSICAL  
COMEDY

THE GIRL FROM PARIS

With all the Favorites in the Cast.

Next Monday

## Jack and the Beanstalk

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

## Fischers THEATRE

E. A. FISCHER, PROP.  
SUTTER ST., BET. FILLMORE AND STEINER,  
Phone West 6732  
The Only Musical Comedy House in the  
City

Next Week

## Vaudeville

And First-Run Moving Pictures

Admission, 10c.

Two performances nightly—8 and 9:30.  
Matinees—Mon., Wed., Sat. and Sunday  
at 2:30.

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET  
1885

## THE FRANCIS- VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Specious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The second week of *Paid in Full* closes on Saturday night. The piece has been attracting considerable interest, people going to see it twice and three times. The general popularity of this play in the United States at the present time may be judged from the fact that there are no less than three big companies presenting it in various parts of the country at the present time. The play has been reviewed so many times that any attempt to do so now would be quite superfluous. Sara Perry has won a firm place in the hearts of San Francisco theatregoers by her excellent acting in the part of Emma Brooks. Louis Morrell, too, as Joe Brooks, the weak and unprincipled collector of the shipping company, plays his part most convincingly. The remainder of the worthy cast are extremely well. Next week *Dustin Farnum* as *Cameo Kirby* will appear in the name part of the play that depicts the romance in the life of a gambler on the Mississippi River seventy years ago.

## Alcazar Theatre

The second and last week of *The Squaw Man* has drawn very large audiences to this favorite stock house, and the play could easily run another week. However, now that Evelyn Vaughan has returned and is ready with her ideas of Shirley Rossmore in *The Lion and the Mouse*, there is every prospect of great business with the new play. Miss Vaughan's return will be in the nature of an ovation and will really be a second season's opening. Great preparations have been made for a superb production.

## Princess Theatre

The performances of *The Girl from Paris* at the Princess this week have been brimful of fun, but much of it has been of an unexpected, extemporaneous character, cropping out at unlooked for times, and in unlooked for places. Only the abilities of the performers have enabled the piece to go on as though nothing had happened, or to take advantage of the opportunities that thrust themselves upon the members of the cast, so as to use what might be otherwise disconcerting, to good effect. For example, on Monday night, a gentleman in one of the front rows blew a stentorian blast with his nose just in a crucial part of the opera. Everybody laughed. Among those who joined in the merriment was one, presumably another man, no woman ever had such a guffaw, whose laughter made Billy Hynes' laughing song seem like the murmur of a summer brook in comparison. Then, just as the house had begun to compose itself, Bud Ross had an accident with his voice. It slipped a cog or two, producing an effect that was as unlooked for as it was upsetting. The versatile comedian was probably the most composed person in the house, and turned the matter to good account, as becomes a comedian of experience. There were other trivial things, too, but they did not take rank with those just mentioned. Bud Ross, as the deceptive Ebenezer Honeycomb, has never been better. While his singing is not exactly of grand opera quality, there is no discount on his acting, which is the principal thing with a comedian, even in musical comedy.

Dalgo Clark, as the wife, was also quite clever. Olga Stech, as Nora the daughter, has become quite popular with Princess audiences. Her interpolated song, *Pansies for Thoughts*, went extremely well. Francis Paon as Ruth, the maid of all work, had a minor part which she did pleasingly. Frank Veck was amusing as the proprietor of the Spa Hotel. Arthur Cunningham could not disguise the fact that he was a son of Erin, even in the uniform of a British soldier. Bert Phoenix was received with favor in a small part. Robert Makim did all that he was assigned to do in a painstaking, careful manner. Harold Abbott was excellent in a character that gave him but few opportunities. Jennie Metzler showed promise in a part with few requirements. Oliver Le Noir and Jack Martin are deserving of mention for doing a few lines well. As the *Girl from Paris*, Octavia Broske was not particularly successful. The choruses did much to contribute to the tuneful success of the bill.

## American Theatre

This week concludes the successful engagement of Herschel Mayall, whose return to his favorite stamping ground has been most productive in placing him on a high plane of artistic achievement and worth. And it is fitting, too, that his best work should be shown during his parting week. It would be hard to find an actor who could give a better portrayal of Carl Heinrich, the boy away from the ancestral kingly halls, in a mixup with youths of his own age, for the first time in his life. There is a world of tender sentiment in this beautiful play, and Mayall grasps its possibilities with a subtle understanding and rare eloquence. It is a very quiet and subdued young princeling that he furnishes, but it is a characterization modeled closely after real flesh and blood. Next to Mr. Mayall, Gerald Harcourt claims attention by two clever doubles—the aged and grim old Court Marshal, and the buoyant, irrepressible leader of the Corps Saxonia, Von Asterberg. Mr. Harcourt differentiates nicely and scores heavily. James Corrigan as Dr. Juettner reads his lines with feeling, but is altogether too robust in his work. Will R. Abrams, who is an easy, effective actor, is thoroughly good as the Minister of State. Thurlow White scored heavily with his depiction of Kellerman. It was a finely conceived and accurately executed bit of portraiture. Harriet Worthington was Kathie, and her portrayal was rather a negative one. Edmund Flynn contributed the comedy of the piece as Ruder. The singing was very ineffective and a decided disappointment. The attendance has been decidedly good during the week.

The Kolk & Dill Company are busy rehearsing, under the direction of Frank Stammers. The principals include Kolb & Dill, Sydney De Gray, Carlton Chase, Dick Stanton, Morris Maguire, Albert Duncan, Doris Wilson, Adelaide Harland, Maybelle Baker and Olga Stech. The opening bill in Los Angeles will be *Dream City*.

IZETTA JEWEL will be seen this season as leading woman for Otis Skinner.

## Dates Ahead

*A GIRL AT THE HELM* (H. H. Frazee, prop.)—Detroit, Aug. 29, Sept. 4; Milwaukee, 5-11; Peoria, 12-15; Springfield, 16-18; Chicago, 19-25; St. Louis, 26 to Oct. 2.

*A KNIGHT FOR A DAY* (H. H. Frazee, prop.)—Walla Walla, Sept. 1; Yakima, 2; Ellensburg, 3; Aberdeen, 4; Seattle, 5-11; Tacoma, 12; Victoria, 13; Vancouver, 14-15; Westminster, 16; Bellingham, 17; Everett, 18; Portland, 19-21; Eugene, 22; Red Bluff, 24; Marysville, 25; Frisco, 26 to Oct. 1.

*ALCAZAR STOCK*.—San Francisco.

*A KNIGHT FOR A DAY* (H. H. Frazee, prop.)—Bozeman, August 21; Butte, 22-23; Anaconda, 24; Gr. Falls, 25; Helena, 26; Missoula, 27; Wallace, 28; Spokane, 29-31.

*AS THE SUN WENT DOWN* (Arthur C. Aiston)—Paterson, Aug. 23-25; Morristown, 26; East Stroudsburg, 27; Binghamton, 28; Syracuse, 30-Sept. 1; Elmira, 2; Dansville, 3; Niagara Falls, 4; Buffalo, 6, week; Akron, 13-15; Youngstown, 16-18; Salem, 20; New Philadelphia, 21; Dayton, 22-25; Cleveland, 27, week.

*BELASCO STOCK CO.*—Los Angeles.

*BISHOP'S PLAYERS*.—In stock, Ye Liberty Playhouse, Oakland.

*BUFFALO BILL - PAWNEE BILL SHOWS*.—Kearney, Nebr., Sept. 2.

*DARE DEVIL DAN* (W. F. Mann, owner; Robert J. Riddell, mgr.)—St. Louis, Aug. 15, week; St. Joseph, 22-28.

*ELLEFORD CO.*—Nevada City, Aug. 23-25; Grass Valley, 26-28; Sacramento, 30, and week.

*FISCHER'S MUSICAL STOCK*.—San Francisco.

*GUY SMITH STOCK*.—Oakland, Cal.

*LITTLE JOHNNY JONES* (Chas. L. Crane)—Pottstown, Pa., August 28; Norristown, 30; Huntingdon, 31; Clearfield, Sept. 2; Du Bois, 3; Punxsutawney, 4; Wheeling, W. Va., 6; Cambridge, Ohio, 13; Zanesville, 14; Coshocton, 15; Newark, 16; Lancaster, 17; Circleville, 18; Columbus, 20-22; Delaware, 23; Marysville, 24; Bellefontaine, 25; Piqua, 28; Wapakoneta, 29; St. Mary's, 30.

*MERRY WIDOW* (Henry W. Savage)—Colorado Springs, Aug. 24-25; Boulder, 26; Cheyenne, 27-28; Des Moines, 30-Sept. 1.

*MOROSCO'S BURBANK STOCK*.—Los Angeles.

*PAID IN FULL*.—Oakland, Aug. 23-24-25; San Jose, 26; Stockton, 27; Fresno, 28; Los Angeles, 30 and week; San Diego, Sept. 5-6; Santa Ana, 7; San Bernardino, 8; Bakersfield, 9; Hanford, 10; Sacramento, 11; Eugene, 13; Salem, 14; Astoria, 15; Portland, 16-17-18; Seattle, 20 and week; Tacoma, 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

*POLLY OF THE CIRCUS*.—Seattle, August 15-28; Everett, 29; Bellingham, 30; Vancouver, 31-Sept. 2; Westminster, 3; Victoria, 4; Tacoma, 5-7; Ellensburg, 8; North Ya-

kima, 9; Walla Walla, 10-11; Spokane, 12-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19-20; Anaconda, 21; Bozeman, 22; Livingston, 23; Billings, 24-25; Denver, 27-28.

*RAYMOND TEAL*.—Phoenix till Aug. 16; then Tucson for four weeks.

*RICHARDS & PRINGLE'S MINSTRELS* (Holland & Filkins)—Hot Springs, Ark., August 22-23; Little Rock, 24; Fort Smith, 25; Mena, 26; De Queen, 27; Texarkana, 28; Shreveport, La., 29; Marshall, Tex., 30; Jefferson, 31.

*THE GIRL QUESTION* (Eastern), (H. H. Frazee, prop.)—St. Louis, Sept. 5-11; Springfield, 12-15; Peoria, 16-17-18; Milwaukee, 19-25; St. Paul, 26 to Oct. 2.

*RINGLIN'S CIRCUS*.—Red Bluff, Aug. 30; Chico, 31; Marysville, Sept. 1; Sacramento, 2; Santa Rosa, 3; Napa, 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

*THE GIRL QUESTION* (Western), (H. H. Frazee, prop.)—Great Falls, Sept. 1; Helena, 2; Missoula, 3; Wallace, 4; Spokane, 5-6; Walla Walla, 7; Yakima, 8; Tacoma, 9; Aberdeen, 10; Chehalis, 11; Seattle, 12-18; Portland, 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

*THE MISSOURI GIRL* (Merle H. Norton, lessee; Joseph Rith, mgr.)—Tell City, Ind., Aug. 22; Huntingburg, 23; Cynthiana, 24; New Harmony, 25; Grayville, Ill., 26; McLeansboro, 27; Norris City, 28; Harrisburg, 29-30; Benton, 31; West Frankfort, Sept. 1; Marion, 2; Vienna, 3; Mound City, 4; Cairo, 5; Paducah, Ky., 6; Charleston, Mo., 7; Portageville, 8; Blytheville, Ark., 9; Caruthersville, Mo., 10; Hayti, 11; Kennett, 13; Campbell, 14; Rector, Ark., 15; Jonesboro, 16.

*THE SOUL KISS* (Albert Hoogs, bus. mgr.)—Richmond, Va., Aug. 30-31; Norfolk, Sept. 1; Lynchburg, 2; Danville, 3; Charlotte, 4; Columbia, 6; Augusta, 7; Charleston, 8; Savannah, 9; Jacksonville, 10; Macon, 11; Chattanooga, 13; Birmingham, 14; Atlanta, 15-16; Montgomery, 17; Mobile, 18; New Orleans, Tulane Theatre, 19, week; Baton Rouge, 26; Natchez, 27; Vicksburg, 28; Memphis, 29-30; Little Rock, Oct. 1; Hot Springs, 2; Dallas, 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10; Austin, 11; Galveston, 12; Houston, 13-14; Beaumont, 15; Shreveport, 16-17; McAlester, 19; Muskogee, 20; Tulsa, 21; Oklahoma, 22-23; Denver, Broadway Theatre, 25, week.

*THE TIME, THE PLACE AND THE GIRL* (Eastern), (H. H. Frazee, prop.)—Peoria, Aug. 29 to Sept. 1; Springfield, 2-4; Chicago, 5-11; Detroit, 12-18; Toledo, 19-25; Louisville, 26 to Oct. 2.

*THE TIME, THE PLACE AND THE GIRL* (Western) (H. H. Frazee, prop.)—Spokane, Aug. 29 to Sept. 4; Seattle, 5-11; Aberdeen, 12; Tacoma, 13-14; Victoria, 15; Vancouver, 16-17; Westminster, 18; Bellingham, 19; Everett, 20; Chehalis, 22; Portland, 23-24-25; Corvallis, 27; Chico, 29; Sacramento, 30.

*THREE WEEKS* (Ernest Shuter, ahead.)—Billings, August 24; Grand Forks, 25; Winnipeg, 26; then St. Paul and Minneapolis.



## Vaudeville

### The Orpheum

It strikes us that this week's bill is a singularly well-selected and varied one, that there is an abundance of all kinds of entertainment—much that will appeal to most any taste. The opening act is furnished by Lena Pantzer and is perhaps the weakest thing on the bill. It is labeled A Dancing Divertissement and is only ordinary. A distinctive offering, and one that pleases largely, is given by Herr J. Rubens, who paints rapid-fire pictures, upside down and rightside up, but always good pictures. John World and Mindell Kingston, two local favorites, go about as big as anything on the bill. World is a really clever actor, and a specially fine dancer, and Miss Kingston is one of the finest singers in vaudeville. She ought to be a comic opera prima donna. But the pair need a good sketch. They make good in their present vehicle, but a real meat-and-sinew sketch would be immense in their hands. The Five Avolos, xylophonists, have a likeable turn, and Wilbur Mack and Nella Walker present their old-time The Girl and the Pearl. Their fooling is delicious, and their dancing most graceful, but as we once before remarked, they ought to substitute something for their singing. They are great at comedy, and comedy is what vaudeville audiences appreciate. The Curson Sisters have an aerial turn which is in the nature of human butterfly spinning way up in the air. It is fascinating in its apparent riskiness, and the two sisters are comely and shapely. The holdovers include Eleanor Gordon & Co. and La Petite Revue, with new moving pictures to complete a very absorbing program.

### The National

The vaudeville presentation at the National this week is, taken as a whole, surprisingly good. One or two of the turns might be left out with good effect, but they only serve to make apparent the general high standard that this popular house keeps up. Cogan and Bancroft in feats of skatorial rollerism open the bill. This is an excellent act with which to begin the evening's entertainment, being of the dummy class. It is the means of introducing two amazingly good skaters, who perform all sorts of feats, to the great delight of those who watch them. Scott and Davis offer a number replete with songs, dances and piano playing of a popular order. They were well received. Hesse and Williams follow, in songs, accompanying themselves on the banjo. The act goes with movement, not to say noise. The Stanley-Edwards company in statuary poses give what is without question the most artistic number on the bill. Their effects are beautiful. Performers such as these are entitled to have their individual names on the program. Another praiseworthy turn, of an entirely different kind, is that of the French Sisters on the bounding wire. Their work is finished, and it is done with a great deal of manner. Harry Taylor, a composer, songster and comedian, is barely all of these and not much of any one of them. He

does not work hard enough to keep himself warm, let alone being interesting. Charles Mack and company do good work in a tabloid drama of Irish life, entitled Come Back to Erin. It should not be placed at the end of the program, however, when people are coming in and going out of the house. Much of its effectiveness was lost for no other reason than this.

### The Wigwam

An extraordinarily long bill is offered this week. Such clever performers as the Five Juggling Jordans; McDevitt and Kelly, eccentric dancers; Jere Sanford, whistling comedian; Glendower and Manion, in their sketch; with Huntress, the impersonator and novelty dancer, as the headline act, constitute the professional bill. In addition there is an added attraction in the Eagles' Minstrels, a local aggregation of talent and enthusiasm.

### Pantages-Empire

Two dainty dancers, the Wyatt Sisters, have the opening place on the Pantages bill this week. Their work, while conventional, is cleverly done. Pongo and Leo have what they call a comedy pole act. This is misleading. There is nothing in the way of comedy about their turn, which consists in playing at seesaw with a pole balanced across a swinging trapeze. Theirs is neither a good bad act, or a bad good act, and it is not funny, even in spots. Petronella D'Arville plays the violin excellently, and gave the audience several selections which were both pleasing and familiar. Neil Litchfield has a very humorous skit, Down at Brook Farm. He is assisted by his wife, who is as clever as he is. The Four Continentals sang acceptably. They have a tendency to flat which they should overcome, if they wish to be considered better than they now are. Not but what they are good, but they might be better. That singing comedian, John P. Reed, kept his house in a roar all the time he was on. His material is good, too, that is, most of it. Sometimes his humor harks back to childhood's happy days, but on the whole it is original and very popular. Dolbado's trained sheep end the performance. It is claimed that this is the only act of its kind in the world, and no doubt it is. It is an unusual feature, well put on, and showing the results of a great deal of patience. The motion pictures were clear, new and interesting.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Aug. 22, 1909:

NATIONAL, San Francisco—De-frej, Barry and Johnson, J. Warren Keane & Co., Alfred K. Hall, J. K. Emmett & Co., Les Ploetz Larellas, Elmer Lissenden. BELL, Oakland—Scott and Davis, Cogan and Bancroft, Ernesto Sisters, Harry Taylor, Chas. Mack & Co. NOVELTY, Vallejo—Carita Day and Her Dancing Boys, Jack Golden & Co., The Sados. WIGWAM, San Francisco—Princess Wlademaroff, Maurice Frank & Co., Tom McGuire, Girard and Gardner, Gruet and Gruet, Damman Troupe, Tora Troupe. LOS ANGELES, Los Angeles—Barnes-Reming & Co., Rose Stevens, Prentice Troupe, Billy Windom, Berch and Hall, Silveno & Co.

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif and Thigh, \$10.00; Calif, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California Colorado  
Utah Kansas  
and Eastern Connections**

**Good Acts Can Always  
Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

## NATIONAL THEATRE

ZEKE ABRAMS  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

New York Office, Knickerbocker Theater Bldg., Lancaster, Pa., Family Theater.  
Booking the Longest Chain of Vaudeville Theaters West of Chicago.  
Playing the best acts in vaudeville.

## BERT LEVEY CIRCUIT

2053 SUTTER ST.

INDEPENDENT VAUDEVILLE  
Phone West 2038.

SAN FRANCISCO, CAL.

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## In Spite of all ye Knocking Devils in H—

THE LAND OF BUNG-A-BOO, headed by Wise & Milton, are still going, while others are trying. This week, EMPIRE, half act. Next week, WIGWAM, full act. Vallejo, week of Aug. 1st.

## Borden-Zeno & Haydn Bros.

In "BITS OF VAUDEVILLE" Featured Everywhere  
Extract from a manager's opinion: "Gentlemanly performers, who have a novelty act that proved a big feature and success at the Wigwam, week of July 18, '09. With pleasure I recommend them.—Sam Harris, Mgr.  
Week of August 1st, Crystal, Denver, Colo. Direction B. A. Myers, New York City.

GRAND, Sacramento—McDevitt and Kelly, Jere Sanford, Mile. Loretta and Her Dog, Glendower and Manion,

The Grazers, Dolline Cole. QUEEN, San Diego—Rae and Borsche, Albini, Bessie Allen, Samuels & Co.



## Vaudeville Notes

Eleanor Gordon, now playing the Orpheum, was badly injured with Harry Humphrey, a Portland capitalist, in an automobile smash-up Friday evening of last week. Howard Morton, now a newspaperman in New York, but formerly of San Francisco, husband of Miss Gordon, and her sister, Blanche Gordon, who plays the maid in the sketch, Tips on Tap, with her, escaped serious injury. The collision occurred on Sloat boulevard.

Mme. Loretta, who has the posing dog, refused to open the bill at the Wigwam this week, and as a consequence she did not play San Francisco this week.

Theodore Rothschild has leased the Forrest Theatre in Stockton and will run it in conjunction with the Novelty in that city as a vaudeville house.

The Novelty Theatre of Fresno will open next month with vaudeville.

The Vallejo Adonis, Sam Mendelson, who is the only man to ever make vaudeville pay in the navy town, has been busy in conferring with that other successful Sam of the Wigwam of this city, surnamed Harris. They have a big thing to spring before long.

The old Chutes Company that was established out near Golden Gate Park, has paid to Addison Gooding the \$8,000 damages awarded him by the Superior Court as compensation for injuries inflicted by a bite from a camel. Gooding filed with the County Clerk last Tuesday satisfaction of the judgment, acknowledging the receipt of \$9,329.66, representing the amount of the verdict with expenses. The case was appealed to the Supreme Court, and several weeks ago the judgment was affirmed.

Duncan Inverarity has been promoted to the position of assistant manager of the S. & C. Circuit.

As announced upon Martin Beck's departure for Europe, C. E. Bray, his first lieutenant, has left for Chicago to assume the general management of the Western Vaudeville Association, and the reorganization of that institution began immediately on his arrival. Before leaving his desk at the Orpheum headquarters in New York, where he has done some important executive work for his chief in the organization of systematic details, Mr. Bray would not announce what changes would be made in the office personnel. He said: "The impression seems to be circulating that there will be a 'cleaning up,' but I do not wish to anticipate too many changes. I can tell better when I have had a chance to observe the capacity, integrity and energy of the present employees. There is lots of good material there and a big field." Mr. Bray is an executive manager, an indefatigable worker and a charming man, and those who know predict a brilliant future for the W. V. A. under his guidance.

Charles Murray and Ollie Mack are on their way to Spokane, Wash., where they will begin their thirty-four weeks' vaudeville engagement over the Orpheum Circuit in a sketch written especially for them, entitled After the Celebration.

Fire last Wednesday afternoon destroyed the Standard Theatre in Bakersfield.

At the Central this week are Cummings and Merley, sketch team; Christie Dene, Salome dancer; Wise

and Milton, sketch; Tyler, xylophonist; Mamie Stuart, vocalist; Birdie Long, illustrated song, and Mickey Feeley, acrobat.

## Pantages After Crystal Circuit

A deal is in process of consummation whereby the Crystal Circuit in Denver, Pueblo, Colorado Springs, Colo., and St. Joe will pass into the hands of Alexander Pantages. The circuit houses are held on long leases by Edward Ackerman, W. Z. Tiffany, Sam Harris, Hal Curtis, Marcus Blum and Wm. Weston.

## San Jose Will Have Amusement Park

San Jose is to have an amusement park of respectable proportions. Audley Ingersoll, representing the Ingersoll Amusement Company, will begin building at Luna Park in that city within thirty days. Ingersoll represents one of the richest amusement companies in the United States. The company owns over a hundred parks, picnic resorts and places of amusement in this country and Mexico, and Ingersoll was the originator and builder of Idora Park at Oakland. He has been promised an eight years' lease by the San Jose and Santa Clara Railroad Company, which owns Luna Park in that city. The contract will be signed in a few days and work commenced by September 1. Mr. Ingersoll this year intends to spend about \$15,000 in putting up a dance platform, a first-class scenic railway, an old mill and circle swings. He says he will spend \$35,000 next year.

## S. & G. Acts Only For Wigwam

The action of the Wigwam people in announcing the termination of their booking arrangement with the Pantages Circuit and the accepting of S. & G. bookings exclusively, was the sensation of the week. Huntress was the last Pantages act to play the Wigwam. The long-established rivalry between the two circuits.

## Morton Film Exchange Big Concern

John W. Considine has closed out his interests in the Edison Display Company, at 221 Madison Street, Portland, to S. Morton Cohn, of Portland, and the concern will be amalgamated with the Morton Film Exchange, of Portland, of which Melvin G. Winstock is general manager, with offices at 107 Sixth Street, Portland, and it is stated that Mr. Winstock will remove his headquarters to Seattle. It is also understood that William J. Morgan will retain a substantial interest in the new concern, his holdings in the Edison company being large. The amalgamation will result in the formation of the most important film and moving picture concern on the Pacific Coast, with the important Eastern and European connections. Everything necessary to the equipment of a moving picture show is already a part of the business of the concern, song slides being another branch of the business, supplied from the largest New York, Chicago and Milwaukee publishers.

## Liberati's Band a Hit at Idora Park

Liberati and his band and grand opera company of soloists have made a tremendous hit with patrons of Idora, and the announcement that tomorrow will be their last Sunday appearance at Oakland's amusement resort will be a source of regret to the thousands who have become followers of the players and singers. Tomorrow's concerts at Idora will be replete with treats ranging from brilliant band selections and grand opera scenes, sung by the company of vocalists, to instrumental and vocal duets and solos. One of the finest of the many numbers is promised in the sextet from Lucia, to be sung by the artists. Another will be scenes from Mascagni's Cavalleria Rusticana, in which the entire grand opera company will be heard. Mlle. Katherine Klarer will sing the aria from Romeo and Juliet at the afternoon concert and Meyerbeer's Roberto in the evening. Among the instrumental soloists will be Signor A. Montini, euphonium, who will play the Evening Star Song, and Signors Combattente and Errico, who will give a duet for clarinets. Tonight the opera singers will give scenes and selections from Carmen. The entire concerts are given free from Idora's open-air bandstand. Liberati will conduct at every recital.

WILLIAM WINTER, the dean of American dramatic critics, has severed his connection with the New York Tribune, which he accepted in 1865, at the invitation of Horace Greeley. His resignation was announced Monday in the following statement by Hart Layman, the editor: "Mr. Winter has resigned entirely of his own accord and much to my regret, and I have no reason to expect that he will reconsider his decision. I thought it right to publish a small part of the large amount of matter he wrote for the Tribune of August 8. Mr. Winter

did not agree with me and his resignation followed."

**NEW CHUTES**  
FILLMORE, TURK, EDDY AND WEBSTER  
Open, Morning, Afternoon and Night  
GREAT NEW FREE BILL  
**MARINO**  
He Promises Himself to be Run Over  
by a Seven Footing Automobile  
**MASTER HUMBERT**  
World's Greatest Conductor and His  
Recent Marine Band  
**DARE DEVIL LE ROY**  
The Man of the Iron Jaw in His  
Stunt for Life Across the Cliffs  
**TOWERS**  
He Has a Plan to Blow Up the Flaming  
**FLORENCE SPRAY**  
Last Appearance of the Sunday  
**DEMON, LA FORGE COMEDY TRIO.**  
**FUNNY CLOWNS, OUT-DOOR MO-**  
**TION PICTURES.**  
**TAKE THE JOLLY JOY JAUNT.**

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement--20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Huntress

IMPERSONATOR AND DRAPERY DANCER.

Carrying full set. The season's hit in vaudeville. First act to play three weeks of first-class time in San Francisco.

## Santa Fe BACK EAST EXCURSIONS

SALE DATES

Aug. 9 to 13, inclusive.  
Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE





The big scene  
in  
The Witching Hour

## The Witching Hour

The Messrs. Shubert's production of *The Witching Hour*, with John Mason in the stellar role, will be the offering at the Valencia Theatre for an engagement lasting but two weeks and commencing Sunday evening, August 29th. There seems to be no question as to the public's fondness for the drama with a mystic element. This is fully proven in the record of *The Witching Hour*, Augustus Thomas' psychological play, in which John Mason appeared for more than a year at the fashionable Hackett Theatre, in New York. Mr. Mason played the part of Jack Brookfield, the hypnotic gambler, nightly in New York all last season and part of the present season to an attendance that completely nonplussed the skeptics who, up to the advent of the famous play, failed to see any chance for psychological drama, dealing with the problems of hypnotism and thought suggestion. The New York reviewers agreed that the longer this remarkable piece of playwriting held forth the greater grew the interest in it and the problems it proposes. The scientific discussion of telepathy in *The Witching Hour* is not presented in the prosy cut-and-dried manner one is accustomed to. On the contrary, the lines in the celebrated Thomas play team with the richest bits of sparkling dialogue, and it is pronounced not only one of the most instructive dramas of the decade but also one of the richest in comedy. *The Witching Hour* is in four acts, and the

scenes depict spirited scenes in Louisville, Ky., and Washington, D. C. Mr. Mason, during his appearances here, will be supported by the original Hackett Theatre cast, including, besides Mr. Mason in his best of character studies, Jack Brookfield, Russ Whytal as Justice Prentice; Amelia Gardner as Mrs. Helen Whipple; Charlotte Ives as Viola Campbell; Clinton Preston as Clay Whipple; Albert Andruss as Frank Hardmuth; Edward See as Lew Ellinger; H. L. Walton as Justice Henderson; W. E. Butterfield as the butler; Harry S. Hadfield as Col. Bayley; W. H. Sadler as Mr. Emmet; Belle Howell Bohanas as Mrs. Alice Campbell; Preston W. Crewe as Tom Denning, and Robert Bond as Jo. The scenery and paraphernalia as seen in New York will be utilized here. There will be matinees on Wednesday and Saturday, and seats will be ready Monday morning.

## Brown Will Not Resign

NEW YORK, Aug. 10.—A rumor was circulated on the Rialto this week to the effect that Chris Brown was leaving the Sullivan-Considine offices in New York. This was emphatically denied by Mr. Brown, who says he has no intention of leaving, as he was never so happy and prosperous in his life, and that Considine could not get him out by buying him out, like he did his successors, and that he would have to throw him out.

W. H. HORTON, general agent of the Ringling Circus, is in town.

## Headliners at the Chutes

Three big headliners, each to be seen for the first time, will lead the open-air program at the Chutes this week. They will make their first appearance Sunday afternoon and night. Marino, who will allow a seven-passenger Thomas Flyer to pass over his prostrate body; Master Humbert and his Royal Marine Band, and Daredevil Le Roy, who will cross the Chutes grounds suspended by his teeth from an aerial wire, form the triumvirate that promises the greatest bill of free attractions since the opening of the popular resort. In addition to the newcomers, Towers will be seen in a continuation of his dives into a fiery tank, Demon will ride twice down the chutes, Florence Spray will be seen for the last times, the La Forge comedy trio will furnish songs and dances and there will be new open-air motion pictures. Master Humbert is said to be the world's youngest conductor. His Royal Marine Band is composed of players years older than himself, yet they respect this fifteen-year-old lad as they would a senior director. The act of Le Roy promises the acme of sen-

sationalism. From a mast 150 feet high a wire has been stretched across the Chutes grounds to a point near the human roulette wheel. Down this incline the man will slide at terrific speed, suspended by his teeth.

## Real Theatrical War Projected

Real warfare broke out in San Francisco last Wednesday afternoon at 3:30 when Charles Bradford, advance agent of the Shubert show, *The Witching Hour*, notified Manager Abe Cohn of the American Theatre that, on behalf of the Shuberts, he would formally cancel the existing Shubert contract with the American Theatre, and that *The Witching Hour* would play the Valencia Theatre, opening August 29th. Manager Cohn of the American Theatre has issued the following statement relative to the controversy between himself, the Shuberts and the Valencia Theatre: "The contract between myself, for the American Theatre, and the Messrs. Shubert, wherein it is stipulated that *The Witching Hour* is to be played at the American Theatre August 29, for two weeks, is now in the hands of our attorney, Hartley F. Peart. I can not believe that the Shuberts will indorse the action of their representative now here. Mr. Bradford has acted hastily in the matter, I am sure. We have made all arrangements to produce *The Witching Hour* under our contract. We will take no other action in the matter until we hear from the Shuberts direct. I

will not say now what we propose to do, because I have not had an authoritative statement from Shubert, but I will say that we will protect our rights as they are conserved in the agreement." Mr. Bradford in his turn said: "We are here," referring to the Valencia Theatre. "You will observe the billing that the play is getting and the posters which fill the lobby of the theatre. We have begun our campaign of advertising which should have been started by Mr. Cohn of the American Theatre long ago. I am sorry for the predicament in which Mr. Cohn finds himself. I have nothing against him personally, but I do not think he gave the Shuberts' first independent play in San Francisco, *The Witching Hour*, the publicity it merited, and I will say he has no one to blame but himself." The whole thing is very much of a mystery. No one outside of Mr. Bradford, Mr. Cohn, and Walter Hoff Seeley, seem to know just why this sudden switch was made and their explanations do not explain. Mr. Seely says he will play the Shubert shows in a downtown theatre to be constructed in six or eight weeks. It will be erected in record breaking time. As the Morris vaudeville time is booked to open at the Valencia on October 4, it would seem that some other theatre must be secured for the Shubert show, *Going Some*, that was to come here following *The Witching Hour*, and which opens in Los Angeles week after next. The only theatre available is the Novelty. Some rumor placed the Princess at the disposal of the Shubert shows, but this is vigorously denied at the Princess by Manager Sam Loverich, who points to the fact that Kolb and Dill are booked for a long season there in October. As the Princess is largely owned by the Valencia people, this probably started the rumor. At any angle you look at the situation, it is a pretty tangle—and what the result will be can not be conjectured. As a move to make the daily papers open up their news columns, it is a booming success. The dailies have been getting pretty niggardly of late in regard to theatrical news and this controversy will probably result in bringing show news to the front again.




**Andrews  
Opera Chairs**

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

**J. B. REIGHLEY**

**Theatrical Hauling**

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



Opera, Folding and  
Assembly  
**Chairs**

Full Line  
See Samples at  
**770-776**  
**Mission St.**  
Bet. 3d and 4th Sts.  
**SAN FRANCISCO**  
**THE WIGGIN CO.**



## Great New Circus

That the Gates-Royal circus story will not down is evidenced by another revival of the rumor emanating through a mysterious visit made to Chicago last week by Charles Gates, a son of John W. Gates, and Rhoda Royal, managing director and originator of the Rhoda Royal Two-Ring Circus, Hippodrome and Wild West. Circus men who claim to be possessed of inside information, say that a monster independent circus is being conceived for next summer and that the company will be headed by Gates and Royal and will be capitalized at \$1,000,000. The formation of this company and the building of the circus paraphernalia, it is reported, will not interfere in the least with the winter tour of Royal's Indoor Circus. The visit of young Gates was a peculiar one. He dropped into the city quietly last week and registered as a German baron at the Auditorium Annex. Next day Royal made his appearance and stayed "under cover," as it were, for two days. Then Royal slipped out of the city and a day or two later Gates made his presence known to the chief clerk at the hotel, paid his bill and hurried to New York.—*Chicago Show World*.

## David Belasco's Plans

David Belasco's plans for this season are most interesting. Mr. Belasco expects to produce at least four new plays, one of which will be from his own prolific pen. The name of Mr. Belasco's forthcoming play has not yet been announced, nor, as is Mr. Belasco's custom, will any inkling of its nature be allowed to leak out until the curtain rises upon its premiere performance, the date of which remains equally shrouded in mystery. The other three new plays which will be produced by Mr. Belasco are a comedy entitled *Is Matrimony a Failure?* which is an adaptation by Leo Dietrichstein of Blumenthal and Kadelburg's great Berlin and Viennese success; a drama, entitled *Just a Wife*, by Eugene Walter, author of *The Easiest Way*, and a play by Clyde Fitch, which that popular dramatist is now engaged upon for Blanche Bates, to be produced later in the season. In Mr. Walter's new play, Mr. Belasco will introduce the young wife of the playwright, Charlotte Walker, as a star. *Is Matrimony a Failure?* is scheduled for production late in August at the Belasco Theatre, and will be Mr. Belasco's initial production for the season. On the evening of September 4, Mr. Belasco will reopen the Belasco-Stuyvesant Theatre with *The Easiest Way*, in which Frances Starr and her original company will appear for a limited season before taking that drama on a tour of the principal cities of the United States and, later, to London, where Sir Charles Wyndham predicts a long and successful run of this most-talked-of play of the season just closed. One of the most notable of Mr. Belasco's departures this year from the beaten track will be his introduction to the public of a galaxy of excellent actors and actresses, some of them absolutely new to Broadway, and some players of long recognized ability and genius who thus far have, through the exigencies of the prevailing star system, been forced to work in an undeserved obscurity. The production of *Is*

*Matrimony a Failure?* will be conspicuous in this respect, the cast headed by such well-known actors as Frank Worthing, William Morris and W. J. Ferguson, and containing Louise MacIntosh, Jane Cowl, Jane Grey and others. *The Fighting Hope*, which scored so great a success for Blanche Bates in New York last season, will be presented in all the larger cities of the country. Miss Bates will again be supported by the original company seen in New York. David Warfield, who a few weeks ago finished a forty-two weeks' tour of the United States with *The Music Master*, will again be featured by Mr. Belasco in the same production.

## Stock for Monterey

Leo Bell and Rose Marston will head a stock company at the Victory Theatre in Monterey, opening next Monday.

## The Orpheum

The program to be presented next week will include George Auger and his little company in *Jack the Giant Killer*, a clever and amusing playlet founded on that celebrated and popular fairy tale, in which it is illustrated that truth is sometimes as strange as fiction, for Mr. Auger is a real giant, while Ernest Rommel, who personates Jack, is the smallest actor and singing comedian in America. Thus *Jack the Giant Killer* is presented in actual reality. Messrs. Auger and Rommel are ably assisted by Sylvia Hearne, Caroline Haas and Daisy Robinson. Joseph Hart's *Bathing Girls*, a pretentious ensemble in six scenes and perhaps the most novel series of musical specialties this prolific producer has yet evolved, will be another strong bid for popular favor. *Bathing Girls* is really a miniature girl review of rapid-fire, quick-changing scenes, as carefully prepared, as far as scenery, costumes, lighting, etc., as a complete musical comedy. The Thalia Quartet, which will be heard for the first time in this city, is an organization that has met with great success in the British Isles. Carson and Willard, two Dutch comedians, will present an act which they style *The Dutch in Egypt*. The idea is very funny and presents a couple of Germans in exaggerated tourist dress in a scene representing the Sphinx and the Desert of Sahara. Carson and Willard are both capital and original fun-makers whose humor is irresistible. Next week will be the last of Wilbur Mack and Nella Walker, who will present the new musical sketch entitled *The Bachelor and the Maid*. It will also terminate the engagements of World and Kingston, Herr J. Reubens and the aerial sensation, the Curzon Sisters. A new series of Orpheum motion pictures will close the performance.

## Alcazar Theatre

There is an abundance of attractiveness in the bill announced by the management for the coming week, commencing Monday evening. Evelyn Vaughan, the popular leading woman, will reappear after an absence of two months; Will R. Walling has been drawn from retirement to portray a character for which he is particularly fitted. The offering will be Charles Klein's great American play,

*The Lion and the Mouse*. It will be the first presentation of this celebrated drama by a stock company, Belasco & Mayer having secured it as a worthy medium for reintroducing Miss Vaughan to their patrons. Miss Vaughan will have the role of Shirley Rossmore, the young woman who fights and conquers John Burkett Ryder, a Napoleon of finance. He is a man of strong character and tremendous energy—a human dynamo—and her only capital consists of brains and determination. She is in Europe when her father, a jurist, is reduced to penury through Ryder's machinations, and on the homeward-bound steamer she meets and captures the love of his son, Jefferson. Confronted by necessity of earning her bread, she takes up literature and, under the nom de plume of Sarah Green, writes a book entitled *The Great American Octopus*, the central figure of which bears such a striking resemblance to the senior Ryder that he sends for her to visit him at his home. There she impresses him so favorably that, unaware of her real identity, he engages her to be his amanuensis. He tells her of his son's infatuation for Shirley Rossmore and requests her to "have the boy" by marrying him herself. The big scene of the play is that in which she tells Ryder who she is and scathingly denounces his methods of enriching himself by impoverishing others. She (the mouse) finally defeats him (the lion), and the thrilling story has a happy termination. Miss Vaughan will be Shirley, Mr. Walling will be seen as the elder Ryder, Augustus Phillips as his son, Howard Hickman as Judge Rossmore, Burt Wesner as Senator Roberts, Louis Bennison as ex-Judge Stott, Grace Travers as Senator Roberts' daughter, Bessie Barriscale as Miss Nesbitt, Adele Belgarde as Mrs. Ryder and Christie MacLean as Mrs. Rossmore.

## American Theatre

Beginning tomorrow afternoon with a matinee, the American stock com-

First Time in Stock

# The Strength of the Weak

Managers desiring to use this phenomenally successful play during the coming season may communicate with the exclusive agents,

## The Great Western Play Agency

Van Ness Theatre Building,  
San Francisco, Cal.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books, Established 1874.  
Lincoln Building, Market and Fifth Sts.

pany will enter upon its last week at the popular Market Street playhouse. The offering will be *The Hills of California*, with Frank Bacon in the leading comedy role. *The Hills of California* is a rural comedy drama from the pen of Judson Brusie. It deals with the folk of the interior, who are matched against the intrigues and unfair dealings of schemers who plot to rob them of their rights. A son is born out of wedlock to the daughter of a respected farmer, who inherits the estate of his father's father. Ariel Hill, next in kin, is not mentioned in the will, but with the boy out of the way he would naturally by law come into possession of the estate, and to this end he has the child kidnaped and hidden in San Francisco. The mother has a search for her stolen child that lasts nine years, and, through the medium of the Salvation Army, of which she becomes a member, and with the aid of a young attorney, finally finds the lost child. The scenes of this quaint comedy are laid in Amador County and San Francisco.

MARY BOLAND, leading woman with John Drew last season, will succeed herself in the same position this year, playing the part of Micheline, a young French girl to whom every year is leap year in *Inconstant George*.

## For Rent Theatre Margarita

At Eureka, Cal.

May be leased by responsible parties. Theatre is new and modern in every respect.

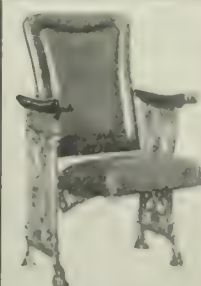
Address,  
C. P. CUTTEN, Agent,  
Eureka, Cal.



All Kinds of  
**SCENERY**

Painted, built and installed. The only real STUDIO on the Coast. Get our prices for road or house productions.

Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of  
**THEATRE AND  
HALL SEATS**

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

## New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Spotlights

Gottlob & Marx have already booked twenty-five different attractions for the coming season in this city, and they will be presented at either the Van Ness, the New Columbia Theatre on Geary and Mason Streets or the Garrick Theatre, which has been secured for a limited time in order to house some special attractions brought West. Among the latter are the musical hits, Three Twins and The Parisian Model.

Music publishers are now busy with the new songs that they had been holding back waiting for the new copyright law to go into effect. The revenue to publishers, composers and song writers will be vastly increased by the clause providing for the payment by manufacturers of 2 cents on each record, scroll, or cylinder used in talking machines, hand organs, or other device supplying canned music. For one song alone 750,000 phonograph records have been made in one year. Such a song hit would have netted the publishers \$15,000. The copyright law was urged by the publishers particularly against the vendors of canned music. No copyright song can be used now without the permission of the owner of the copyright. A performer will not be able to leave musical comedy and take with him into vaudeville a new song number that was a hit in a production with which he had been identified.

An arrangement—and one of considerable importance—has just been made between the directors of the New Theater, New York, which is now rapidly nearing completion, and the Shuberts whereby the latter will book the New Theater productions one night each in New Haven and Hartford, before their appearance in the Metropolis. This announcement carries with it the news that the Shuberts have acquired the Hartford Opera House, which will be conducted as a high-class house in opposition to Parsons.

HENRY KOLKER, who has been starring in Australia, has arrived in New York, and has been signed for a Shubert show.

Henry W. Savage's new production, The Florist Shop, opened at the Liberty Theatre, New York City, to phenomenal business. The cast includes Marion Lorne, Anna L. Bates, Louise Drew, Vina Morris, Lionel Walsh, John Hines and a number of others.

George M. Cohan's personal engagement for the coming season calls for a cross-continental tour while presenting his musical play, The Yankee Prince. Mr. Cohan will be surrounded by the original company that assisted him in the piece. It includes his father, mother and sister, Jerry J., Helen F. and Josephine Cohan, or, as he terms them, his royal family. It is now seven years since George M. Cohan has made a coastwise tour, and the appearance of the reunited "Four Cohans" in the cities booked will undoubtedly prove an effort out of the ordinary in so far as theatrical affairs are concerned. There will be one hundred singing and dancing players in

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Lillian Hayward

Leading Business, Stock or Road.

Care of DRAMATIC REVIEW

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

Character Actress

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

The Yankee Prince, with a special orchestra of sixteen pieces. The company will make the entire trip by special train.

From the Registration Bureau of the Actors' Fund comes the news that one hundred and twenty-five (125) new annual members have been added to its list during July, and one hundred and fifty registered in the Bureau, twenty-five being old members arriving in town and wishing to show their appreciation of the new venture, the success of which is now assured. The amount received for "dues" alone in the past six months is double what it has been in any "twelve months" since the organization of the Actors' Fund. With a prosperous winter before them nothing can stop the membership list from reaching a total of at least "five thousand" before the end of the coming season. Every company playing next year will be reached, so that no one can say he or she is ignorant of the workings of our "great charity."

CHARLES E. GUNN

Leads

Care Dramatic Review

BERT PORTER

Juveniles

Newman-Foltz Co.

MAX WAIZMAN

Newman-Foltz Co.

GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.

FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of Dramatic Review

HERBERT MILTON

Characters and Heavies

At Liberty. Care of Dramatic Review

OLGA GRAY

Leads

At Liberty. Care Dramatic Review

COL. D. P. STONER

Business Manager Newman Foltz Co.

Care Dramatic Review

MINNIE MAYFIELD

Heavies and Characters

Late of Richard Jose Co. At Liberty. Care Dramatic Review

HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

DAN KELLY

Comedian

Care Dramatic Review

AUSTA PIERCE

Characters

At Liberty for Summer Stock.

1210 Cedar St., San Diego, Cal.

GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham

At Liberty for Characters or Heavies

Care Dramatic Review

LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

FRED S. CUTLER

Late Manager for Richard Jose

Advance or with company At Liberty

Address care Dramatic Review

EDWARD B. LADA

General Music Director  
for Belasco & Mayer

A. BURT WESNER

Alcazar Theatre, San Francisco

TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

CARRIE CLARKE WARDE

Characters

Dick Ferris Stock, Minneapolis

GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



EDDIE

Mitchell

Juveniles

CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

FREDERICK GILBERT

Burbank Stock, Los Angeles

ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

Howard Foster

Light Comedy and Characters

At Liberty

Care DRAMATIC REVIEW

IRENE OUTTRIM

Leads

Musical Comedy Co., Reno, Nevada

ROBERT LAWLER

Leading Man

SUSIE HOWARD

Engaged for Lyric Stock

Portland, Ore.

PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

FRED. C. CHARMAN

Juveniles and Light Comedy

General Delivery, Tucson, Arizona

WARDA HOWARD

Leads

Vancouver, B. C.

CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ingenué — Valencia Stock

San Francisco

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.

Address Bungalow Theatre, Portland, Oregon.

Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Thurlow White**

Leads, Heavies

Invites offers

Care of DRAMATIC REVIEW

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

Murray &amp; Mack Co., Incorporated

Mason Opera House Bldg., Los Angeles.

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**F. F. Munier**

Characters

Broadway Theatre Stock, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Whit Brandon    Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Paul McAllister**

Leading Man

Valencia Theatre, S. F.

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster    Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

At Liberty for Leads or Heavies

Care of DRAMATIC REVIEW

**Leslie King**

Season with E. H. Sothorn

Closed June 17th

Immediately Engaged by

Frederic Thompson for Polly of the Circus

To open June 29th



## Correspondence

NEW YORK, Aug. 15.—The Ringmaster, a new play of Wall Street, had the stage in Maxine Elliott's Theatre last week. It is one of those terrible magazine tales of a financial steam roller who makes combines, convulses the stock market and crushes small persons. He had high brows, rolled his eyes and wore painted gray rings beneath them. But the business of the play was good and the financial methods were rational and convincing. Laurette Taylor, as the ringmaster's daughter, made a very charming heroine, who incites her sweetheart, John Le Baron, Jr., the son of his father, to down the ringmaster. This is not accomplished without a good many tears and heartburnings, but all ends happily. Arthur Byron, as the man who masters the ringmaster, did his work well, and the audience applauded his sentiments. William Rossell, as a fresh young reporter, and Oza Waldrop, as his sweetheart. Rebecca Love, were pleasing in their parts. There were so many calls for the author, or rather authoress, that Miss Olive Porter, who wrote the play, came out and acknowledged her thanks. \* \* \* Another theatre in Broadway, the Gaiety, which has undergone elaborate alterations and improvements during the summer, reopened its doors for the season last Monday, when J. E. Dodson reappeared in J. Hartley Manners' comedy, The House Next Door, which enjoyed a long run at the Gaiety last season. Although the night was a warm one, an ice cooling plant recently placed in the theatre had a soothing effect on the large audience. Mr. Dodson, in the role of a crabbed old Englishman opposed in every instance to the Jewish people, was again excellent, while those who appeared with him assisted him in giving an enjoyable performance of the comedy. Those in the principal roles include Misses Mabel Roebuck, Eleanor Moretti and Ruth Chester and Messrs. William J. Kelley, Frank Losee and Herbert Standing. \* \* \* The name of the new play by Edward Peple, in which Mrs. Leslie Carter will open her third season under her own management, will be Vesta Herne, the name also of the character Mrs. Carter will enact. \* \* \* After having been thoroughly renovated and brightened up, the Bijou Theatre was reopened for the season last week by Thomas A. Wise and Douglas Fairbanks and their supporting company in a comedy of official life in Washington called A Gentleman from Mississippi. This play ran all of last season at the Bijou and was then moved for the summer to the Aerial Gardens, where it played until last Saturday night. Mr. Wise in the title role gave a pleasing performance as Senator Langdon, a newly elected member of the upper house from Mississippi, while Douglas Fairbanks again portrayed capitally a young newspaper correspondent. The other roles were acceptably played by those who have been appearing in them for many months. \* \* \* After a season in another play, Marie Doro returned to New York last week with the play in which she appeared here for the first time as a star nearly two years ago, The Morals of Marcus, W. J. Locke's comedy of the unsophisticated young woman of the Orient who is plunged into the social life of the Occident. The play is at

the Lyceum Theatre, only around the corner from the Criterion, in which Miss Doro made her successful venture. It is to run for only a week. Of the original cast of the comedy, Miss Doro is the only person who remains. \* \* \* Messrs. Cohan & Harris' minstrels opened their season at the Apollo, Atlantic City, last week, before a large audience. The performance was up to date in songs and jokes, the former being largely in the majority. In fact, the show is a musical potpourri, with comic situations cleverly intertwined. George Evans is again featured, although Messrs. Alexander and Scott, the latter one of the most finished female impersonators of the day, scored as heavily. George M. Cohan's hand is shown throughout the entire program, for everything is done with a rush and spirit that leaves no dull moments. The first part introduces some novel effects, including a pictorial history of minstrelsy. Messrs. George M. Cohan, Sam H. Harris, A. L. Erlanger and other prominent theatrical folk were at the opening. \* \* \* The Florist Shop, a farce adapted from the German by Oliver Herford, was produced at the Liberty Theatre last Monday by Henry W. Savage. All credit is due to Louise Drew, Marion Lorne, Lionel Walsh and Nina Morris. The others in the cast were all good.

ROB ROY.

OGDEN, Utah.—The New Orpheum Theatre (formerly the Grand Opera House) a house that ranks second to the Orpheum of San Francisco in beauty, opened Friday, August 13, with Ellery's Italian Band. The old playhouse has been rebuilt entirely in its interior and is now one of the most modern in the State. The stage, boxes, parquet, balcony and gallery and the entrance have been refinished. More than \$30,000 was expended in the work. The regular vaudeville season opened Sunday, August 15, with a high-class show, headed by The Futurity Winner, to a crowded house. Will R. Winch, a manager of national experience, will manage the local house as well as the one at Logan, Utah. The Utahna Theatre, upon which a lease was secured some time ago by John Cort of Seattle, will be remodeled and will play the attractions booked by the Northwestern Theatrical Association. It is expected the work upon the rebuilding of the house will begin next week. The Lyceum Theatre, C. W. Lippincott, manager, presenting high-class vaudeville, continues to do good business, as does the Oracle, Isis and Globe, the three moving picture houses under the management of H. A. Sims.

PORTLAND, Ore., Aug. 16.—What is supposed to be the opening attraction for the coming season of the syndicate shows came to the Bungalow last week and was welcomed by big houses. I refer to Polly of the Circus. This play is from the pen of a former Portland girl, Margaret Mayo, but who is well known to all of us as Miss Lillian Slatten. The play came to us with a reputation, and it surely was well sustained. The Girl from Rector's opens up shortly for a week. The first attraction to play at Manager George L. Baker's house, the Baker, will be Cohan's Fifty Miles from Boston, which comes about the 12th of September. The past week was a gala one at the Orpheum, where Manager James H. Errickson holds forth. Joseph Hart's musical revue,

## ...VAN NESS THEATRE...

For the Two Weeks Which Begin on Monday Evening, August 23, and End on Sunday Evening, Sept. 5

AMERICA'S FAVORITE ROMANTIC ACTOR

## Dustin Farnum

(Direction of Liebler & Co.)

In the New Scintillatingly Successful Play of Love and Adventure, Entitled

## Cameo Kirby

Written by Booth Tarkington and Harry Leon Wilson, Authors of The Man from Home

In Mr. Farnum's support is this remarkable cast: McKEE RANKIN, MAY BUCKLEY, JOHN J. HARRINGTON, GORDON JOHNSTONE, MAUD HOSFORD, BURR CARUTH, WILLIAM H. CARTER, RUTH LLOYD, C. R. WEBSTER, DONALD GAL-LEHER, NORA SHELBY, WILLIAM FREDERIC, JANE KENDRICK and GLADYS WILLIAMS.

ONLY MATINEE SATURDAY

The Bathing Girls, proved to be one of the most pleasing acts one could wish for, and the settings were high class. George Auger and company in Jack the Giant Killer were amusing. Mr. Auger stands over eight feet, and was formerly with Barnum & Bailey's Circus. Other good acts were Lew Bollin in monologue; Carson and Willard in a sketch, and Frank Rogers, ventriloquist. This week's bill is as follows: Hyams & McIntyre; San Francisco Musical Trio; Hayes and Johnson; Woods Trio; Cunningham and Marion; Rose Royal, and Cathryn Palmer. Yesterday marked the reopening of the stock season at the Lyric, and the management, Keating & Flood, are to be congratulated upon the strength of their new company. Yesterday's play was Doris, and a better one could not have been selected to introduce the company. Priscilla Knowles is the new leading woman. She is a woman who from all indications possesses a great deal of talent, and promises to become a big favorite with the clientele of this house. Sidney Payne is the leading man, and is a careful and painstaking actor. The balance of the company includes Ralph Bell, Robert Athon, Franklyn Murray, J. W. Bennett, Percy Kilbride, Lee Hutton, Susie Howard, Louise Hart, Alice Condon and Teddy Hart. Manager Frank Coffinberry announces the following acts for this week at the Grand: The Three Rohrs and Woods Brothers; Mitchell and Cain; Murphy and

Whitman; Clarence Sisters; Vera De Bassini, and Fred Bauer. At Pan-tages, Manager John Johnson offers for this week's bill: Bonsetti Troupe; Mary Hampton and company; Goyt Trio; Martin Brothers; Harvey and Lea; Gladys Middleton, and Leo White. A. W. W.

A remarkable young man is Geo. M. Cohan. When they devise a musical play in England is usually requires the services of four authors—one for the music, one for the chatter, one for the lyrics and one for the book—but a Cohan play never has but one name attached. And besides composing music, writing the book and lyrics, and devising the stage business, Geo. M. Cohan also superintends every detail of the production from the time it goes into first rehearsal until it is completed and presented before an audience. The Talk of New York, Victor Moore's new vehicle, is from the pen of this able author and is said to be a very excellent musical play.

In The Fighting Hope, the remarkably successful drama in which David Belasco will present Blanche Bates at the Van Ness Theatre two weeks hence, Miss Bates will wear a modern costume for the first time since she became a star. The time of the play is the present and the scene is laid at Ossining, New York, better known in times past as Sing Sing. Clarence Hyde, who was ahead of Ethel Barrymore recently, will return ahead of Miss Bates.

A Play of Class—A Company of Merit—A Production of Magnitude

Opens  
August 23  
Coast Tour  
early  
in  
1910

## AS THE SUN WENT DOWN

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole. Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, August 28, 1909

No. 1—Vol. XXI—New Series



Augustus  
Phillips



## William A. Brady Will Have Many Shows

Mr. Brady said in a recent interview: "I shall have ten new productions by the first of January and twenty-two companies covering the country. Notwithstanding the statement made by Michael Morton, that Sir Herbert Beerbohm Tree will be the opening attraction at the New Theatre in New York, I desire to again announce the fact that should Sir Herbert visit America during the coming season I will be interested in the arrangement of his tour and his local appearances will be made in a theatre further downtown than the New Theatre. My first and one of the most important productions of the season will be *The Dollar Mark*, by George Broadhurst, which will be made at Wallack's Theatre on August 23. The play will be seen for a week out of town before coming into New York. *The Dollar Mark* will also be produced in Chicago by another company early in October and in San Francisco by still another organization about the same time. Grace George will make an extended tour in *A Woman's Way*, giving occasional performances of *The School for Scandal* and *Divorcons* at matinees. She will be the opening attraction at my new theatre on Forty-eighth Street, called the New Netherlands, which will be finished March 1, after which she will visit Australia and other countries on a world's tour, opening in London in October, 1911. If Sir Herbert Tree comes to New York she will appear as Lady Teazle with him in his production of *The School for Scandal*. Robert Mantell will continue in the same repertoire of Shakespearean and legitimate plays that he presented during his long stay in New York last year, and will during the season be seen in at least two new roles, one of them an original tragedy by a well-known author. Marie Booth Russell will continue as his leading support. Louis Mann will retain *The Man Who Stood Still* as his starring vehicle during the first part of the season, producing a new play in December which he will present to a New York audience early in the new year. Cyril Scott will be seen in a new play called *The Little Brown Jug*, dramatized by Owen Kildare from the novel of that name. Tim Murphy will play the Rupert Hughes play, *My Boy*, for an early southern tour and later come to New York for a season of American comedies, among them *A Corner in Coffee*, *Old Innocence* and *Cupid and The Dollar*, which have been successfully played by him out of New York. Wright Lorimer will continue in *The Shepherd King* on an extended tour, visiting the Pacific Coast for the first time. *Way Down East* will be sent to its usual city strongholds for its fourteenth annual tour. *The Master Key*, by Cosmo Hamilton, with a special company and no starring will be done in New York before November 1. I have new plays by George Broadhurst, Thompson Buchanan, Harrison Rhodes and Thomas A. Wise, Edward Peple, James Fagan and Frederick Lonsdale, that I will present during the season as the opportunity offers. In association with Joseph R. Grismer, the Gentleman from Mississippi company, headed by

Thomas A. Wise and Douglas Fairbanks, now playing at the Amsterdam Roof, will be moved back to the Bijou Theater for a final month before going to the Park Theater, Boston, for a season run. The company presenting the same play headed by Burr McIntosh, which has been in Chicago for the past five months, will close there October 2 and play its season in the Middle West. Another Mississippi company, with James Lackaye as Senator Langdon, spends its season in the Far West. A fourth organization, headed by Robert A. Fischer, introduces *The Gentleman* to his neighbors in the South. And the fifth, headed by Scott Cooper, covers the territory adjacent to this city. *The Man of the Hour* still retains enough life to warrant us sending three companies over different parts of the country. About the middle of September, Mr. Grismer and I will produce at the Bijou Theatre *The Intruder*, a new play by Thompson Buchanan, the author of *A Woman's Way*. Cyril Scott will play a leading comedy role in this production prior to his starring tour. Phoebe Davies will later be presented in a new play entitled *The Tie That Binds*, by W. S. Hurlburt, author of the *Fighting Hope*. In the spring Wise and Fairbanks will separate as co-stars, each heading his own organization, Mr. Fairbanks producing *The Machinations of Charles Edwards*, by Harrison Rhodes, and Mr. Wise appearing in a comedy from his own pen, provisionally titled *An Old New Yorker*. Mr. Burr McIntosh will also figure as a star in a late spring production of a comedy drama, the scenes of which are laid in Japan and will create a novel American character. I shall also make two all-star revivals of old successful plays during the season.

## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Detroit, Aug. 29, Sept. 4; Milwaukee, 5-11; Peoria, 12-15; Springfield, 16-18; Chicago, 19-25; St. Louis, 26 to Oct. 2.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Walla Walla, Sept. 1; Yakima, 2; Ellensburg, 3; Aberdeen, 4; Seattle, 5-11; Tacoma, 12; Victoria, 13; Vancouver, 14-15; Westminster, 16; Bellingham, 17; Everett, 18; Portland, 19-21; Eugene, 22; Red Bluff, 24; Marysville, 25; Frisco, 26 to Oct. 1.

**ALCAZAR STOCK**.—San Francisco.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Bozeman, August 21; Frazee, prop.)—Wallace, Aug. 28; Spokane, 29-31.

**AS THE SUN WENT DOWN** (Arthur C. Aiston.)—Binghamton, Aug. 28; Syracuse, 30-Sept. 1; Elmira, 2; Dansville, 3; Niagara Falls, 4; Buffalo, 6, week; Akron, 13-15; Youngstown, 16-18; Salem, 20; New Philadelphia, 21; Dayton, 22-25; Cleveland, 27, week.

**BELASCO STOCK CO.**—Los Angeles.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**BUFFALO BILL - PAWNEE BILL SHOWS**.—Kearney, Nebr., Sept. 2.

**ELLEFORD CO.**—Roseville, Aug. 30; Sacramento, 31-Sept. 1-4.

**FISCHER'S MUSICAL STOCK**.—San Francisco.

**GUY SMITH STOCK**.—Oakland, Cal.

**LITTLE JOHNNY JONES** (Chas. L. Crane)—Pottstown, Pa., August 28; Norristown, 30; Huntingdon, 31; Clearfield, Sept. 2; Du Bois, 3; Punxsutawney, 4; Wheeling, W. Va., 6; Cambridge, Ohio, 13; Zanesville, 14; Coshocton, 15; Newark, 16; Lancaster, 17; Circleville, 18; Columbus, 20-22; Delaware, 23; Marysville, 24; Bellefontaine, 25; Piqua, 28; Wapakoneta, 29; St. Mary's, 30.

**MCKENZIE'S MERRY-MAKERS**.—Marshfield, Sept. 23, 4 weeks.

**MERRY WIDOW** (Henry W. Savage.)—Cheyenne, Aug. 27-28; **MOROSCO'S BURBANK STOCK**.—Los Angeles.

**PAID IN FULL**.—Fresno, Aug. 28; Los Angeles, 30, and week; San Diego, Sept. 5-6; Santa Ana, 7; San Bernardino, 8; Bakersfield, 9; Hanford, 10; Sacramento, 11; Eugene, 13; Salem, 14; Astoria, 15; Portland, 16-17-18; Seattle, 20 and week; Tacoma, 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

**POLLY OF THE CIRCUS**.—Seattle, August 15-28; Everett, 29; Bellingham, 30; Vancouver, 31-Sept. 2; Westminster, 3; Victoria, 4; Tacoma, 5-7; Ellensburg, 8; North Yakima, 9; Walla Walla, 10-11; Spokane, 12-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19-20; Anaconda, 21; Bozeman, 22; Livingston, 23; Billings, 24-25; Denver, 27-Oct. 3.

**RAYMOND TEAL**.—Phoenix till Aug. 16; then Tucson for four weeks.

**RICHARDS & PRINGLE'S MINSTRELS**.—(Holland & Filkins.)—Texarkana, Aug. 28; Shreveport, 29; Marshall, 30; Jefferson, 31.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—St. Louis, Sept. 5-11; Springfield, 12-15; Peoria, 16-17-18; Milwaukee, 19-25; St. Paul, 26 to Oct. 2.

**RINGLIN'S CIRCUS**.—Red Bluff, Aug. 30; Chico, 31; Marysville, Sept. 1; Sacramento, 2; Santa Rosa, 3; Napa, 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

**THE CAT AND THE FIDDLE** (Chas. A. Sellon, mgr.)—Valley City, Aug. 31; Jamestown, Sept. 1; Bismarck, 2; Mandan, 3; Dickinson, 4; Miles City, 6; Billings, 7; Livingston, 8; Bozeman, 9; Anaconda, 10; Butte, 11-12; Great Falls, 13; Helena, 14; Missoula, 15; Wallace, 16; Colfax, 17; Spokane, 18-19; Sprague, 20; Walla Walla, 21; N. Yakima, 22; El-

lensburg, 23; Tacoma, 24-25; Seattle, 26 to Oct. 2.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Great Falls, Sept. 1; Helena, 2; Missoula, 3; Wallace, 4; Spokane, 5-6; Walla Walla, 7; Yakima, 8; Tacoma, 9; Aberdeen, 10; Chehalis, 11; Seattle, 12-18; Portland, 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THE MISSOURI GIRL** (Merle H. Norton, lessee; Joseph Rith, mgr.)—Norris City, Aug. 28; Harrisburg, 29-30; Benton, 31; West Frankfort, Sept. 1; Marion, 2; Vienna, 3; Mound City, 4; Cairo, 5; Paducah, Ky., 6; Charleston, Mo., 7; Portageville, 8; Blytheville, Ark., 9; Caruthersville, Mo., 10; Hayti, 11; Kennett, 13; Campbell, 14; Rector, Ark., 15; Jonesboro, 16.

**THE SOUL KISS** (Albert Hoogs, bus. mgr.)—Richmond, Va., Aug. 30-31; Norfolk, Sept. 1; Lynchburg, 2; Danville, 3; Charlotte, 4; Columbia, 6; Augusta, 7; Charleston, 8; Savannah, 9; Jacksonville, 10; Macon, 11; Chattanooga, 13; Birmingham, 14; Atlanta, 15-16; Montgomery, 17; Mobile, 18; New Orleans, Tulane Theatre, 19, week; Baton Rouge, 26; Natchez, 27; Vicksburg, 28; Memphis, 29-30; Little Rock, Oct. 1; Hot Springs, 2; Dallas, 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10; Austin, 11; Galveston, 12; Houston, 13-14; Beaumont, 15; Shreveport, 16-17; McAlester, 19; Muskogee, 20; Tulsa, 21; Oklahoma, 22-23; Denver, Broadway Theatre, 25, week.

**THE TIME, THE PLACE AND THE GIRL** (Eastern), (H. H. Frazee, prop.)—Peoria, Aug. 29 to Sept. 1; Springfield, 2-4; Chicago, 5-11; Detroit, 12-18; Toledo, 19-25; Louisville, 26 to Oct. 2.

**THE TIME, THE PLACE AND THE GIRL** (Western) (H. H. Frazee, prop.)—Spokane, Aug. 29 to Sept. 4; Seattle, 5-11; Aberdeen, 12; Tacoma, 13-14; Victoria, 15; Vancouver, 16-17; Westminster, 18; Bellingham, 19; Everett, 20; Chehalis, 22; Portland, 23-24-25; Corvallis, 27; Chico, 29; Sacramento, 30.

**YANKEE DOODLE STOCK COMPANY**.—(Geo. V. Haliday.)—Superior, until Sept. 5; Chippewa Falls, 6-12.

Carter, the magician, who was to play the Garrick, has been cancelled.

A \$10,000 prize is offered by the Metropolitan Opera Company of New York for the best opera by an American, submitted to it by September 15th.

The Gift of the Golden West will go in advance of David Belasco's ahead of Roger Brothers in Panama. WALTER MESSENGER, last season

### Slightly Worn Wardrobe for Stage Purposes

Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, Store Phone West 2185, Residence Phone Park 4293.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Grass Valley Rotten Eggs Coon Show

GRASS VALLEY, Aug. 23.—Negro performers with the Fer-Don traveling medicine company were given a stale egg reception here today. One of the negroes was chased down the street and severely beaten. The trouble grew out of some alleged remarks made to some white women.

## The Orpheum

The Orpheum bill for next week will have as its foremost feature John Hyams and Leila McIntyre, in a new vehicle called The Quakeress. Miss McIntyre has in Priscilla Parker, the Quakeress, a role which fits her to a nicety, while Mr. Hyams is merely called upon to personate himself in his habit as he lives, which he does amusingly and agreeably. George W. Cunningham and Herman Marion will present an Acrobatic Talkfest. It is all this peculiar title implies, combining acrobatic comedy, singing, dancing and amusing quips. Rose Royal will introduce her famous Arabian posing horse, Chesterfield. This beautiful white steed is made the subject of a series of pictures, including The Dead Soldier, The Wounded Horse and The Dead Charger. Catherine Hayes and Sabel Johnson, heavy-weight comedienne, who have already distinguished themselves in many American comic operas, will appear in a new travesty called A Dream of Baby Days, in which by means of a novel transformation they revert to the days of their childhood without reducing their avoirdupois. Imagine a two-hundred-pound Buster Brown and some idea can be gained of the fun evoked. Next week will be the last of Joseph Hart's Bathing Girls, The Thalia Quartette, Carson and Willard, and of George Auger, the tallest actor in the world, and his company in the tremendously successful fairy tale, Jack the Giant Killer. A particularly interesting series of motion pictures will be an appropriate ending to a delightful entertainment.

## Valencia Theatre

After a run which lasted for more than one year at the fashionable Hackett Theatre, New York, the Messrs. Shubert will bring the entire production and cast of The Witching Hour, which is headed by that sterling actor, John Mason, to the Valencia Theatre, for the two weeks starting this Sunday evening, August 29th. Every critic in New York considered The Witching Hour to be the best play that Augustus Thomas has ever written, and at the same time the best that has been produced in New York in a decade. During its long run in the metropolis, the theatre was packed to its utmost capacity at every performance by enthusiastic theatre-goers. Augustus Thomas, the author of this delightful four-act drama (it is not a comedy), has suc-


ceeded in writing what is considered to be the long-awaited for great American play. In order to enjoy the distinction of being such a composition, it must embody, aside from its subject-matter, the treatment that will create for it the commendation of the public that lasts not for one day or a month, but for years. The dean of dramatic critics of America, William Winter, in language plain and perspicuous, declares The Witching Hour to be "the play of the century." Without attempting to be academic, Mr. Thomas has taken for the motive of his play the all-absorbing subject of telepathy and dynamic thought and weaved it into a story that holds the attention of the playgoer from the very first line until the final curtain. Without attempting to teach, The Witching Hour dissipates certain prejudices that have obtained for years and years, and shows clearly that preconceived ideas born of superstitious fancies have no logical standing. The cast includes all of the New York favorites. Matinees will be given on Wednesday and Saturday.

## Alcazar Theatre

That there would be a second week of The Lion and the Mouse at the Alcazar was assured by the play's initial performance there last Monday night, for never in the history of the Sutter Street home of drama was there a more enthusiastic audience, while the reappearance of Evelyn Vaughan and Will R. Walling had much to do with creating the enthusiasm. It was the play itself and the way in which it was interpreted that gripped and held the interest of the people in front after the personal ovations had been given and acknowledged, and everyone who witnessed it went forth to praise. So, as in the case of its predecessor, The Squaw Man, a fortnight's run of The Lion and the Mouse was guaranteed ere the final curtain fell during its first presentation. Admirable as is the individual and "team" work of the three players mentioned, much of the success of the performance is due to the unusually fine balance of the entire cast. There is not one jarring note in the dramatis personae. Even the minor players—those who are more essential to the coherence of the plot than to the upholding of the histrionism—act as though upon each of them devolved entire responsibility for the whole production. It is this spirit of esprit de corps that makes even a mediocre play go well at the Alcazar. It is announced that the coming week will positively be the last one of The Lion and the Mouse, as a contract that cannot be profitably canceled demands that The Taming of Helen be presented on Monday evening, September 6th.

## Garrick Theatre

The Garrick starts its season with the John Cort bookings a week from tomorrow night with the French farce, The Girl from Rectors. This



**MOROSCO'S**  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

**Ready for Stock**

The Judge and the Jury

The Halfbreed

The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

ANNUAL  
TOUR OF

### THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grimmer's  
MAN OF THE HOUR and WAY DOWN EAST

**W. J. ELLEFORD, Sole Proprietor and Director**  
WILLIS BASS, Business Manager

FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

ance enjoys a record run in New York City, where it occupied the boards at Jos. Weber's Music Hall for a year. Its original version, the one in French by Pierre Veber, was called Loute, after the name of its title character, and was the vogue in European capitals for the last four seasons. In Paris alone the piece ran for one thousand consecutive nights, while in Berlin, Vienna and Brussels it was accorded tremendous success. The plot deals with a young society matron of Battle Creek, Mich., whose husband is often away on long missions for the diplomatic service, being stationed in Shanghai, China. During his absence she has always maintained a decidedly domestic life, devoted to the charitable institutions of her native town. Becoming restless, however, she plunges into the gay life of New York, to find that she likes the environment of the famous "Rector" cafe. Here she meets many of her neighbors, who, like herself, are "doing" the metropolis, and on her return to Battle Creek at a social reception by one of her friends, she comes face to face with many of the "Rector" set. The explanations which follow make

out one of the brightest, funniest comedies ever sent out from any author's brain, and it is promised that there is not one moment in the unraveling of the entire plot that is not productive of side-splitting laughter. The Girl from Rectors stays at the Garrick for two weeks, with holiday matinees on Monday and Thursday and regular matinees on Saturdays, Sundays and Thursdays. Seats will be ready Wednesday.

## New Oxnard Opera House

OXNARD, CAL.  
Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates  
GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted,  
full stock of new scenery.  
C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.  
Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.  
JOHN R. ROCHE, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.  
287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.  
L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage

H. Leven

H. Oppenheim

### GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.  
Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production, a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

BOTH TREMENDOUS  
SUCCESSES!

## The Defiance of Doris

and

## Running For Governor

Two Comedy-Dramas that have pleased everybody—managers, actors and audiences—whenever and wherever put on. Get good press notices and big box office returns. For terms, address,

## Great Western Play Agency

Van Ness Theatre Building  
San Francisco

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## Correspondence

LONG BEACH, August 21.—L. H. Bentley, owner; Perry Girton, manager. The Girton stock company are now on their third week and are doing very good business. The company is well liked and very popular. First-class productions are being presented since Mr. Girton has taken the management. This week they are giving us a beautiful production of The Merchant of Venice. The costumes are gorgeous with elaborate scenery. Mr. Joseph De Grasse is playing a special engagement for one week, playing the part of Shylock and is giving us a good piece of acting as has ever been seen here. Iva Shepard is seen in Portia to good advantage. She gives a finished portrayal of this role. Miss Shepard is one of the prettiest and most popular leading women we have yet had. In each of her many different roles she has played here she shows good ability. James Guy Usher, Corbett Morris, rank Bonner, Chester Stevens and Stan Twist are all seen to good advantage, as does the ladies, Marjorie Dalton and Josephine Dillon. Richard Scott joins the company next week as director. The roster of the company is as follows: Corbett Morris, James Guy Usher, Richard Scott, Chester Stevens, Frank Bonner, Stan Twist, Nat Holmes, Harry Willard, Perry Girton, Iva Shepard, Josephine Dillon, Marjorie Dalton, Nine Gilbert and Mrs. Shaw. Hyde-a-Wyle, Frank M. Clark, lessee and manager. Vaudeville rules at this house, playing to good business. This week Steele and McMasters, acrobats, Ballard and Albert, a comedy sketch, Daisy Cort, the magnetic girl, Frances Holland Tait and Risner and Gores, singers and dancers. The three moving picture shows are all doing capacity business.

MOUNTAIN VIEW, Cal., August 23.—The new theatre, managed by Walter A. Clark, opened last Thursday with Frank Bacon, Wilfred Roger, Jane Weideman and Louise Brownell in the cast of Young Mrs. Winthrop. The house was packed.

TACOMA, August 21.—That the people of Tacoma were anxious to see The Girl From Rector's was evidenced by big business August 15th and 16th. This spicy show was well acted, and the comedy of William Selery was sufficiently novel to be a big hit. John J. Clark is a capable actor and was ably assisted in the fun by Dwight Allen and Edward Burton. Carrie Weber as the girl was excellent in her part; in fact the whole support was satisfying. The piece was well staged. August 25th, concert by choir of Mormon Tabernacle; August 27th, Ferris Hartman in The Yankee Consul; August 29th and 31st, Polly of the Circus. So far it looks as if Tacoma would have no stock company during the winter. The only available building is the Savoy Theatre, and as the building inspector announces that at least \$5,000 must be expended in needed repairs it hardly seems likely that any one will care to invest that amount on as uncertain a proposition as this playhouse has always proved itself. Ringling Brothers circus showed here to-day, doing its usual good business. The show was satisfactory in every respect. The vaudeville houses are presenting evenly balanced bills. No great features have been offered at either house

for some time, but a general average of attractive offerings has been maintained.

A. H. SPOKANE, August 22.—The Spokane Theatre is dark this week. The opening attraction will be The Time, the Place and the Girl, week of 29th. The Auditorium will be formally opened 27-29 with A Gentleman From Mississippi. The Orpheum is celebrating the first anniversary of the opening of the Orpheum Theatre with one of the best bills that have been seen there for some weeks. The bill includes Rosario Guerrero, assisted by Sig. L. Paglieri in a musical pantomime, The Rose and the Dagger, Margaret Fealy Company, a one-act play in Witch's Hour and Candle Light; Charles Murray and Ollie Mack in their latest offering to vaudeville, After the Celebration; Tom Waters in song, dance, story, mimicry; Spaulding-Riego, fun on the flying trapeze; The Girl Behind the Veil, Charles Weber, eccentric juggler, and motion pictures. Next week, Jessie Shirley and company will appear in The First Woman Governor. The Washington presents a strong bill this week, which includes McLellan-Carson, the world's greatest roller skaters; Johanna Matt, classy musicians; Flo Paterson, singer of Southern melodies; Bissonette-Newman in West Point cadet pastimes; Florence Modena company and motion pictures. The usual good bill at Pantages this week, The Three Dewans, The Doric Trio, Justus-Romain company, Marks Brothers, Naida company, William D. Gilson and moving pictures. Charles York, well known on the Coast, has been appointed manager of the Spokane

Theatre to succeed Charles Muchman, who resigned and has gone to New York. Mr. York is well known in San Francisco, and has many friends who will wish him success in his new field. He was manager of the Bungalow Theatre in Salt Lake, also in Portland and Los Angeles.

SMYTH.

PORTLAND, August 23.—The Bungalow Theatre reopened last night with The Girl From Rector's, and the play was received by a big house. It remains for the entire week. The Girl From Rector's proved to be the most daring thing ever offered in a first-class theatre in this city. The company is good. Manager James H. Erickson offered a good bill to the patrons of the Orpheum last week, Hyams and McIntyre being the head liners, and they well sustaining their positions. Miss McIntyre is just about as clever a piece of femininity as has come this way, and the male part of the sketch compares favorably with any of them. The bill for this week is as follows: Lasky's at the Country Club, Sig. Luciana Lucca, Gardner and Revere, Arlington Four, Ruby Raymond, The McGrady's and Marceilles. At the Lyric Keating & Flood are offering the Athlon stock company in The Plunger this week. They are giving the play a fine scenic production. Priscilla Knowles is one of the best leading women this house has

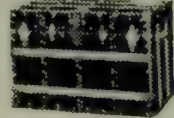
## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## LEVY'S BIG TRUNK STORE

INCORPORATED



COAST AGENTS

FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

ever had and the supporting stock company averages up well. They will no doubt have a very successful season at this house. The Grand, under the management of Frank Coffinberry, offers the following acts for this week: Hugh Lloyd, Boltaire, Tom Bateman, Harvard and Cornelle, La Maze Brothers, Si Dodd and company and Fred Bauer. Pantages has Pollard-Fischer company, the operatta, the Gypsy Wayfarers, Davine and Williams, John Buckley, Leo White, Sandor Trio and Doranto. Ringling Brothers circus is here to-morrow and following day. The Mormon Tabernacle choir are at the Baker to-morrow night.

Next season Charles Frohman will add two stars to his already lengthy list. Although both of these are English—Gerald du Maurier and Irene Vanbrugh—they will each head separate organizations. Mr. du Maurier is now rehearsing his part in Arsene Lupin, and Miss Vanbrugh the chief role she is shortly to play in Pinero's Mid-Channel.

Novelty Theatre, San Francisco  
TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

# LOW RATES TO Alaska-Yukon-Pacific ...Exposition...

FOR ROUND TRIP TICKETS

FROM		FROM	
San Francisco .....	\$32.50	Suisun .....	\$32.50
Sacramento .....	32.50	Davis .....	32.50
Lathrop .....	32.50	Napa .....	32.75
Stockton .....	32.50	Santa Rosa .....	33.60
Tracy .....	32.50	Calistoga .....	33.95

Greatly reduced rates from other points in California. Tickets sold daily May 25 to Sept. 30, and cover two months' trip going and coming via the famous

## Shasta Route of the Southern Pacific

Stopovers going and coming.

Many other routes at slightly higher rates for you to select from.

Write or call on our nearest agent for full details of service, etc., or address

DEPT. ADV., 948 FLOOD BUILDING, FOR INFORMATION



## Richard Bennett Closes at the Belasco in Los Angeles

LOS ANGELES, Aug. 26.—Much interest is being displayed by theatregoers in the numerous changes which are taking place in the personnel of the Belasco company. Last week we noted two important changes, and now comes word of still other changes. Beatrice Noyes closed a year's engagement with the company last Sunday night. The last of this week she will leave for New York, where she will either accept an offer with the Shuberts or will play the lead in Polly of the Circus. The resignation of Stage Director Hartford is in the hands of Mr. Blackwood, although this is not announced yet. Mr. Hartford will be succeeded by Harry Andrews, a man of considerable Eastern experience. Louis Morrison has resigned and his place will be taken by W. H. Freeman, who has been with Thomas Jefferson's company. Thais Magrane, the new leading woman of the Belasco company, will make her first appearance on the Belasco stage next Monday night in the American comedy drama, *The Way of the World*. Richard Bennett will make his farewell appearance with the Belasco company at this time. September 6 will mark the fifth anniversary of the Belasco Theatre. This date will also celebrate the return to the Belasco stage of the popular leading man, Lewis S. Stone, in Edwin Milton Royle's *The Squaw Man*. Frank E. Camp, the new second man of the company, and Florence Rittenhouse, the new soubrette, will both appear for the first time on the Belasco stage. Lillian Hayward is playing this week with the Burbank company. She has been especially engaged by the management of the Grand to play the role of Lady Isabel in the coming revival of *East Lynne*, which will follow *The King of Tramps*. Oliver Morosco and Joseph Montrose have returned from their vacations spent in the Tehachapi country. They have been roughing it for the most part, but have had a genuinely good time and a rest from all things theatrical. Sidle Lawrence, the genial press agent of the Burbank and Majestic Theatres, left Los Angeles last Thursday for a vacation trip to his old home in Minneapolis. It is probable that when he returns he will be more than willing to remain in our midst, satisfied that Los Angeles is the best place on earth. George M. Clayton, the popular treasurer of the Belasco Theatre, and Percy Bronson, a former member of the Kolb and Dill forces, left Monday for Cold Brook Camp, where they will spend two weeks hunting and fishing and forgetting about their work. During Mr. Clayton's absence Ira Joseph will succeed to his position in the Belasco box-office. Arrangements have been practically completed whereby Ferris Hartman takes over the Grand for a year. He will open in about seven weeks, with Dorothy Morton as his leading woman and with *The Yankee Consul* as his first bill. There will be several familiar faces in the company. Among them will be noticed Walter de Leon and

Muggins Davies de Leon. Leo Wells will probably be the treasurer of the Auditorium, under the Shubert management, and Clifford Bernard will be the assistant treasurer. Lillian Burkhart and Harry Mestayer are planning to give a series of literary matinees at the Majestic Theatre this fall, under the patronage of a little group of club women. They plan to stage some of the less widely known dramas of Ibsen, Maeterlinck, Sudermann and Hauptmann. It is understood that no play will be offered which has ever been seen on a local stage. Kolb and Dill will open their season at the Majestic, September 5, in *Dream City*. It is rumored that C. William Kolb has secured the Western rights to *The Girl Behind the Counter*.

BELASCO—The first Western production of *Pierre of the Plains* is being given by the Belasco company this week. It is a wonderfully clever production and we have at last had a chance to see Richard Bennett in a part that demands some acting. This is distinctly a one-part play, and the *Pierre* of Mr. Bennett holds the center of the stage at all times. He works out all the traits and tricks with which the author has endowed the character, and Bennett is seen at his best in the part. It is the first opportunity we have had to see the real actor, and he certainly comes up to our expectations. There are many flaws in the drama itself, but these are covered by the clever acting of the company. There are times when the play is very talky and the action drags, but one soon forgets all this in watching the real art of the players. Bennett makes *Pierre*, the lackadaisical romantic hero, a very interesting character. He has the patois—equally French, English and Indian to perfection. Charles Ruggles does very good work as Matt Brady, "Galbraith's man of all work." Sheldon Lewis makes much of the part of Jap Durkin, the guide who has it in for *Pierre* all the time. Richard Vivian is well cast as Sergeant Redding, in love with Jen Galbraith. David Hartford is also cast as a sergeant of mounted police. Helen Holmes is sweet and pleasing as the heroine, Jen Galbraith. The parts of the Indian and squaw are taken by Harry Spears and Adele Farrington. Mr. Applebee is Father Coraine; Louis Morrison, Peter Galbraith, and Charles Giblyn is the son, Val Galbraith.

BURBANK—William J. Locke's dramatization of his own novel, *The Morals of Marcus*, is the offering at the Burbank this week. This play has been very recently produced locally and the story is well known. As produced by the Burbank company it has lost none of its charm, but is indeed one of the finest things that this able company has done. Mr. Beasley in the part of Sir Marcus is ideal. The part fits him admirably; his emotional scenes are not overdone in the least, but seem just as they were intended by the author. Miss Hall, in the role of Carlotta, has a part that suits her well. Lovell Alice Taylor is well

cast as Judith Mainwaring, and as usual she wears some stunning costumes. Mr. Mestayer and Frederick Gilbert are cast as the "bad men," Sebastian Pasquale and Hamdi Effendi. Both are clever characterizations. The balance of the company is well cast. Marie Doro closed her season in *The Morals of Marcus* in New York last Saturday night. The following afternoon the comedy was played for the first time in stock at the Burbank Theatre. This establishes a new record for Los Angeles stock organizations.

MASON—The Climax is still doing good business at the Mason Opera House for the second week. This is a pretty comedy, well acted, and the company deserves the splendid patronage it is receiving at the hands of the theatregoing public.

GRAND—The King of Tramps, W. A. Tremayne's melodrama, is pleasing patrons of the Grand this week. It is truly a very good play and the present production is excellent. There is more plot than is usual in these plays, and there is also a pretty love story with its customary happy ending. George Webb plays the title role, and is a most satisfactory King of Tramps. Grace Rauworth plays the heroine, and it is by far the best work she has done since the opening of the season. Harry Earl is well cast as the villain. The character parts are in the hands of Jack McDonald, William Harris and Gertrude Claire. Frank Frayne has the comedy role of the newsboy. The staging is good.

ORPHEUM—The holdovers are the best numbers on the Orpheum program this week. They include Lily Lena's songs, the pictures of the Gibson Girl Review, Julius Tannen's dry wit and the acrobatic work of the Donals. The best of the new acts is Sam Watson's farmyard circus. He trains roosters, geese, sheep, dogs, a donkey, and finally a little squealing pink pig, to do stunts. Griff is billed as a "jesting juggler." There is nothing very new to his act. Herbert and Willing work in blackface. Walter Schrode and Lizzie Mulvey present a comedy and specialty act, entitled *A Theatrical Agency*. This number is only fair, the best part of it being the acrobatic dance of the pair. As a whole the bill is not up to the standard.

LOS ANGELES—The headliner at the Los Angeles for the week is being furnished by two local favorites. Carl Berch and Franklin Hall appear in the playlet entitled *The Turning Point*. It is a clever piece and is very well acted by our friends from the Grand. Billy Windom, the minstrel man, is also on the bill and is very funny in his skit, called *The Colored Nurse Girl*. The Prentice troupe of acrobats do some good work, as do the Juggling Jordons. Rose Stevens sings three songs well and she also has a very pleasing stage presence. Silveno and company of two offer entertainment with their shadowgraphs. Barnes, Reming and company have a very good sketch called *Mrs. Potter's First*. Motion pictures conclude a very good bill.

FISCHER'S—Allen Curtis has chosen for his playlet at Fischer's this week, *The Wishing Cap*. It is

a one-act musical comedy with many funny situations and is full of snap and wideawake songs. Mr. Curtis in the role of Mr. Budweiser has a very different part from those in which we are accustomed to seeing him. *The Wishing Cap* is hardly up to the standard of plays that have been produced by Mr. Curtis, but the chorus numbers make up in a measure for what the piece lacks otherwise. The electrical effects in Miss Hathaway's song, *Glow Worm*, are very attractive. We are told that there will be a new leading man and a soubrette in the company.

UNIQUE—Edwin T. Emery is successful in his first week at the Unique as producer. The Millionaire is the title of the playlet. Mr. Emery in the title role is pleasing. Denton Vane has the juvenile lead and his interpretation of the role is very clever. Alice Douvee is the new leading woman; she is pretty and graceful as well as clever. Hazel Salmon, the soubrette, has one of the best roles yet assigned to her. She has a dance with Al Franks and Mr. Emery and makes a decided hit. Al Franks, Miss Constance and Herbert Cramer all have good parts. Sytz and Sytz present a novelty act. They introduce singing, dancing and acrobatic work and quick change of costume. The other vaudeville number is furnished by the Russian troupe of dancers. An illustrated song and motion pictures conclude the bill. FLORENCE EMERY.

CHICO—The theatrical season here will open Friday night, September 3, when *The Girl from Rector's* will be presented. C. E. Brazier has been appointed manager of the local playhouse. Mr. Brazier states that many first-class attractions have already been booked for the coming winter. C. H. CHACE.

ONTARIO, Aug. 20.—A. Barber, manager of the local opera house, has completed arrangements whereby the local house will be hereafter on a circuit of five shows. The other houses will be located at Colton, Chino, Oxnard, Redlands and probably Covina. At the present time Mr. Barber is making arrangements with Kelly & Gambold of Los Angeles for the organizing of one of the best musical comedy companies which has ever played, including a large part of the former Fischer company, according to report, and several big "lights" in the theatrical world will play leading parts. This company has a large repertoire, and will be able to offer to the local public something different each evening. This week Manager Barber is offering *Day and Weeks*, in blackface; Alfredo, eccentric, and Leslie Forrest in illustrated songs. FLORENCE EMERY.

CHIC PERKINS.—(Frank G. King, mgr.)—Woodward, Sept. 1-2; Boone, 3; Iowa Falls, 4; Cedar Rapids, 5; Seymour, 6; Bloomfield, 7; Moravia, 8-9; North English, 10-11; Buxton, 13; Hartman, 14; Milton, 15; Mystic, 16; Wayland, 17-18; Winfield, 20-21; Kalona, 22-23; Wellman, 24-25; Deep River, 27; Marengo, 28; Dysart, 29; Reinbeck, 30.

Girls appears at the Alhambra in Seattle next week, to be followed by Corinne, then *Going Some*.



## Correspondence

DENVER, August 23.—The pulse of Denver went down this morning! The soothing balm was the departure last night of The Merry Widow. The most amusing thing about the Denver public's acceptance of the opera was the general exclamation, "Why, I thought The Merry Widow was very naughty!" It seems we Mile Highers refuse sugar-coated goodies; we want them in the raw. If there is anything on the stage that comes nearer, as Tom Masson would say, "to the married man's heaven" than The Merry Widow, let's see it! It is certainly short on morals and long on lingerie! It has the Oriental abandon and the American adulation for Continental cafes and ballet dancers. The society leaders and prospective buds had to step aside last week for the stage favorites. May Buckley of the Dustin Farnum company, Christine Norman, the leading woman of the Elitch stock company, and our own Maude Fealy held the center of the social stage the past week. May Buckley was the house guest of Mrs. Edward Scholtz while playing here, and on last Monday afternoon Mrs. Elitch-Long, the owner of Elitch's Gardens, started the social whirl with a luncheon under the spreading trees at the Gardens with Misses Buckley, Norman and Fealy as the guests of honor. It was a welcome back for Bay Buckley and Maude Fealy and a farewell to Miss Norman, who closed her engagement at Elitch's in The College Widow. Miss Buckley is a favorite here, as her many weeks of work as leading woman at the Gardens made her hosts of admirers, but with Miss Fealy it is the advent of opening all arms when she comes home to Denver to play for us. Her presentation of Merely Mary Ann at the Gardens this week was a delightful and excellent piece of work and she scored tremendously in the role of the "slavey girl." Miss Fealy is ethereal and spirituelle in the role of Mary Ann, rising to great depths of tenderness as the character of the child unfolds. Her presentation of Peter Pan is a foregone conclusion in her portrayal of Miss Adams' banner role. A theatre has been promised the South Side, in fact, South Denver expects to become a thriving community unto itself, just as is the South Side in Chicago, and South St. Louis in the Missouri metropolis. It is announced that a modern theatre erected by Fleming Bros. of Denver will occupy the ground adjoining the First Avenue Hotel on the north and fronting on Broadway. The house will have a seating capacity of 1,500 and will cost \$50,000. The Majestic, the house owned by Sullivan & Considine in Denver and managed by Mr. McCoy is doing a great business. The Shuberts, who had promised to fill all the time at the Curtis, the independent family theatre, have fallen down and Pelton & Smutzer, the managers, have announced a season of stock, commencing after the close of Going Some at the Curtis this week. A good stock company ought to be a money-making scheme at the Curtis, but we have had too much of Theodore Lorch down there and the clientele of the Curtis has been offended beyond patience. The house is clean and airy, the stage well equipped and with hustling men at the helm, why, with a good company, can not the Curtis mark up

a new era for itself? Why not? Vaudeville.—Orpheum: Mary Norman in imitations of certain types of women, well done. Pulu, a really wonderful dog, who reads minds, drew fairly well and the Hughes Musical Trio was a great disappointment. Johnny Hughes is a barnstormer, no finish. Reynard was more than satisfying and Williams and Tucker's sketch was scarcely up to the standard. The Camille Acrobatic Trio were a wonder of grace and originality, while the Worthleys closed a program on the whole below the average. Majestic—The Buch Bros., just heralded from European triumphs, were all that had been promised for them and more. Their feats were sensational and marvelous. Mann and Franks, the coster singers, were very satisfying, while Leo Cooper and company, in a playlet, The Price of Power, gave an excellent rendering to a rather precarious bit of a drama. Virginia Grant was dainty and refreshing and received a splendid response, while Kelley and Kelley held the audience breathless and trembling with their daring feats with chairs. The Crystal—The usual bill comprised the program at the Crystal. The theatre closes for repairs, being taken over by the Pantages. The present local staff will not be changed.

EMMA HERBY-MEYER.

VALLEJO, Aug. 24.—The Harry Bernard Musical Comedy Company which opened a four-weeks' engagement at the Farragut Theatre, Vallejo, on July 18th, has been doing a business that has broken all records at this house, and as a result of the general demand for the Bernard brand of amusement dope, Manager O'Donnell has deemed it advisable to extend the original engagement to eight weeks instead of four, after which time Mr. Bernard will go to Eureka intending to return to Vallejo later. The Bernard company closing on September 11th, as stated, will leave an opening for some other musical farce comedy company at the Farragut; and as this theatre has been greatly remodeled and improved within recent months, it seems to be meeting with great favor from the theatre-going public, and is getting a reputation for giving most creditable performances.

SEATTLE, Aug. 23.—MOORE THEATRE—Polly of the Circus continues on at the Moore Theatre for its second week, which is likely to prove bigger than the first week.

ALHAMBRA THEATRE—John Mason in The Witching Hour will be the attraction at the Alhambra until Thursday, thereby making a record run of twenty-eight performances in Seattle. Following this splendid production will be Clyde Fitch's comedy, Girls.

GRAND THEATRE—The last week of the Ferris Hartman engagement opened yesterday with a record crowd, the attraction being The Toymaker, which never fails to please. The piece was well handled by Mr. Hartman and his company.

SEATTLE THEATRE—Western atmosphere abounds at the Seattle this week, for Emma Bunting and the Russell and Drew players have changed their bill to The Girl of Eagle Ranch, which has a complicated plot and a number of startling situations. Two big crowds were the order yesterday.

ORPHEUM—Harrison Armstrong's Circumstantial Evidence, which is presented this week, depicts

**WE CARRY IN STOCK** ready for immediate shipment, the only line of special

**Musical Comedy and Dramatic Lithograph Paper**

We can equip your show with Special Cross-lined Lithograph Paper on 24 hours' notice, and sell you small quantities at 5 cents per sheet.

**Our Special Cross-Lined Lithograph Paper Looks Like Special Paper**

Send for samples of Cross-lining and New 112 Page Illustrated Catalogue.

**Lowest Prices on Block Work, Type Work, Dates, Heralds and Small Stuff**

All your Printing and Lithographing in one shipment, and the lowest price on everything.

**60 Styles Stock Circus Lithograph Paper. Send for Special Catalogue.**

**ACKERMANN-QUIGLEY LITHOGRAPHING CO.**

KANSAS CITY

New York Sales and Sample Office: 201-202 Knickerbocker Theatre Building, 1402 B'way. Chicago Sales and Sample Office: 61-65 Grand Opera House Bldg.

a scene that is one of the greatest features of our national law, with all twelve jurymen deliberating and weighing evidence that has been presented before them in the court, and deciding the fate of a fellow creature. As a vaudeville feature it is a decided change from the musical comedy skits, the acrobats and other familiar features. Besides the feature act are Ed Wynn and Al Lee, The Billiken Freshman; Charles Montrell, the juggler; that lively pair, Crouch and Welsh; Harry H. Richards and his company in Love a la Mode; the Musical Johnstons and Beth Stone.

PANTAGES—A startling reminder of the ancient tale of the Handwriting on the Wall is to be seen this week in the act of Mene-tekei or the Magic Ball. A large drawing board is suspended from the "gridiron" of the stage, suspended by thin cords and with no connection with any other part of the stage, swinging like a pendulum from the cords all the time. A small tennis ball, dipped in adhesive ink, is placed against a sheet of paper on the front of the board, where it is seen to adhere, and at a word of command it crawls across the paper, leaving a trail of words in its path.

LOIS—Aileen May has a new sketch called One of the Girls. Miss May has the part of a chorus girl who is both long-headed and sensible. Other good acts on the bill will be Martin and Gresham, in a comedy skit; De Harport and Scott, in a musical act; Revell and Leary, novelty ring artists; Mondaine Phillips, the girl of many voices; William Rowe, a trick dancer, and Evelyn Clark, the girl in the pictured melody.

STAR—Dolan and Lenharr are seen in Dolan's latest one-act farce, The High-Toned Burglar's Christmas Tree. Others on the bill are Sharp and Turek, character singing, dancing and dialogue act; Caswell

and Arnold, the well-known "barrel bumpers"; the Three Vagrants, Italian street singers, in a new repertoire; Dorothy Vaughan, the popular comedienne, and Eddie Roche, in illustrated song.

E. MORGENSTERN.

SAN DIEGO, Aug. 25.—A lively vaudeville war will be on in this city this winter between the Orpheum Circuit and the Wm. Morris Circuit. The Orpheum will be the first in the field, as they have already concluded arrangements with J. M. Dodge, manager of the Garrick Theatre, to play their entire show just as it is given in the Los Angeles Orpheum here for two nights each week. This being all the time Mr. Dodge could spare from the regular road shows. The first show will be sent down about September 15th. The Wm. Morris Company have secured a lease on a lot 50 x 100 feet, directly across from the Garrick, and will immediately begin construction of one of the finest vaudeville houses in California. This theatre when completed, which will be about December 1st, will seat 1,200 and will have a stage large enough to accommodate the largest acts. With the Garrick playing the Orpheum shows, and the Queen playing Sullivan-Considine, and last, but not least, the new Morris house, a lively and interesting competition will be on, and lovers of high-class variety are smacking their lips in eager anticipation. The Garrick is dark this week and will remain so until August 29th, when the Climax Company opens an engagement of three nights. Sept. 5-6, Paid in Full will again pay us a visit. At the Pickwick, the James Post Musical Comedy Company is putting on the second act of May the Best Man Win to big business. Post and Hayden have the comedy roles and are doing excellent work. Good work is also done by Millar Bacon, Esco Ives and Lotus Moore. The chorus

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

have several catchy songs. The Queen has a well diversified bill this week, which is headed by Albini the Great. Other acts include Rae and Borschin, sketch, Just Like a Woman; Robert Hildreth and Mattie Davis in playlet, A Four-Leaf Clover, and Bessie Allen, soubrette. Moving pictures round out an excellent bill. Next week, Manager Donnelan announces that he will add two additional acts to the bill, bringing the entire show just as it is presented at the Sullivan-Considine house in Los Angeles. The Grand has a good show, which is headed by Steeles and McMasters, who have a good comedy skating act. The Clodene Sisters, singing and dancing soubrettes, have a fair act. The Hill Sisters please with their singing specialty. Moving pictures conclude. Ringling Brothers' Circus plays here, September 23d.

Moved by the pitiful life-tragedy of which Miss Ve Readmaster came so near being the victim when she attempted to throw herself into the waters of San Diego bay several nights ago, the San Diego Humanitarian Society gave a benefit for her yesterday afternoon at the Queen Theatre. Mrs. Pansy Bushloush, chairman of the committee in charge, met with the hearty co-operation of Manager E. J. Donnellan of the theatre, who placed the playhouse, rent free, at her disposal. The performers on this week's bill at the Queen tendered their services, as did all the employees of the theatre. In addition to the Queen's vaudeville stars, there were the following contributions of local talent: Joseph Bushloush, contortionist; Alvie Nosler, boy soprano in classical selections; Mrs. W. F. McCracken, in Dutch characterizations, and Robert Hildreth and Mrs. Arthur Hill, in a one-act pastoral sketch entitled A Four-Leafed Clover. It is expected that the benefit will net Miss Readmaster, who is still an inmate of the county hospital, several hundred dollars. The audience was large and appreciative. It was especially liberal in its applause for Sam Hildreth, who married a San Diego girl and was quite a favorite two years ago at the Pickwick and Grand theatres, and Mrs. Hill, who is also a local woman, better known in theatrical circles as Miss Rilla Barbee. Hildreth wrote the lines of A Four-leaf Clover, and yesterday afternoon's presentation was its first. It made a decided hit with the audience, holding an undivided interest throughout its rendition.

CARL E. LUNDQUIST.

SACRAMENTO, Aug. 26.—The Clunie will open for the fall season, Aug. 29-30, with the International Grand Opera Company in La Traviata and Carmen. The Elleford Company will play a week's engagement in repertoire at the Clunie, beginning Aug. 31. The California State Fair opens for eight days, beginning Aug. 28 to Sept. 4. Ringling's Circus will be here, Sept. 2. The Jack Massie Company is giving An Up-to-Date Galatea at Oak Park Theatre. At the Grand Theatre, beginning Aug. 22: Mlle. Loretta and her \$10,000 statue dog; Glendower and Manion, in Christmas on the Comstock; The Grazers, musical and toe dancing; Jerre Sanford, whistling and yodling come-

dian; McDevitt and Kelly, eccentric dancers; Dolline Cole, female baritone. At Pantages, week, Sunday, Aug. 22: Venetian Street Musicians, four harmonious vendors of music; Carter Taylor & Co., comedy skit at Camp Rest; Alva York, England's Favorite Comedienne; Ben Boyer and Bro., trick bicyclists; the Gardiners and Duke, musical comedy skit; Silveno & Co., shadowgraph artists.

## Fay Wallace's Husband Suicide Because They Are Separated

NEW YORK, Aug. 19.—"If a man marries an actress because of an attachment so deep that it will permit of no separation from her, even for a few days, life for that man will not be worth living when his wife is away on the road and he sits at home alone, depressed and melancholy." These words, spoken last Tuesday by Lewis Bishop Hall, actor and stage manager, convince his friends that he committed suicide because his wife, Fay Wallace who is playing Polly in a Polly of the Circus company, was to be away from him for six months. Today he was found dead from gas in his room in the Paula apartment house. Hall's grandfather was former Governor Lewis Bishop of Ohio.

## Dick French has Gathered Fine Stock for Seattle

Commencing September 5, the new stock company of Russell & Drew, under the management of R. E. French, will open at the Seattle Theatre for an indefinite season. Neva M. West will head the feminine contingent. She possesses an elegant wardrobe and is not only extremely handsome but unusually talented. Claire Sinclair, who will play heavies and heavy leads, is a clever actress who will make good. Anita Allen will be soubrette and ingenue. Eva Earle French is to be character woman. Orral Humphreys, who will play juvenile leads, is well known all over the West. True Boardman is to play the heavy leads. Clark Burroughs is to be seen in juveniles and heavies. George B. Berrell, who will play old man and character parts, and assume the position of assistant stage manager, has been for years with Eastern theatres. Charles Connors is to be comedian and character man. Al L. Dickinson is to play characters and act as stage manager. The company will have in all sixteen people. The first attraction, opening September 5, will be The Factory Girl. This will be followed by The Cowboy and Squaw, by Joseph Byron Totten.

## Wesner is to Leave Us

It will be a cause of regret to many theatregoers of this city when two weeks from tomorrow night, A. Burt Wesner, of the Alcazar stock, ends almost a four years' engagement in San Francisco, the greater part of which has been spent at the Alcazar. Mr. Wesner has shown that he is an exceptionally fine character man and a comedian of the first class. His work has been liberally appreciated by the public, and his fellow-actors have been among his greatest admirers. Good luck to you, Burt.

## Hartman Will Have Los Angeles Theatre as Base of Operations

Charley Kavanagh returned from Los Angeles Friday of last week with a contract in his pocket transferring the lease from the John Blackwood interests, by which he takes over the lease of the house for five years. The opening attraction will be Ferris Hartman in The Yankee Consul, in six weeks, following the Hartman season at the Princess Theatre in this city. Mr. Kavanagh states that the Grand Opera House will be the base of operations for the Ferris Hartman company.

## Seely Gets Playhouse for Morris in Los Angeles

Walter Hoff Seely returned Wednesday from Los Angeles with the announcement that he had completed arrangements for the construction of a theatre in that city to house William Morris vaudeville attractions. The Los Angeles Theatre, which will be allied with the Valencia in this city in the chain of variety houses which will stretch from Omaha in the middle west to Seattle in the northwest, will be built, says Seely, within a block of the Alexandria Hotel and will cost \$200,000. Ground will be broken, according to the contract, within twenty days. Sherman & Clark of the Los Angeles-Pacific street railroad company want to back the project. The structure will be an office building, as well as a theatre, and will be completed within seven months. Meantime, arrangements have been made, says Seely, to take care of the vaudeville attractions which the Morris interests are sending out in September at another playhouse temporarily engaged in Los Angeles.

## Grauman's Theatre Going Ahead

The construction of Grauman's Theatre in Market street between Fifth and Sixth, combined with an office building, will be commenced immediately for the Spreckels estate. A permit has been issued to the executors and contracts have been awarded amounting to \$154,380. The cost of the building will be \$225,000. Two stories are planned. The theatre will occupy the back of the lot and six stores will face on Market street. The lot, which is 137.6 by 165 feet, extends through to Stevenson street. The entrance to the theatre will be on the west end of the building. After running along the side of the west store the entrances will turn at a right angle. The building will be class A. The theatre part of the building will be arranged to seat 1,800. The auditorium will be 90 by 95 feet. The stage, including the space taken by the flies, will be 90 by 33 feet. There will be eight boxes and one balcony to augment the seating capacity. The entrance to the theatre will be quite elaborate. It will be wainscoted with marble. Marble pilasters and other ornamental features will be added. It is expected the opening will take place in March.

RICHARD JOSE and wife expect to leave for New York next week.



Terkelsen & Henry, Photo.

## Allan Atwell

Allan Atwell is a Californian, who gave up a chance to play in a New York company in order to take the Western trip. For two years Mr. Atwell has been playing the Jap in Paid in Full, and when Wagenhals & Kemper were organizing their four companies this summer they tried hard to induce Mr. Atwell to stay with the New York company. But the lure of the West was too strong and in consequence we have been enabled once more to see and enjoy Mr. Atwell's wonderfully artistic portrayal of the Jap valet. Mr. Atwell left California five years ago for New York and was soon connected with some of the best companies there. He played with Belasco's Rose of the Rancho during its entire run in New York, and it is more than likely that if Eugene Walter writes a continuation to Paid in Full, as it is rumored he threatens to do, Mr. Atwell will be afforded an opportunity to create a big edition of his present role, for his work is in strong favor with Wagenhals & Kemper.

## The Hallett Stock for Fresno

Al Hallett has completed his stock company, which will open in Manager Holm's fine little reconstructed Empire Theatre in Fresno on September 13th. Mr. Hallett will present the strongest stock ever known in Fresno, and will for the first time in the stock history of that town play royalty bills with the permission of authors or agents. Roy Clements will head the men and Olga Gray, a strikingly pretty blonde, will play the feminine leads. The supporting company will include Thurlow White, Fred Munier, Charles Dey, Lester Paul, Florence Plummer, Inez Bayard, Ethel Howe, A. J. Lopworth, scenic artist, and Al Hallett, director.

## Georgia Harper is Dead

Mrs. Georgia Cullard Harper, wife of J. G. Harper, died in Greely, Colo., at the home of her brother-in-law, Dr. C. S. Harper, Friday morning, Aug. 20, 1909. Mrs. Georgia Cullard Harper was born in Windsor, Ill., October 27, 1872. For years Miss Harper had been a favorite Western actress and was beloved in every town and village on the Coast.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue,  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Augustus Phillips

Augustus Phillips, the Alcazar's new leading man, who made his first San Francisco appearance in *The Squaw Man* and won such unqualified praise from all the critics of the town, was born and educated in Indiana, and made his histrionic debut in the support of his brother, who was a well-known repertoire actor throughout the East. Two years in that capacity qualified him to branch out as a star on his own account, and he headed a company entitled Phillips' Ideals. After a season of stardom he received so advantageous an offer from Mrs. Mary Gibbs Spooner to become the leading man of her forces that he accepted it, and for about a dozen seasons played opposite Edna May Spooner, one of the most popular Eastern actresses. After Mr. Phillips joined the company there was a long and prosperous stay in Brooklyn and in Keith & Proctor's Fifth Avenue Theatre. But excellent people though the Spooners were, they could not retain Mr. Phillips' services for all time, and when he was offered the leading part in the original production of Eugene Walters' play, *The Wolf*, he severed his connection with the management he had served so brilliantly. All of last season he was the star of the Eastern *The Wolf* company. He is an exceptionally valuable stock actor because of his extensive repertoire and a complete knowledge of the finer technicalities of stage art. It is fitting tribute to his ability that during his dozen years of stage work he has played under practically but three managements—his own, that of Mrs. Spooner and that of the Shuberts. In referring to his great reception on his opening night, Mr. Phillips is still in a maze of wonderment. "I have heard a lot about Western hospitality," said he, "but I didn't know what it meant until I encountered it on my opening night. I had not spoken a line; certainly I had not 'made good,' but when I stepped on the stage the house went crazy. 'Am I really a Native Son?' I asked myself. When I opened in *The Soldier of the Empire* in New York following a popular player, as popular in fact as Bertram Lytell is in this city, I was given a quiet hearing. No one prompted me to 'make good' and there was no applause when I made my first entrance. They sat in front and waited. At the Alcazar they sat in front and encouraged me. That's the difference between a Western and an Eastern audience. I should say that the effort to aid me in my difficult debut was as effective to the nerves as the salty breeze that I have enjoyed, has been a tonic to my heart."

## American Theatre Policy Still Undecided

At the time of going to press the future of the American Theatre has not been settled. During the week Manager Abe Cohn has been busy with a new deal, and also has considered continuing stock. He has had several conferences with Paul McAllister about playing leads, but nothing has been definitely settled. There is a possibility that Mr. Cohn may put in vaudeville, as it is known his partner, Ed Homan, favors that idea. Probably next week the whole matter will be settled. In the meantime stock continues, with *The Professor's Love Story* underlined.

## The Orpheum Ties Up European Acts

A cable message to the local management of the Orpheum indicates that President Morris Meyerfeld and General Manager Martin Beck have carried the fight for vaudeville acts to Europe in the struggle now on between the associated vaudeville circuits and the independent William Morris (Inc.) company. The latter's extension of his activities to the West and his diligence in acquiring desirable and important acts will be met, it is said, by an increased activity on the part of the Orpheum management to corner the supply of variety turns in Europe.

The message received here states that Meyerfeld and Beck are now in Berlin in conference with Director Steiner of the Wintergarden, Ben Tieber of the Vienna Opollo, Charles Aumont of Paris, E. K. Tichy of Prague, H. E. Marinelli, W. E. Passpart and Director Thurin of the Apollo in St. Petersburg. It is asserted that a working agreement has been reached whereby attractions playing in the houses these managers represent will be banded together, and that this compact practically ties up the European situation so far as vaudeville is concerned, giving by a co-operative agreement to Beck for the Orpheum an interchange of acts with the allied vaudeville interests of America. Attractions successful here will be sent to Europe and booked over the allied circuits in the old country, and turns successful there will be sent to American vaudeville houses allied with the Orpheum.

## New Opera House For Brooklyn

At a point in Brooklyn, eight miles from Long Acre Square by the usual route, Oscar Hammerstein is to build a new opera house costing \$1,000,000. Brooklyn has already one opera house more beautiful than the Metropolitan, which her regard for precedent has named "The Academy of Music," says the *New York World*. An opera house "on the Surrey side" of the Thames in London, or the Quartier-Latin side of the Seine in Paris would be more unthinkable than almost anything else—except two opera houses. But in all the world there is no other suburb like Brooklyn. There is no other nearly so large. As a city Brooklyn was the rival not of Boston

and Baltimore, but of Chicago and Philadelphia. The vote that joined her to New York was enthusiastic in the larger city; in the smaller one close and hesitant. Lower taxation was the bait. Manhattan now pays nearly half the tax money spent in Brooklyn, yet local "autonomy" is a cry so popular that it keeps in power a boss unrepresentative of the community; some Brooklyn people even have the temerity to advocate municipal divorce. Brooklyn has an art museum which snaps up a collection of Sargents the Metropolitan would have liked. It proposes a Brooklyn University, to be formed like the vast University of London, by grouping present institutions and adding to them. It plans for a confident future. No longer famed for great lawyers or great clergymen, it is a borough of quiet homes. The road from the Tenderloin to Coney Island passes through and leaves it unchanged. It has a society of its own, constantly drained to Manhattan and as constantly renewed.

## Spotlights

Incidental to the completion of the new Columbia Theatre, the Board of Public Works has granted the Crocker Hotel Company permission, revocable at will of the Board of Supervisors, to lay and maintain two steam pipes of diameters respectively two and six inches, from the St. Francis Hotel on Geary and Powell streets; thence along Geary street westerly to the westerly line of Mason street, and thence southerly to the premises known as the Columbia Theatre on the southwest corner of Mason and Geary streets.

Our New Minister will open its ninth session at Vineland, N. J., September 20th, inaugurating a tour which will extend to the Pacific Coast.

Joseph Conyers will also produce a new play of New England life by a new author in San Francisco late in December.

## WILLIAM MAXWELL ATTORNEY-AT-LAW

Lick Building, 25 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

Starting Sunday Evening, August 29th  
Matinees Wednesday and Saturday  
Two Weeks Only  
S. S. and Lee Shubert's Most Pretentious  
Theatrical Offering

## JOHN MASON

In Augustus Thomas' Greatest Play,

## The Witching Hour

Precisely Original New York Cast and  
Production. Seats on Sale at the  
Box Office and the Emporium.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday, August 30th, Starts the Second  
and Final Week of Charles Klein's  
Great Play

## The Lion and the Mouse

Its First Production in Stock.

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

JOHN HYAMS and LILLA MCINTYRE  
in the Quaint Offering, *The Quakers*;  
GEORGE W. CUNNINGHAM and HER-  
MAN MARION; ROSE ROYAL and Her  
Famous Arabian Posing Horse, CHESTER-  
FIELD; CATHERINE HAYES and SABEL  
JOHNSON; JOSEPH HART'S BATHING  
GIRLS, with Glenwood White and Pearl  
Hunt; CARSON and WILLARD; THALIA  
QUARTETTE; NEW ORPHEUM MOTION  
PICTURES. Last Week—Tremendous Hit  
—GEORGE AUGER, the Tallest Actor in  
the World, and His Players in *Jack the  
Giant Killer*.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

TONIGHT AND ALL THIS WEEK  
Matinees Saturday and Sunday  
The Great Mad-manner Extravaganza

## Jack and the Beanstalk

All the Favorites in the Cast and the  
PRINCESS BEAUTY CHORUS

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

Coming—FERRIS HARTMAN  
and a New Company.

## AMERICAN THEATRE

Market St., near Seventh  
Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

Commencing Sunday Matinee, August 29th  
That Quaint Comedian

## FRANK BACON

and the American Players in

## The Professor's Love Story

By J. M. Barrie, Author of  
*Peter Pan* and *The Little Minister*

Prices: Evenings, \$1.00, 75c, 50c and 25c.  
Matinees, 75c, 50c and 25c. All Reserved.

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MARKET  
1865

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Billings and Lading to us. We will take care of your paper

# Show Printers



## Van Ness Theatre

The Booth Tarkington-Harry Leon Wilson drama, *Cameo Kirby*, has introduced to theatre goers a new style of play, for which we are deeply grateful. The authors have gone back to the days of romance, to the exploitation of a delicate poetic humor that has been lost sight of the last few years in the cold-blooded mental and moral dissection of the prevailing vogue. It is a superb company that Liebler & Company have surrounded Dustin Farnum with, and the consequence is a performance immensely enjoyable. Mr. Farnum, who is starred, in the title part, divides honors with the veteran McKee Rankin, who plays *Cameo Kirby's* partner, Larkin Bunce, a fat, matter-of-fact Mississippi river gambler, whose lack of imagination acts as a delightful foil to the intellectual and romantic qualities of his daring and picturesque partner. Mr. Farnum has his smile, his sincerity and his altogether pleasing personality, and conquers absolutely in the same part that was the undoing of Nat Goodwin. Mr. Rankin in a comedy part, displays a wonderful knowledge of stage craft, and brings to bear on the character his wealth of ripened ability. His Larkin Bunce is a thoroughly accurate human portrayal. John Harrington, who got his first chance on the stage in this city years ago with James Neill, has developed in a big, commanding actor. His work is virile and intelligent and the short part of Colonel Moreau was handled skilfully. Donald Gallaher, a boy with a genius for acting, not parroting, claims great attention by a remarkable portrayal of "The General," the small boy of the family. May Buckley, who has been away for years, was a most sympathetic Adele Randall. She has still her great, appealing personality. Maud Hosford, in the part of Madame Davenport, played with distinction and furnished one of the best characterizations of the evening. Ruth Lloyd gave considerable importance to the small negro part of Poulette, and Nora Shelby was a charming Southern girl in the part of Anne Pleydell. C. R. Webster presented a fine, life-like negro servitor of the old regime, and Gordon Johnston, as Tom Randall, Wm. H. Carter, as Anatole Veaudray, Burr Caruth as Aaron Randall, and Wm. Frederic as Judge Pleydell were, one and all, thoroughly satisfying in their portrayals.

## Alcazar Theatre

Every time a favorite returns to the cast, long established custom at the Alcazar has given that occasion all the importance of an opening. So, when, on Monday night, *The Lion and the Mouse* brought back Evelyn Vaughan and Will Walling and practically introduced the complete new company, it was an occasion that was full of great significance and really was more of a ceremony than anything else. Such enthusiasm, such good feeling, such clever speeches and such a display of floral offerings have rarely been seen on any similar occasion. Miss Vaughan, who, after the natural nervousness of a return first night, got quickly into the character of Shirley Rossmore and gave a brilliant performance and one so full of both womanly graciousness and power

that there was no need for comparison with those who in three previous occasions had portrayed the character in this city. Will Walling also shared in the wonderful enthusiasm and triumphs of the evening. He gave possibly his greatest characterization in the role of John Burkett Ryder. Altogether it was very satisfying. Augustus Phillips took care of young Jeff Ryder, and showed up with nice skill the weak and vacillating characteristics of the boy who had never conceived the idea of asserting himself until Shirley Rossmore had appeared upon his horizon. Burt Wesner was a most pleasing Senator Roberts, and William Garwood developed a valuable caricature of the Hon. Fitzroy Bagley. Bessie Barriscale was a breezy, charming Miss Nesbitt, and Helen Yarbrough caused many a laugh by her rough and tumble Eudoxia. Adele Belgarde was imposing as the rich man's wife, and Grace Travers made a good impression in the part of Kate Roberts. The settings were in fine taste, and the dressing of Miss Vaughan a delight to feminine eyes, as was the elegance of Adele Belgarde's gowns. The week has been attended by immense business, which will continue all next week.

## Princess Theatre

The strange adventures of Jack and the Beanstalk occupies the stage of the Princess this week. The fun is fast and furious the entire evening, although, when the performance is over, no one can tell just what it is all about, and the only definite memory that lingers is that a very pleasant time has been had watching nonsensical foolishness by grown-ups, most of whom know how to be funny, doing the most trivial things. As may be imagined, the music is on a par with the plot, very light and entertaining, the kind one whistles after the performance is over without remembering or caring to remember the words to which it was sung. Jack Martin plays the part of that august potentate, Old King Cole, with much unction and effect. Sinbad the Sailor in the hands of Bud Ross is, of course, screamingly amusing. He is funny to look at and funnier to listen to. Octavia Broska is possible as Jack. Sir Harry Haitwork, the captain of the forty thieves, is acceptably done by Arthur Cunningham. Bert Phoenix, as Solanum Tuberosum, queen dowager of the fairies, was one of the best things in the cast. His eccentric makeup was effectively complimented by his acting. As the giant Oliver le Noir was appropriately hideous. Mr. Mesmer, Mr. Tobie and Miss Phillips were also good in small parts. Mr. Stuart played the part of the court physician as well as its small demands allowed. Olga Stech had an excellent opportunity to shine in the role of Princess Mary. Little Miss Muffit, as acted by Jennie Metzler, was acted with fineness and polish. Marta Golden as Mother Hubbard had a part that demanded the intelligence of the person playing it to make it effective, and it is to her credit that she made it stand out as she did. Lydia Crane was also meritorious. There were the fiddlers three, pretty maids all in a row, fairies, forty thieves, villagers and courtiers with which to fill in the gaps. The performance went with remarkable

smoothness on Monday night, and was much more pleasing, taken as a whole, than the one of a week previous.

## American Theatre

Frank Bacon is having the time of his life. He has his name in illumination in front of the theatre and he is selecting his own plays for use back of the curtain. Surely that is triumph enough. This happy condition of things explains why *The Hills of California* has been resurrected. This play, the first stage effort of the late Judson Brusie, known originally as *The Estate of Hannibal Howe*, is a curious affair. Originally it contained a few chances for the company. Now it is frankly merely a vehicle to exploit the gentle humor of Frank Bacon, although there are occasional opportunities for the others, as is the case with Jim Corrigan, who plays Scholasticus Stokes, the fat boy who is trying to be a lawyer. In quite a long cast, there is a plethora of talent, and Thurlow White, Pietro Sosso, Gerald Harcourt, Louise Brownell, Antoinette Crawford, Edmund Flynn, Lillian Elliott, Charles Franklin, Harriet Worthington, James Corrigan and Godfrey Matthews play their parts well, taking advantage of the opportunities offered. It is interesting to note that this play is the first Salvation Army drama, which idea was later developed in Mrs. Fiske's play with such signal success.

## Conway At Idora Park

Patrick Conway, his New York band and coterie of soloists, who made a decided impression with music-lovers of San Francisco and the bay cities at the beginning of the Idora season, will return to the popular Oakland amusement resort this Saturday afternoon for an engagement of indefinite length. Florence Drake Le Roy, whose arias, quaint ballads and popular songs were a feature of the former engagement, will again be the soprano soloist. Of the instrumental soloists to be heard with Conway will be John Dolan, cornet; Gardelle Simons, trombone; H. Benne Henton, saxophone; G. M. Edwards, cornet; and H. G. Sportelli, piccolo. Four of the soloists will be heard tomorrow afternoon and evening. Miss Le Roy will sing the aria from *Traviata* and the *Inflammatus*. Gardelle Simons will give the beautiful *Bach-Gounod Ave Maria* on the trombone, and John Dolan play the *Carnival of Venice*. The band numbers will include: *Scenes from Fra Diavolo*; airs from Victor Herbert's *Prima Donna*; the overture from *Tannhauser*; *Paderewski's Famous Minuet*; *Liszt's Second Hungarian Rhapsody*; scenes from *Madame Butterfly*; *Tschaikowsky's 1812 Overture*; the *Blue Danube waltz*; airs from the *Three Twins*; *Beethoven's Sonata Pathetique*, and *Kuskuska* by Lehar, composer of the *Merry Widow waltz*.

Harry Bernard and company, who have been playing at the Farragut in Vallejo, were secured by Manager Sam Mendelson of the Novelty to open at his house next week. Bernard goes to Europe on September 11th.

## Personals

OLIVE D. BAILEY, it is reported, to be a new member of the Alcazar company.

REBA RAYMOND joins the Terry McKean show next week to play leads.

E. C. FILKINS will not make the Coast this season with the Georgia Minstrels.

CHARLES MARRIOTT is now playing with the Del Lawrence company in Vancouver.

FRANK C. PAYNE, for a long time general press agent for Henry W. Savage, has been succeeded by Arba Haldet.

THE death from appendicitis in a Jersey City hospital is announced of Charles Alfred Byrne, journalist and playwright.

GODFREY MATTHEWS, who is playing the lead in *The Hills of California* this week, shows cleverness that would retrieve in a better part.

JAN KUBELIK, the Bohemian violinist, has purchased Prince Hohenlohe's ancient feudal castle and estate in Silesia for the sum of \$800,000.

LILLIAN LAWRENCE has been engaged by Charles Frohman to support Francis Wilson in a play written by the latter and called *The Bachelor Baby*.

BLANCHE BATES has taken to writing. In a monthly publication she has an article detailing her experiences on her farm in Westchester county, New York.

CHARLES MCCUEN, formerly of the Garrick Theatre, Chicago, has been appointed manager of the Auditorium Theatre, Des Moines, which the Shuberts have leased.

CHARLES DON CLARKE, who as comedian of the Valencia, gained a large following in this city, has been signed by the Alcazar stock, and will open in the bill following *The Taming of Helen*.

GRACE VON STUDDIFORD, comic opera star, filed suit last Saturday in St. Louis for divorce from Charles von Studdiford, a member of an old St. Louis family. Desertion is alleged in the petition.

THE MULLALLY SISTERS, who are with the Charles A. Taylor company in Fairbanks, Alaska, send THE DRAMATIC REVIEW a postal showing things up there when the thermometer is down to 70 degrees below.

Two leaders in their respective lines of public endeavor, A. Erlanger of the theatrical trust and John D. Rockefeller of the oil industry, met at Forest Hill (Cleveland) golf links last Tuesday. Erlanger, with his business associates from New York, was an early guest by appointment. He did not play, but followed Rockefeller and Captain Schofield over the course. John D. told Erlanger that while he was a comparatively young man he should lose no time in taking regular exercises. "I have received a great deal of benefit from playing here this summer," said John D. "I was slightly under weight when I came to Forest Hill, but now I am up to my right weight."

Budd Ross is a very dignified little comedian these days. Last Monday at dress rehearsal at the Princess, Budd, was hanging on to the beanstalk, with a trap yawning below. Octavia Broska was knocked against him and two chorus girls bumped her. Budd broke their fall below the stage, with a very stiff neck to remind him of a narrow escape.



## Vaudeville

### The Orpheum

Herr J. Rubens, the transparent painter, as the program terms him, opens the bill at the Orpheum this week. That there may be no misunderstanding it may be well to state that it is not the Herr himself who gives an impersonation of a window pane, as the language of the bill would indicate, but the medium upon which his paint is applied, behind which is a light, revealing the applied colors, in a sort of stained glass effect, after having been removed from the palette by the Herr's brush. The program probably intended to say that Herr Rubens is a transparency painter. Wilbur Mack and Nella Walker follow in a pleasing vehicle, which serves to introduce Mack's songs, What People Don't Know Won't Hurt Them and St. Louis Lue. Their entertainment is extremely good of its kind. George Carson and Jake Willard, two scientific manglers of English as it is spoken, follow in their skit, The Dutch in Egypt. Why Egypt it is hard to say. Their fun would be as appealing anywhere else as in the land of the pyramids. The two have their own way of working, and to compare them with any other team of Dutch comedians is manifestly unfair to Carson and Willard. The Curzon Sisters still revolve from the top of the house, holding to small cables by their teeth. Although in their second week their act goes well. John World and Mindell Kingston are pleasing after their own original fashion. Jack the Giant Killer, with a real giant, is the most out of the common number on the bill. George Auger, more like a telegraph pole than an auger, and who is credited with standing eight feet in his stockings, has the name part of the little play that makes objective the nursery tale. Ernest Rommel, the smallest comedian on earth, is the dauntless Jack, while Sylvia Hearne, Caroline Hass and Daisy Robinson assist in the presentation. The Thalia Quartet dispenses melody and comedy, the latter of a kind. As singers they are excellent, but their funmaking demands the mantle of charity at times. They should do their turn straight and leave out the horseplay which has neither rhyme, reason or excuse for being. So ponderous is their clowning that one suspects them of being English. But they can sing. Joe Hart has a number on the program that rivals the swiftest thing George Cohan ever wrote in the matter of fast work. It is full of ginger from start to finish. Glenwood White and Pearl Hunt are featured in the spectacular turn, The Bathing Girls, which marks Hart a producer to be reckoned with. There are some singing girls who can dance and sing and bathe. The act includes six vocal numbers, each executed to an entire change of scenery. Each set is on a full stage. The motion pictures are good and the orchestra as thoroughly melodious as ever. Rosner's is a number that always makes good.

### The National

Manager Zeke Abrams keeps up the quality of his programs with the utmost success, and the usual big business of this theatre is the answer. The

bill this week shows such fine acts as Kalfrej, Barry and Johnson, J. Warren Keane and company, Alfred K. Hall, J. K. Emmett and company, Les Ploetz Larrellos and Elmer Lissenden. J. Warren Keane is a clever magician and adds to the strength of the bill, and J. K. Emmett, with the pull of a famous name and his own ability, gets his audience. Elmer Lissenden is both a good singer and monologist and always has a large following all over the circuit. As an added feature Huntress was engaged and his impersonation act and drapery dance met with a big reception. Huntress has now played three weeks in the big houses here. The other acts are equally good, and even if they were not, so thoroughly ingrained is the National habit in a large part of our theatre-goers, that there would be little complaint made. Such is the value of a following.

### The Wigwam

Another of those carefully selected Sam Haris bills is offered this week to the usual big business. The show opens with Maurice Frank & Co. in their sketch, The Advance Agent, which was reviewed when it appeared at another theatre. Tom McGuire, the Scotchman, is another performer who is well known and liked here, and the Tora Troupe of Jap. acrobats give their well-known juggling and magic act. Princess Wladmenoff, a dainty and charming woman, is successful in her novelty dancing and musical efforts. Girard and Gardiner, in their funny Dooley and the Diamond, win much applause, and Jack Symonds, who is probably the greatest favorite in monolog who has appeared at the Wigwam, is going big, as usual. There is a spontaneity and freshness about Jack's work that never loses its charm. Besides, he never lets his stuff get too old—he is constantly putting new material over the footlights. Gruet and Gruet are a good type of minstrel men, and the Damman Troupe go strong.

### Pantages-Empire

It was Thursday night when I made my weekly visit to Manager Tiffany's theatre, and then I recollected it was amateur night. My, how popular this institution is with the Pantages' patrons! Standing room was all that was left. Aside from the fun created by the amateurs (and professional amateurs), a very good bill is presented and was hugely enjoyed. Le Millas and Oreo open in their Mok-Na, the Tourist's Love Dream. It went well. The Three Olivers have a sensational tight-wire act that is most unusual. On Sunday matinee the act came near having a fatal termination. Hugh Oliver, who takes the part of the girl, met with a mishap and fell 17 feet. By a stroke of good fortune he was not killed and came out of the fall with a badly wrenched shoulder and elbow. Charles Sanders, the musical comedian, has a fair turn, and the shadowgraph act of Sylvene & Co. is an exceedingly interesting one. Herbert O'Connor and company in their playlet, The Midnight Guest, have a strong little play. Sampson and Douglas have a good comedy offering, and Klein, Ott Brothers and Nicholson present

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Santner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California Colorado  
Utah Kansas  
and Eastern Connections**

**Good Acts Can Always  
Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

## NATIONAL THEATRE

ZEKE ABRAMS  
General Manager

POST AND STEINER STS., SAN FRANCISCO

Leading Vaudeville Theatre on the Sullivan-Considine Circuit. No Act Too Good for us. Write.

New York Office, Knickerbocker Theater Bldg. Lancaster, Pa., Family Theater.  
Booking the Longest Chain of Vaudeville Theaters West of Chicago.  
Playing the best acts in vaudeville.

## BERT LEVEY CIRCUIT

2053 SUTTER ST.

INDEPENDENT VAUDEVILLE

Phone West 9998.

SAN FRANCISCO, CAL.

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

their well-known musical act most effectively.

### Big Vaudeville for San Diego

By recent arrangements just completed, the Orpheum circuit will play its shows in Santa Ana one night each week in the Grand Opera House, commencing October 1st, then three nights in San Diego at the Garrick, thus allowing three nights for the break between Los Angeles and Salt Lake to be filled. William Morris is also to have a new house there, located at

Fifth and B streets. If San Diego doesn't look out she will have too many shows. She has all she can stagger under now.

### Frank Sheridan Ordered to Pay \$1825 On Note Endorsed

As a result of leaving alleged unpaid bills behind, contracted through endorsing a note some years ago, Frank Sheridan has been ordered by Superior Judge Conley to pay "Jake" Rauer, a bill collector, \$1,825, which amount, it is alleged, the actor owes.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of August 29, 1909:

**THEATRE JOSE**, San Jose—Glasscock's Elephants; Celeste and Welsh; Malon, Howard and McGrath; Glendower and Manion; Jere Sanford; Gaynell Everett. **WIGWAM**, San Francisco—Castle, Richi and Gerard; Scott and Davis; Cogan and Bancroft; Ernesto Sisters; Harry Taylor; Chas. Mack and company; May Nannery and company. **LOS ANGELES**, Los Angeles—Cerita Day and Boys; The Sados; Dammann Troupe; Mlle. Loretta and Dog; Black, Frank and company; John P. Reed. **QUEEN**, San Diego—Rose Stevens; Billy Windom; Berch and Hall; Silveno and company; Hill and company. **GRAND**, Sacramento—Gruet and Gruet; Tora Troupe; Tom McGuire; Girard and Gardiner; Stanley-Edwards Company; H. Tyler. **NATIONAL**, San Francisco—Pritzkow and Blanchard; Clarence Sisters; Wood Brothers; Vera De Bassini; Mitchell and Caine; The Three Roehrs; Murphy-Whitman Company. **BELL**, Oakland—Doblado's Sheep; J. Warren Keane and company; Alfred K. Hall; J. K. Emmett and company; Les Ploetz Larellas; Princes Wlademaroff. **NOVELTY**, Vallejo—Barry and Johnson; Jack Symonds.

## Vaudeville Notes

Manager Chester N. Sutton announces that, after an expenditure of between \$12,000 and \$15,000 in transforming the Lulu Theatre into one of the handsomest, roomiest, best appointed and acoustically excellent playhouses under the S. & C. management, the new Orpheum vaudeville, as the house is now called, was opened last Saturday in Butte. This theatre has been leased from Dick P. Sutton for a term of ten years and will play Orpheum attractions, while S. & C. retain their interests in the Majestic, thus controlling two vaudeville shows opposite Broadway from one another. The Orpheum's opening bill consisted of Edna Aug, Jessie Shirley and company of five, Walthon troupe of bikers, Big City Four, Henry Clive, Myosisto Sisters and Davey and Pony Moore.

George Skyrock, a professional clown, known in the circus ring as Tote Ducrow, has begun suit for divorce against Eleanor Skyrock, an actress, whose stage name is Florence Ashbrooke. They were married in March, 1898, in Pittsburg, Pa., and Skyrock alleges that his wife deserted him in Philadelphia in December, 1904.

May Nannery, supported by Norval McGregor, will present the dramatic sketch called The Penalty Paid at the Wigwam Theatre next week.

Mrs. Nellie Reynolds, a stylishly gowned woman, who says she is an actress and that she came to Des Moines from Kansas City, was arrested along with her daughter, Marie, aged 17, in Des Moines last Saturday, charged with bold thefts in fashionable homes of diamonds worth \$300. The police say the woman has worked in Kansas City,

Dallas and Galveston. She gives her home as San Francisco.

A man who had lived in Los Angeles since January under the name of Albert F. Roth, but who is said by his wife to have been Anton Friedl, wanted in Chicago for embezzlement, committed suicide at 6:30 o'clock Sunday morning in the second floor hallway of the Hotel Del Mar, Long Beach, a popular tourist hotel, at Ocean and Locust Avenues. Standing in front of the door leading to room No. 65, occupied by his wife, a vaudeville actress known as Daisy Cort, the man shot himself in the right temple with a 38-caliber revolver. Death was instantaneous.

Edwin T. Emery and Alice Douvel are putting on sketches at the Unique in Los Angeles.

## Morris Vaudeville Postponed

The coming of Morris vaudeville, scheduled to take place October 4th, has been postponed until November 1, in order that the Shuberts may hold the Valencia Theatre until that date. Arrangements for the change in dates were made in the East Thursday by the heads of the two big theatrical organizations. Walter Hoff Seely, manager of the Valencia Theatre, received a telegram from Lee Shubert Thursday morning, apprising him of the new agreement, and in the afternoon a telegram confirming the arrangement was received from William Morris. The two met in New York and came to an understanding in the matter, Morris acceding to Shubert's request that the Valencia be allowed to him until November. J. J. Shubert is on his way to arrange for a theatre in which to give his performances after Morris succeeds him at the Valencia. Shubert will begin his campaign with The Witching Hour Sunday night, and follow this with Going Some, a comedy by Rex Beach; Girls; Eddie Foy in Mr. Hamlet on Broadway; The Great John Ganton, and Maxine Elliott. This will bring November around, and the new date for the Morris advent. In the meantime Walter Hoff Seely is to start a Shubert Theatre down town. The reported deal for one on Post Street near Powell is characterized by Mr. Seely as being mere wind.

## Vaudeville War in Chicago

With the arrival of C. E. Bray in Chicago to take charge of the offices of the Western Vaudeville Managers' Association, things began to stir in the vaudeville field. It was rumored for some time that certain of the booking agents of that association would be "let out." Action began with the removal of Walter Keefe. His departure was followed by the resignation of C. S. Humphreys. Angered by this action, J. J. Murdock immediately got busy. He arranged with C. E. Kohn for a price satisfactory to both to buy the former's theatrical interests, and Mr. Kohl took up negotiations for the purchase of M. C. Anderson and George Middleton's Chicago interests for Mr. Murdock, the acquisition of which will give him a

large control in the Western vaudeville situation. Meanwhile, anticipating trouble, Martin Beck has hurried to Europe on a fast steamer to consult with Morris Meyerfield Jr., president of the Orpheum circuit. Keefe, with Humphreys, has started an independent booking agency in the Schiller building in Chicago, which was the scene of a protracted meeting of agents and managers all day Tuesday of last week, the outcome of which was the formation of a formidable vaudeville combination, which apparently will be a weighty factor in the vaudeville of the immediate future, since it ostensibly has the moral support of J. J. Murdock, whom, it is said, is backed by a capital of \$2,000,000, which, in the event of the failure of the Kohl Anderson Middleton deal, will be employed in part to build high-class vaudeville theatres in Chicago, San Francisco, Oakland, Los Angeles, Denver, Minneapolis and Kansas City and other theatrical centers.

## Shuberts Busy in Portland

Acting under instructions from the Shuberts, Russell & Drew of Seattle, representing the Alhambra Theatre Company, August 25th leased the Star and Heilig theatres, Portland, for a term of years. The Shubert attractions will be played at the Star until the Heilig is rebuilt. The transaction involves \$100,000.

## MADISON'S BUDGET

.....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

Price One Dollar

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1104 Third Ave., New York.

SAM THALL will soon be in West ahead of The Gentleman from Mississippi.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Morning, Afternoon and Night

THIS SUNDAY ONLY

The Highest-Priced Free Attraction Ever Presented in the West

JACK JOHNSON

The World's Champion Heavy Weight Champion, in Two Three Round

Boxing Bouts, and

The Great Marino; Dare-Devil LeRoy;

Towers; Demon; Master Humbert; Royal

Marine Band; La Forge Comedy Trio;

Open-Air Motion Pictures, and

10—OTHER BIG FEATURES—10

TAKE THE JOLLY JOY JAUNT

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement—20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Huntress

IMPERSONATOR AND DRAPERY DANCER.

Carrying full set. The season's hit in vaudeville. First act to play three weeks of first-class time in San Francisco.

## Santa Fe BACK EAST EXCURSIONS

SALE DATES

Aug. 9 to 13, inclusive.

Sept. 7 to 10, 13 to 15, inclusive.

ROUND TRIP RATES

Chicago .....	\$72.50	New Orleans .....	\$ 67.50
Kansas City .....	60.00	New York .....	108.50
Memphis, Tenn. ....	67.50	St. Louis .....	67.50

Ask for Back East Excursion pamphlet. Gives details.  
JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco.

SANTA FE



## Theatres and Opera Houses, National and Municipal, in Latin America

Cuts and data furnished through the courtesy of The International Bureau of the American Republics.  
FIFTH ARTICLE.

THE DRAMATIC REVIEW takes great pride in commenting on the decided interest that has been aroused by the publication of the series of articles which has pictured a great chain of



NEW NATIONAL THEATRE, CITY OF MEXICO.

This handsome municipal theatre, to be finished in 1910, stands on the site formerly occupied by the Convent of Santa Isabel, the old National Theatre having been demolished in order to lengthen Cinco de Mayo Avenue. The plans were drawn by the celebrated architect, Adamo Boari. An appropriation of \$1,750,000 has recently been made with which to finish the edifice, of which a distinguishing characteristic is to be a dome of burnished metal.

Two splendid examples of architecture are shown this week.



DEGOLLADO THEATRE (MUNICIPAL), GUADALAJARA, MEXICO.

This magnificent structure, erected at a cost of \$5,000,000 gold, is reported, as the paper goes to press, to be on fire and in danger of total destruction. It was the largest theatre in the Republic, the plan of the interior being similar to that of the Metropolitan Opera House in New York, with five balconies and a seating capacity of 5,000.

### Spotlights

Excitement attended the final balloting for the goddess of labor when a grand ball was given by the Federated Trades Council General Committee at the Auditorium rink in San Jose last Friday night. Thousands were present and the immense floor was crowded to its capacity. The committee conducted dances at 5 cents each throughout the evening, and upon each dance ticket as it was

dropped into the box the dancer wrote the name of his candidate for the honor. Balloting had been going on for two weeks, the ballots having been secured in divers manners, but this evening's final spurt was a remarkable one. Late Friday night Miss Alta Phipps, leading lady of the Ed Redmond company, headed the list, as she has from the first, by over 700 votes. Miss Rita Matthews was second, Miss Nadine Spooner third and Miss Olga Reinhold fourth. These are putting

up the best fight. The Labor Day Committee at a late hour decided to withhold their plans for the three days' celebration for several days yet.

Gus Bothner's and Robert Campbell's production of Just Out of College, now in its fifth season, will open at Fall River, Mass., September 4th, for a tour reaching to the Pacific Coast. The cast includes William A. Mortimer, William C. Miller, George C. Denton, Martha Conway, George Ricketts, Margaret Ray, Alice Endres, Edna Ross, Alice Adams, Norman Gray, Sam Thompson, Phil Smith, George Archer, Freda Haubriel, Jennie Reiser and Ella Valentine.

Charles Frohman has selected Vernon Steele, a young English actor, for some time a member of the Playhouse Company, London, as leading man for Billie Burke. Miss Burke will be seen here in October in her charming comedy, Love Watches.

Paul Everton, who appeared here in the Eastern production of The Lion and the Mouse, has been cast for the leading role in Charles Klein's drama, The Third Degree.

### Big Fighters at the Chutes

The most unusual attraction offered New Chutes patrons since the opening of the popular Fillmore Street park, will be put on this Sunday afternoon and evening, when Jack Johnson, champion heavy-weight pugilist of the world, will be presented in boxing bouts. Few of the big fighters have been the subject of more notoriety than that accorded Johnson, and the announcement that he is to be seen at the Chutes in two three-round exhibitions has been received with no little interest. The matches will be given free of charge from the bandstand. Bob Armstrong, a well-known local boxer, will be the sparring partner. Special arrangements have been made to handle the crowds. The usual bill of free, open-air attractions will be in no wise curtailed because of the added exhibition. Marino, the powerful German athlete, who has created so much comment during the past week with his wonderful power of endurance, will again permit himself to be run over, afternoon and evening, by a 70-horsepower automobile. The machine, which passes completely over the performer's body, is loaded with seven passengers and weighs two tons. Another of the recently arrived performers who has created wondering and thrilled attention with his act, is Le Roy, who slides hundreds of feet through the air suspended by his teeth. The Royal Marine Band, under the direction of the boy conductor, Master Humbert, is the best that has yet been presented by the Chutes management. Concerts will be played afternoon and night. Additional entertainment will be furnished by Towers, in his high dives; by Demon; the La Forge Comedy Trio with songs and dances; and open-air motion pictures. For the children there will be the elephants with their penchant for peanuts and the endless views of the panorama-scope.

The Central Theatre opens on Sept. 11 with Nat Fields and a burlesque company of five principals and twelve girls, with six vaudeville acts on the bill.



### Jack Symonds

Comedians and monologists come and go—mostly go—but Jack Symonds comes stronger each year, for he is a real comedian, and he is always presenting new and taking ideas. For three years Mr. Symonds has been the feature act over the Pantages time and is a general favorite throughout the West. In the middle West and East he is constantly in demand in the best houses, and never knows what a lay off means, except to rest up. This week he is the hit of the bill at the Wigwam, as he was at the Empire last week. He has about eight weeks more in California, after which he plays East.

The vaudeville tangle still continues. The Jose Theatre of San Jose, that is owned by people closely connected with the Pantages Circuit, has booked for next week, acts contributed by Oscar Burns, Bert Levey and the S. & C. office. What next?

Fischer's Theatre, having, as a last resort, tried moving pictures and vaudeville, and the returns not being satisfactory, closes Sunday night.

Charley King and his stock open at the Pickwick in San Diego on September 29th.

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COBB, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

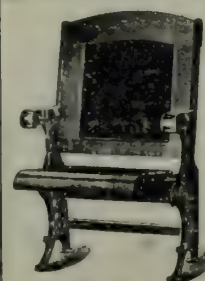


### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

### J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



### Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
THE WIGGIN CO.



## Correspondence

NEW YORK, August 22.—A Broken Idol caused the Herald Square Theatre to bloom again with color and to flash its brightest last week after a week of darkness. Harry Williams and Egbert Van Alstyne, the words and music team, wrote the lyrics, choral numbers and music, and together they gave Broadway a whole lot of new things that ought to keep it whistling for a long time to come. The book of A Broken Idol is by Hal Stephens. It hinges on anything you wish that will give the Williams-Van Alstyne-Gus Sohlke (who staged the production elaborately) combination a chance to send comedians or the prima donna out on the stage to sing things, with all the stage back of the soloists jammed with wildly dancing chorus girls, who come out of vases of roses or form parts of green silk dragons or what not until it is time for them to trip down to the footlights and dance. There is a bit of plot for a while, even a touch of real melodrama, but the singers forget all that soon and sing and dance their way to the finale and 11 o'clock, with no thought of plot again until the finale is reached. The songs received so many encores the opening night that there was little time for plot anyway. It all begins in Los Angeles' Chinatown in the course of the Chinese New Year's celebration. There are Sing Wee (Madge Voe) and her father, Sun Lee Loo (Lawrence Commer), for local color, and little Sing Wee pines for Otis Harlan. Otis is Doe Whatt, who is all in white and says he has been knighted once and ignited on countless occasions. Lord Dunby (David Andrada) is a friend of Otis, and naturally Otis starts in to help the title hunter win the hand of Marion Pugsley, who was played very prettily by Alice Yorke—all dressed in a hat of wonderful white aigrettes and diamonds and lots of other things that makes you sit up. \* \* \* George Cohan's little piece, The Fireman's Picnic, with which the Cohan and Harris minstrels closed their show at the New York Theatre last week was one of the principal features of the bill. It was very much like most of the productions of the same author—had some snappy music, live dances, a few bright lines and enough of interest as far as a story went to make the audience wonder what was going to become of the dead game bad negro with a graveyard of his own who threatened to come back and kill a whole picnic party, and to speculate if the heiress from Louisville, who had been rescued from a fire and was grateful, would really marry "the good for nothing nigger" who passed himself off as her hero. The first part was made attractive by an elaborate setting, showing a flower trellis in crimson and the performers dressed to make the color scheme most effective. Harry Van Fossen made a hit with his song, I'm Going Home. Will Oakland put on the tremolo in the Rose of Killarney. John P. Rogers sang, as most all minstrel basses do, something about the deep sea, Any Port in a Storm, and Earl Benham led an old song and a march that was rather picturesque, The Hat My Father Wore. George Evans had the stage to himself most of the time that he was on. He sang a few songs that were well received and told some

stories, some new. In the vaudeville section lively dances were introduced in Scenes from Blackville. Alexander and Scott displayed togs that would have brought joy to the heart of any Ethiopian lucky enough to possess them, and one of the team did a clever bit of female impersonation. \* \* \* Oscar Hammerstein has announced the repertory for the opening week of his educational opera season, beginning Monday evening, August 30th, at the Manhattan Opera House. The first opera of the season will be Meyerbeer's Le Prophete in French, an opera seldom heard in New York. The title role will be sung by M. Lucas, whose work in this opera first impressed Mr. Hammerstein with his ability. The opera will also introduce to the American public Mme. d'Alvarez, a Spanish coloratura from the Royal Antwerp Opera. In Mr. Hammerstein's opinion she has one of the finest coloratura voices of to-day. She may sing Fides. Others in the cast will be MM. Lerouz, tenor, and Laskin and Nicolay, bassos. Signor Carasa, the young Spanish tenor, will make his debut in Aida on Tuesday evening in the character of the Egyptian warrior. Mme. Alice Baron, late of the Paris Opera, will appear for the first time here in the title role. Mme. Soyer will be the Amneris and M. Pignataro the Amonasro. The American basso, Henri Scott, will make his first appearance as a member of Mr. Hammerstein's company, singing Ramfis. Mme. Marguerite Sylva, formerly an operetta prima donna, will make her American debut as a grand opera singer in the title role of Carmen on Wednesday evening. M. Duffault, a French tenor new to New York, will be the Don Jose. The Micaela will be another newcomer, Mme. Walter-Villa, and the Torreador, M. Laskin. Lucia on Thursday evening will present another new singer recently popular in Europe, Mme. Lalla Miranda. With her will appear the young Italian tenor, Domenico Russo. Others in the cast will be MM. Pignataro, Venturini and De Grazia. Aida with M. Carasa and Mme. Baron will be repeated on Friday night. The Saturday matinee bill will be Traviata, with Mme. Miranda as the heroine and another new Italian tenor, Signor De Bernardo, as Alfredo. M. Pignataro will be the father. Le Prophete will be repeated on Saturday night with the same cast as on Monday. Maestro Sturani, musical conductor at the Philadelphia Opera House last season, will conduct the performance. \* \* \* The Third Degree began another season at the Hudson Theatre last week. Charles Klein's idea of the police ordeal in which the victim of suspicion is bullied and worried until he is in a state of passivity has not lost its power to thrill in the company's short vacation. Wallace Eddinger's portrayal of the suspect, Howard Jeffries Jr., was as masterly as ever. Helen Ware as Annie Jeffries and Edmund Breese as the lawyer, Richard Brewster, shared in many calls after each act. \* \* \* William Hodge and The Man From Home came back to entertain their many admirers last week. They appeared at the Astor Theatre, where they renewed the signal success achieved by both actor and play last winter. ROB ROY.

OAKLAND, August 25.—After being closed for a period of three weeks, the Macdonough reopened the

23rd. The attraction was Paid in Full, and the house was filled to overflowing. Although the personnel of the cast is not exactly the same as the one which was presented here last year, it contains many of the former members and is fully as strong and efficient. The engagement lasted for three nights and met with very appreciative audiences. The International Grand Opera Company, 26-28. At Ye Liberty it is George Friend's turn to shine this week, and his interpretation of Jack Spencer, the leading character in Nat Goodwin's old-time success, The Genius, is a pleasing revelation. Next to share the applause was Henry Shumer as the musician, whose comedy work produced a constant stream of laughter. Robert Harrison, Robert Lawlor and Walter Whipple were excellent in their parts. Sidney Ayres had an unimportant role, but showed his capability just the same. Edith Lyle, Bishop's new ingenue, had a part very much to her liking, and as the artist's model was a picture of charm and grace. Mina Gleason was a pleasing Mrs. Van Dusen. The play is drawing good houses and giving fine satisfaction. Romeo and Juliet will follow. Are You a Mason? is the offering at The Broadway. This is the last week for many of the members of the company and everybody seemed to give their very best efforts to give the audience a good performance. Landers Stevens played the leading character. Frank Perry, Roy Clement, Al Hallett, Fred Munier and Albert McQuarrie, who are in their last week, all entered into the spirit of the play and gave the best that was in them. Their performances were all good. Anita Murray, Anna Rogers and Beth Andree, new people in the company, showed up well. Georgie Cooper and Georgie Woodthorpe gave good performances. Manager Smith announces some very fine attraction for the very near future. La Petite Revue and Eleanor Gordon share the honors at the Orpheum. Some interesting stunts were presented by Lena Pantzer, Frank J. Conroy, George Le Maire and company, six American dancers, Matthews and Ashley, Sam Chip and Mary Marble, the Five Avolos, and every one received their share of the applause. Capacity houses still prevail. Liberati's band is in its last week at Idora, and its engagement has been satisfactory from every standpoint. At The Bell business is very good and high-class specialties are still the rule. The following bill speaks for itself: Ernesto Sisters, Harry Taylor, Cogan and Bancroft, Scott and Davis, The Great Tyler, Charles Mack & Co. Romeo and Juliet, with Sidney Ayres and Florence Oakley in leads, will be given a most elaborate production at The Liberty next week. George Webster will be in charge of the production. The Lion and the Mouse will follow. Pierre of the Plains will also be an early Liberty production. At The Broadway At the Old Cross Roads will be given next week, to be followed by In the Bishop's Carriage. Godfrey Matthews, the capable actor, who has recently been playing at The American Theatre, has accepted an engagement with the Smith stock company. Lee Willard has also been added to the company. LOUIS SCHEELINE.

WILTON DALE will open with the Broadway stock of Oakland next week.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

## Enter, the Husband

Lawrence J. Anhalt, business manager for David Warfield, brings in from the road the story of the manager of a thrilling melodrama, in one scene of which a husband enters one door an instant after an admirer of his wife has made his exit from another. During a run of one week in one city the manager noticed that one man, obviously from the country, went in every night. Finally he remarked to the man that he must enjoy the performance. "Tolerably so," replied the playgoer, "but some night that husband is going to catch that other feller, and I want to be on hand to see what happens."—September Lippincott's.

## Opera House :::FOR SALE::: Albany, Ore.

Live, growing town, 6,500 population. Modern, built 6 years ago. Capacity, 650. Ground floor, Stage, 19 x 26 x 48 to gridiron. Including scenery, piano and all within House, 50 x 100 feet. Lot, 57 x 100 feet. On main business street of town.

Price - - - \$11,000  
Good Chance

Address, H. R. SCHULTZ, Albany, Ore.

## For Rent Theatre Margarita

At Eureka, Cal.

May be leased by responsible parties. Theatre is new and modern in every respect.

Address,  
C. P. CUTTEN, Agent,  
Eureka, Cal.



### All Kinds of SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of  
THEATRE AND  
HALL SEATS

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 6037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Newman & Foltz Company a Big Success

The company headed by Walter H. Newman and Bertha Foltz opened at Hart's Theatre, San Mateo, Sunday, August 22d, in The American, to an audience that tested the capacity of the theatre. The company made good from the start, and Mr. Newman and Miss Foltz won the hearts of their auditors at their first appearance and held them to the end. Carmen, Monday; Divorcons, Tuesday, and Camille, Wednesday, packed the house each night, Wednesday night being sold out before the doors opened. The street in front of the theatre the nights of Divorcons and Camille had the appearance of grand opera season, being lined with automobiles and carriages for over a block. This company is carrying a full production of Carmen, which is one of their feature bills. A great deal of credit is due Col. D. P. Stoner, who has the management of the Newman-Foltz combination, and as the company is strong and well balanced, their success, both financially and artistically, is assured.

## Spotlights

Two of Henry B. Harris' biggest productions, The Traveling Salesman and The Third Degree, are booked for early dates at the Van Ness Theatre. The first named is a rousing good comedy, and the latter is a play of great dramatic interest, from the pen of Charles Klein, dealing with men and women in society and the methods of the police in wringing out confessions of guilt through the sweating process of the so-called third degree.

One of the song hits of the musical production, The Parisian Model, is called On San Francisco Bay, and from all accounts, wherever sung, numerous encores are required to satisfy. The Parisian Model comes here from a long run at the Broadway Theatre, New York.

A Gentleman from Mississippi, dealing with graft among the Senators at Washington, will be an early attraction at the Van Ness Theatre. The Wise-Rhodes play will be seen here with some notable people in the cast. James Lackaye will have the leading role.

Blanche Bates presented The Fighting Hope for three hundred performances at the Belasco Theatres in New York City. David Belasco has staged the play in a most effective manner, and it should prove one of the notable hits of the present season in San Francisco.

The New York Hippodrome will re-open its doors to the public on Saturday evening, September 4th, with a colossal new performance that promises to excel in size and in beauty as well as in the sumptuousness of detail its own splendid predecessors. It will be called A Trip to Japan, Thro' the Center of the Earth and The Ballet of the Jewels.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Lillian Hayward

Leading Business, Stock or Road.

Care of DRAMATIC REVIEW

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

Character Actress

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## Doris Wilson

Prima Donna, Kolb and Dill Company

OLGA GRAY

Leads

At Liberty. Care DRAMATIC REVIEW

COL. D. P. STONER

Business Manager Newman Foltz Co.

Care DRAMATIC REVIEW

FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of DRAMATIC REVIEW

HERBERT MILTON

Characters and Heavies

At Liberty Care of DRAMATIC REVIEW

CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

BERT PORTER

Juveniles

Newman-Foltz Co.

MAX WAIZMAN

Newman-Foltz Co.

GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.

MINNIE MAYFIELD

Heavies and Characters

Late of Richard Jose Co. At Liberty. Care

DRAMATIC REVIEW

HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

DAN KELLY

Comedian

Care DRAMATIC REVIEW

AUSTA PIERCE

Characters

At Liberty for Summer Stock.

1210 Cedar St., San Diego, Cal.

GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

ALBERT ROWLAND

Late of Chas. Frohman and Chas.

Dillingham

At Liberty for Characters or Heavies

Care DRAMATIC REVIEW

LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

FRED S. CUTLER

Late Manager for Richard Jose

Advance or with company At Liberty

Address care DRAMATIC REVIEW

EDWARD B. LADA

General Music Director  
for Belasco & Mayer

A. BURT WESNER

Alcazar Theatre, San Francisco

TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

MINOR REED

Scenic Artist

At Liberty Address DRAMATIC REVIEW

CARRIE CLARKE WARDE

Characters

Dick Ferris Stock, Minneapolis

GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



EDDIE

Mitchell

Juveniles

CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

FREDERICK GILBERT

Burbank Stock, Los Angeles

ARTHUR SHEPPARD

Scenic Artist

Care DRAMATIC REVIEW

Howard Foster

Light Comedy and Characters

At Liberty

Care DRAMATIC REVIEW

IRENE OUTTRIM

Leads

Musical Comedy Co., Reno, Nevada

ROBERT LAWLER

Leading Man

SUSIE HOWARD

Engaged for Lyric Stock

Portland, Ore.

PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

FRED. C. CHARMAN

Juveniles and Light Comedy

General Delivery, Tucson, Arizona

WARDA HOWARD

Leads

Vancouver, B. C.

CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.

Address Bungalow Theatre, Portland, Oregon.

Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Thurlow White**

Leads, Heavies

Invites offers

Care of DRAMATIC REVIEW

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

Murray &amp; Mack Co., Incorporated

Mason Opera House Bldg., Los Angeles.

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**F. F. Munier**

Characters

Broadway Theatre Stock, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Whit Brandon**

Leading Man and Director

Care DRAMATIC REVIEW

**Ethel Tucker**

Leading Woman

At Liberty

**Paul McAllister**

Leading Man

Valencia Theatre, S. F.

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

At Liberty for Leads or Heavies

Care of DRAMATIC REVIEW

**Leslie King**

Season with E. H. Sothern  
Closed June 17thImmediately Engaged by  
Frederic Thompson for Polly of the Circus  
To open June 29th





### Edith Mason

EDITH MASON, prima donna of the Perssee-Mason company in the new comedy opera by Herman Perlet, the singing bandits is pictured above. Included in the cast are such well known

people as Thomas Persse, tenor; Bernice Holmes, the contralto; Jane Roberts, mezzo soprano; Joseph Mills, baritone, and Noble Gerson, basso. The company is booked solid for a forty weeks' tour and will open about September 20th.

### Personals

TUNIS F. DEAN, who has not been to the Coast for a number of years, is the manager of the new Blanche Bates company now headed this way.

T. H. SCHOLER, the Monterey manager who has given away to A. J. Chapman of Watsonville, who has taken a three years' lease on the Works Theatre of Monterey, is spending a vacation in Berkeley.

JAMES PILLING, formerly manager of Idora Park in Oakland, a theatrical man of experience, will direct the tour of the Persse-Mason Opera Company. D. S. McFadden, formerly of the San Francisco Opera Company, will go in advance.

ROBERT W. MACBRIDE, who passed through San Francisco some three months ago for Australia on an errand for the Shuberts, left last Saturday for New York, taking with him forty Maoris, who will be used in the Hippodrome's new spectacle.

LITTLE DONALD GALLAGHER, who plays the role of the general in Dustin Farnum's production of Cameo Kirby,

was here last season with the same star in the production of The Squaw Man. Young Gallagher is one of the hits of the Cameo Kirby.

MABEL WILBUR, after touring the Pacific Coast as Sonia in The Merry Widow, returned to New York to join the Eastern company organized for the Viennese operetta. The new Merry Widow company begins its season with four performances at Ashbury Park, beginning August 25th.

MARTIN BECK is quoted as predicting that in time all vaudeville houses will be divided into two classes, those presenting an evening of variety acts and those offering a bill composed of seven or eight twenty-minute dramas.

MRS. LOUIS MORGENSTERN, wife of Al Hayman's private secretary, formerly of San Francisco, but now a resident of New York, is visiting in this city and is the guest of her mother, Mrs. K. Isaacs.

THE first of the opera singers to arrive in New York this season were on the steamer La Torraine, which reached New York from Havre last Saturday. There were about twenty-five members of Oscar Hammerstein's

The Greatest

Cast of

Singers

Headed by

THOS. H. PERSSE  
Tenor

EDITH MASON  
Soprano

Now Booking Season 1909 & 10

**The Persse-Mason Co.**

In the New Operatic Comedy

**The Singing Bandits**

Book and Music by HERMAN PERLET

THOS. H. PERSSE.....Sole Proprietor  
JAMES PILLING.....Manager

Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco

Everything  
Complete

New Scenery

Excellent  
Music

Quartette of  
Comedians

forces, who have come for what is known as the "educational opera" at the Manhattan Opera House, opening August 30th. Margarite Sylva, soprano, and the new Spanish tenor, Carasa, were members of the party.

WILLIAM GILLETTE's new comedy drama, at which he is now at work, will have its first presentation in Paris, the first known instance of a play written in America and given its premiere before a foreign audience. If successful in French the piece will be produced in English in London and New York. Mr. Gillette is now on board his houseboat, Aunt Polly, on Long Island Sound. He will do most of his work afloat. His future plans include a farewell tour of the United States in a repertoire of his old plays, including The Private Secretary, Held by the Enemy, Too Much Johnson, Secret Service, Clarice and Sherlock Holmes. He will then become associated with Charles Frohman in a new theatre in New York.

GEORGE BRONSON, according to the story told in New York by Miss Theodora Girard, a performer in a Broadway musical production, compelled her to give him one of her rings Saturday and threatened to kill her. Miss Girard did not wish to press the charge of assault she had made against Howard and was willing to withdraw that of robbery also if she could recover her ring, but Magistrate Corrigan would not let the complaint be withdrawn. When he saw the knife with which Howard, it is alleged, had threatened Miss Girard, the clerk was ordered to make out a complaint against Howard for carrying a concealed weapon. Howard is joint author with Wilson Mizner, formerly of San Francisco, of The Only Law. He has also written many novels and was formerly on the stage. According to the police, he said he went to Miss Girard's rooms to borrow money. Wilson Mizner supplied \$2,000 bail for Howard's appearance.

## ...VAN NESS THEATRE...

For the Two Weeks Which Begin on Monday Evening, August 23,  
and End on Sunday Evening, Sept. 5

AMERICA'S FAVORITE ROMANTIC ACTOR

## Dustin Farnum

(Direction of Liebler & Co.)

In the New Scintillatingly Successful Play of Love and Adventure,  
Entitled

## Cameo Kirby

Written by Booth Tarkington and Harry Leon Wilson, Authors of  
The Man from Home

In Mr. Farnum's support is this remarkable cast: McKEE RANKIN, MAY BUCKLEY, JOHN J. HARRINGTON, GORDON JOHNSTONE, MAUD HOSFORD, BURR CARUTH, WILLIAM H. CARTER, RUTH LLOYD, C. R. WEBSTER, DONALD GALLEHER, NORA SHELBY, WILLIAM FREDERIC, JANE KENDRICK and GLADYS WILLIAMS.

ONLY MATINEE SATURDAY

## Opened Season Paterson, N. J., Aug. 23, A Real Success

Will  
Play a  
Long  
Coast  
Tour

—with—  
Colonel John Cort

**AS THE SUN  
WENT DOWN**

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, September 4, 1909

No. 2—Vol. XXI—New Series



Harold  
Nelson



## The Success of Billy

"Billy" is now safely aboard the steamship "Florida," having anchored at Daly's Theatre, N. Y., August 16th for an indefinite period. The farce, which is in three acts, with Sidney Drew as the star, was first tried out at the Ocean Park Casino, Long Branch, and is well known here in its first form as a playlet at the Orpheum. At one time Alan Dale went into a fine frenzy over it. His impressions were on this order: "There is one charm about vaudeville which, like the table d'hôte dinner, is made up of many courses, some digestible, and some indigestible. The charm is that you can pin your faith to the one thing that digests. Sometimes the very course that you have made up your mind to gluttonize over proves to be quite uneatable. For instance, I went to Keith & Proctor's Fifth Avenue, thither lured by Mr. Lawrance D'Orsay and company in Footfalls, found myself unable to assimilate it (though I tried hard) and was just on the verge of hungry desperation when Mr. and Mrs. Sidney Drew saved the situation with the most amusing sketch I have ever seen in vaudeville, called Billy's Tombstones. It was worth waiting for. It was worth any theatre-goer's trouble. While new to the Fifth Avenue Theatre, it had been done elsewhere, I am told—not that I care a hang. My vaudeville reflections, such as they are, are not designed for vaudeville fiends, who can tell you how long each act runs, where it came from, whither it goeth, what circuit it is playing, and all the rest of the tedious technicalities. This is designed for theatre-goers. I honestly assure them that Billy's Tombstones would go in any legitimate theatre, and make a hit there. Billy's tombstones are his false teeth. He is affectionate but falsely toothed. He is on board the steamship Florida bound for Havana, with his sister. He was a football hero, and lost his natural born teeth on the field of honor. On board he meets sweet Beatrice and loves her, but his false teeth hold him back, as it were. He feels that she should know his past—his dental past—but he hates to tell her. The situation curdles. Billy is standing by her side, with a door at the back of him, when through that door a steward, food-laden, rudely rushes. Billy is knocked over; his teeth fall out; they are lost! Away he goes, stricken and toothless. Without them he can but lisp. Beatrice degenerates to Beatrith. His helpful little sister has forgot to pack his substitute teeth. It is not tragedy. The hero is there, in his nude gums. Mr. Kenneth Lee, the humorous author of the sketch, piles on the agony. It is genuine agony to the stage, complete laughter to the audience—a condition which is the real essence of good farce. Never have you imagined so many entirely plausible complications accruing from false teeth. A life's happiness is made to depend upon them. You roar with laughter, in your innate cruelty. Finally, the teeth are found by a sailor, and given to the pursuer, who puts them in the usual glass case at the head of the stairs, with the legend that the owner can have them upon personal application. Poor Billy, condemned to soft food, and lisp, hates to apply in person, and, in the meantime, an auction sale of

souvenirs takes place, and the teeth are auctioned off, as a weird remembrance of the trip. It costs Billy \$1,000 to get them back. In many a laughing Manhattan mouth dwells the sweet deception of dental skill. All that's ivory is not—tooth. Billy's Tombstones must strike home into many a mysterious mouth, while those whose teeth are as nature made 'em will laugh in benign superiority. It is a well-written, clever and telling little play, and it is capably acted by Mr. and Mrs. Sidney Drew. Sidney Drew, whom I have not seen for years, appears to have developed tremendously. The farcical work he does in Billy's Tombstones is finer than any that you may find at legitimate theatres. It is straight, sincere, and—tragic. He is in dead earnest, and what is laughter to the audience is misery to him. That he never forgets, nor does he ever cater to the mirth that prevails. It is genuinely pure farce work, and as such it is worthy of critical attention. Almost equally good is Mrs. Sidney Drew, who has a keen sense of humor and knows how to make a point. Billy's Tombstones is a good thing because it is an unusual one. If farce writers paid more attention to this sort of sketch, and less to the silly convention of banging doors, and mistaken identity, one might glean more fun.

## Anna, the Blacksmith's Daughter, Who Has Been Called to Grand Opera

Last spring, Miss Anna Case was helping her father shoe horses in his blacksmith shop in the village of South Branch, N. J., on week days and was singing in the First Presbyterian church of Plainfield on Sundays. This fall she will make her debut at the Metropolitan Opera House as a member, duly signed and under contract with that famous organization which includes some of the greatest names in the world of present-day music. These two facts sum up the career of a most remarkable girl. She is only 21 years old, and when she was born her father was a country blacksmith in a small way, as he is still. From Clinton, N. J., her family moved to Newark, where, before she was three years old her constant singing of the period's popular song won her the pet name of "Little Annie Rooney." In South Branch, N. J., where the Cases moved shortly afterwards, the child continued to sing, and before she was twelve years old taught herself to play "by ear" on the family organ. Her father sent her for lessons on the violin to a local virtuoso, but the girl soon gave this up and began to concentrate her ambition on singing. Finally, when she was fourteen, she made a bargain with a vocal teacher in Somerville, a neighboring village, to give her one lesson a week at 25 cents a lesson. During all this time the girl helped her father in his shop, soothing restless horses, carrying tools for him, and sometimes "dunning" patrons who were slow in paying. When she was seventeen years old she took the place of organist in the local church, and then sang in the choir. At the same time she had advanced in the blacksmith shop, and had become so expert that she shod horses when her father had an extra rush of work.

She kept up her lessons, first with one country teacher and then with another, always trying to seize what was best within her limited field. Then she made what was a great advance, for she obtained the place of soprano soloist with a church in Plainfield, a large town. With the increased salary she was able, by very strict economy, to go to a high-priced teacher in Brooklyn. Her naturally beautiful voice, by this time moulded through her long and serious study, now began to attract attention. She sang in some of the Brooklyn churches, and appeared last spring at a musicale in Philadelphia, where Herr Director Dippel, of the Metropolitan heard her. He invited her to sing before him and other heads of the opera house. When she did so it proved an end of blacksmithing, and an end of circulating among country teachers in an effort to acquire her art. She was "signed" with the Metropolitan forces and it was decided that she shall sing at the Metropolitan this year before being sent abroad to study under the greatest teachers, at the expense of her employers. The girl who has accomplished all this still remains in all outward appearance the demurely pretty village singer. Her head has not been turned, and she makes no predictions save the obvious one that if hard work will bring her fame then she will be famous. She knows whereof she speaks, for, as she remarks with a laugh, hard work has been her "lifelong friend."

## Early History of the Drama

Shakespeare wrote between 1590 and 1599 nineteen dramatic works, and according to Henslowe's diary not more than £11 was paid for any one of them. He received from other sources sums that aggregated in the neighborhood of £115. After 1599 his income increased very much. Higher prices were paid for plays and with the building of the Globe Theatre, in which Shakespeare became part owner, he amassed quite a sum. That he was well-to-do was known to his fellow-townsmen, who called him a man of considerable means. From such records as we have, it would seem that Shakespeare earned during the twelve best years of his career, an annual sum of about £500. Much feeling was aroused during the Elizabethan period between the actors as a class, and the nobility, due to the Thespian's vanity for rich apparel. In Alleyn's papers it is mentioned that for £20 10 shillings a cloak was transferred to John and Edward Alleyn. It was of velvet, elaborately embroidered in silver and gold and lined with black and gold striped satin. John Alleyn also paid £16 for one cloak of velvet with a cape embroidered with gold, pearl and red satin, and one robe of cloth of gold.

At this time the materials in which actors appeared were genuine and expensive. No cheap silk or tinsel was used. In Henslowe's diary he mentions on the 26th of November, 1597, he loaned Robert Shaw £4 for the use of the company to buy eight yards of cloth of gold. He mentions shortly after giving the same Robert Shaw 16 shillings to buy copper lace of silver to lace a pair of hose for Alice Pierce. There is also another item of having "Lent unto Bengemen Johnstone, the 3 of december, 1597, upon a Booke wch he showed the plotte unto the company: I saye lente in Redy money unto him the some of 20 shillings." Henslowe, it seems, was a good friend to the actors who spent their fees on costly dresses which afterwards went into the pawn-broker's shop, and then in order that they might properly apparel themselves for the plays he produced, Henslowe was compelled to advance the money to redeem the pledges.

## Spotlights

The Ed Redmond company closes in Santa Cruz tonight.

Dan S. Fishell, who is the power behind the throne in the new Princess Theatre located in the southeast corner of Grand and Olive, St. Louis, after a certain amount of difficulty had his building plans accepted by Commissioner J. Smith last week.

David Belasco has once more shown his wizardry in the new Dietrichstein farce, Is Matrimony a Failure? from a German source, produced at the Belasco Theatre in New York on August 24th. Mr. Belasco's hand is as clearly shown as ever it was in any of the more serious pieces he has written or produced. Is Matrimony a Failure? is a laugh from start to finish. It is farce, but with a sting in it. In a small village several husbands leave as many wives after discovering that a technical error apparently has made their marriages null and void. The men try to dictate terms to the women, but are beaten at their own game. The way the women win out and bring the men to their feet is a matter that makes for laughter from start to finish. It's the most deliciously droll farce, whereas farce usually is too obvious to be droll. Anne Sutherland, as the leader of the woman's side, is simply immense. She is amusing when she isn't brilliant, and vice versa, or both. Louise Mackintosh also is clever and up to the Belasco standard of acting requirements. Frank Worthing is very good as one of the fighting husbands. W. J. Ferguson and William Morris also render good service.

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. E. JACOBS**, 1050 Golden Gate Avenue, Store Phone West 2185, Residence Phone Park 4298.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Henry B. Harris Starts a Crusade

At the quarterly meeting of the National Association of Theatrical Producing Managers held in New York on August 3, 1909, Henry B. Harris submitted to the association a copy of a bulletin issued by him to his advance representatives, which reads as follows:

Deal direct with transfer companies. Ascertain whether or not anyone receives any "rake-off" from transfer charges.

Do not go in on electric signs.

When doing extra advertising, find out from the newspapers the cost per line and see that you are not charged more than your proper share.

Report conditions in each theatre in front and back, where uncleanly or unsanitary.

Report each case of graft or extortion exacted or sought to be exacted from the company or its members.

"To the honest manager," said Mr. Harris, "this bulletin will be welcome, as it is the aim of the producing managers to eradicate and drive out of the business that element in the profession who thrive on graft, extortion, and unjust demands. To the advertising department of newspapers who have been compelled to stand in with the dishonest theatrical manager lest they be discriminated against in the apportionment of advertising, this news should be exceedingly pleasant. It is not the intention of the producing managers' association, nor do they strive to tell the manager of the local theatre how he must run his business, but they do insist that whatever proposition is paid for by the traveling manager, must be the absolute honest price and he will not permit the local manager to take a "rake-off." This not alone applies to advertising, but also to the hauling of baggage and scenery."

## Personals

EDWARD KELLIE and Roy Sutherland have been added to the stock in the Seattle Theatre, Seattle.

CHARLES EMERSON COOK, for a long period David Belasco's general press representative, has started out for himself. Mr. Cook has had two stock companies in New England this summer, where he tried out a new play, The Upstart, which he believes will be a moneymaker in the larger cities, and he will therefore give it an important production this season. This fact, of course, would make it practically impossible for him to take care of Mr. Belasco's interests; hence his departure from Mr. Belasco's office.

MRS. EVELYN NESBIT THAW, when asked in New York last Wednesday regarding persistent rumors that she had joined the divorce colony in the Nevada town, said: "I have never been in Reno in my life." And she continued: "I don't intend to go there. I have been right here for the last three years and I am sick and tired of hearing these reports that I have been seen in different parts of the country. I need money more than I need a divorce just at present. That

is necessary to live on, and I shall make no plans until I arrange a settlement with the Thaw family."

J. W. SAYRE, the Seattle critic, who has just returned from a vacation spent in Alaska, reports that at Prince Rupert, Juneau, and one or two other of the British Columbia and Alaska towns he visited he was told that the Frawley company was booked for two and three night engagements on its way out from the Yukon country. Charlie Taylor played those towns on the way in. A letter from T. Daniel Frawley says that he is playing to capacity and standing room every night at prices ranging from \$1 to \$2.50.

## Dates Ahead

A GIRL AT THE HELM (H. H. Frazee, prop.)—Milwaukee, Sept. 5-11; Peoria, 12-15; Springfield, 16-18; Chicago, 19-25; St. Louis, 26 to Oct. 2.

A KNIGHT FOR A DAY (H. H. Frazee, prop.)—Aberdeen, Sept. 4; Seattle, 5-11; Tacoma, 12; Victoria, 13; Vancouver, 14-15; Westminster, 16; Bellingham, 17; Everett, 18; Portland, 19-21; Eugene, 22; Red Bluff, 24; Marysville, 25; Frisco, 26 to Oct. 1.

ALCAZAR STOCK.—San Francisco.

AS THE SUN WENT DOWN (Arthur C. Aiston.)—Niagara Falls, Sept. 4; Buffalo, 6, week; Akron, 13-15; Youngstown, 16-18; Salem, 20; New Philadelphia, 21; Dayton, 22-25; Cleveland, 27, week.

BELASCO STOCK CO.—Los Angeles.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

CHIC PERKINS.—(Frank G. King, mgr.)—Iowa Falls, Sept. 4; Cedar Rapids, 5; Seymour, 6; Bloomfield, 7; Moravia, 8-9; North English, 10-11; Buxton, 13; Hartman, 14; Milton, 15; Mystic, 16; Wayland, 17-18;

GUY SMITH STOCK.—Oakland, Cal.

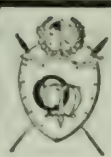
HAROLD NELSON IN PRINCE OTTO.—San Francisco, Sept. 13 and week.

LITTLE JOHNNY JONES (Chas. L. Crane)—Punxsutawney, Sept. 4; Wheeling, W. Va., 6; Cambridge, Ohio, 13; Zanesville, 14; Coshocton, 15; Newark, 16; Lancaster, 17; Circleville, 18; Columbus, 20-22; Delaware, 23; Marysville, 24; Bellefontaine, 25; Piqua, 28; Wapakoneta, 29; St. Mary's, 30.

MCKENZIE'S MERRY-MAKERS.—Marshfield, Sept. 23, 4 weeks.

MOROSCO'S BURBANK STOCK.—Los Angeles.

PAID IN FULL.—San Diego, Sept. 5-6; Santa Ana, 7; San Bernardino, 8; Bakersfield, 9; Hanford, 10; Sacramento, 11; Eugene, 13; Salem, 14; Astoria, 15; Portland, 16-17-18; Seattle, 20 and week; Tacoma, 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'l'ney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN COIT

The  
Garrick Theatre  
San Diego, Cal.

MOROSCO & WYATT,  
Lessees and Mgrs.

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Griener's  
MAN OF THE HOUR and WAY DOWN EAST

W. J. ELLEFORD, Sole Proprietor and Director

FRANK WYMAN, Manager

WILLIS BASS, Business Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

POLLY OF THE CIRCUS.—Victoria, Sept. 4; Tacoma, 5-7; Ellensburg, 8; North Yakima, 9; Walla Walla, 10-11; Spokane, 12-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19-20; Anaconda, 21; Bozeman, 22; Livingston, 23; Billings, 24-25; Denver, 27-Oct. 3.

RAYMOND TEAL.—Phoenix till Aug. 16; then Tucson for four weeks.

SANFORD DODGE—Deadwood, Sept. 6-7; Hot Springs, 8; Newcastle, 9; Gillette, 10-11; Buffalo, 13-15; Sheridan, 16-18; Crawford, 20; Lander, 22-23; Caspar, 24-25; Douglas, 27 and week.

THE GIRL QUESTION (Eastern), (H. H. Frazee, prop.)—St. Louis, Sept. 5-11; Springfield, 12-15; Peoria, 16-17-18; Milwaukee, 19-25; St. Paul, 26 to Oct. 2.

RINGLING'S CIRCUS.—Napa, Sept. 4; Oakland, 5-6; Santa Cruz, 7; Salinas, 8; San Francisco, 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

THE CAT AND THE FIDDLE (Chas. A. Sellon, mgr.)—Dickenson, Sept. 4; Miles City, 6; Billings, 7; Livingston, 8; Bozeman, 9; Anaconda, 10; Butte, 11-12; Great Falls, 13; Helena, 14; Missoula, 15; Wallace, 16; Colfax, 17; Spokane, 18-19; Sprague, 20; Walla Walla, 21; N. Yakima, 22; Ellensburg, 23; Tacoma, 24-25; Seattle, 26 to Oct. 2.

THE GIRL QUESTION (Western), (H. H. Frazee, prop.)—Walla Walla, Sept. 4; Spokane, 5-6; Walla Walla, 7; Yakima, 8; Tacoma, 9; Aberdeen, 10; Chehalis, 11; Seattle, 12-18; Portland, 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

THE MISSOURI GIRL (Merle H. Norton, lessee; Joseph Rith, mgr.)—Mound City, Sept. 4; Cairo, 5; Paducah, Ky., 6; Charleston, Mo., 7; Portageville, 8; Blytheville, Ark., 9; Caruthersville, Mo., 10; Hayti, 11; Kennett, 13; Campbell, 14; Rector, Ark., 15; Jonesboro, 16.

THE SOUL KISS (Albert Hoogs, bus. mgr.)—Charlotte, Sept. 4; Columbia, 6; Augusta, 7; Charleston, 8; Savannah, 9; Jacksonville, 10; Macon, 11; Chattanooga, 13; Birmingham, 14; Atlanta, 15-16; Montgomery, 17; Mobile, 18; New Orleans, Tulane Theatre, week of Sept. 19; Baton Rouge, Sept. 26; Jackson, 27; Memphis, 28-30; Little Rock, Oct. 1; Hot Springs, Oct. 2; Dallas, 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10.

THE TIME, THE PLACE AND THE GIRL (Eastern), (H. H. Fra-

zee, prop.)—Chicago, Sept. 5-11; Detroit, 12-18; Toledo, 19-25; Louisville, 26 to Oct. 2.

THE TIME, THE PLACE AND THE GIRL (Western) (H. H. Frazee, prop.)—Seattle, Sept. 5-11; Aberdeen, 12; Tacoma, 13-14; Victoria, 15; Vancouver, 16-17; Westminster, 18; Bellingham, 19; Everett, 20; Chehalis, 22; Portland, 23-24-25; Corvallis, 27; Chico, 29; Sacramento, 30.

YANKEE DOODLE STOCK COMPANY.—(Geo. V. Haliday.)—Superior, until Sept. 5; Chippewa Falls, 6-12.

## New Oxnard Opera House

OXNARD, CAL.

Factory Town and Wealthy Country  
Five Thousand Population  
New House and Doing Big Business  
Write for Open Dates  
GEO. P. AUSTIN . . . . . Manager

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.

full stock of new scenery.

C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now looking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## Correspondence

NEW YORK, August 29.—George Broadhurst's play, *The Dollar Mark*, produced at Wallack's Theatre last week deals with that rather common phase of human nature, the love of money, and more especially that sturdy manhood marked by love of one's fellows, which is not quite so prominent as the other phase. On the opening night after much applause Mr. Broadhurst had to make a little speech, in which he gave well merited credit to the cast and thanked William A. Brady for getting the company together. The *Dollar Mark* deals with the attempt of a great New York trust to get control of a rich Rocky Mountain gold mine belonging to a miner who has no use for dishonest men or dishonest measures. The hard-headed and hard-hearted head of the trust makes some very frank revelations of the workings of "high finance" and the popular idea of a trust's contempt for "the people." Incidentally the audience learned how a panic can be brought on and how its authors can "save the country—for a rainy day." \* \* \* Miss Hattie Williams appeared last week at the Garrick Theatre in Michael Morton's new comedy, *Detective Sparks*. It is neither a farce nor a melodrama, but a clever combination of both, and nothing nearly so classic as a "comedy" as the program described it. It is undoubtedly amusing, the unexpected happens at every turn. The role of Athole Forbes keeps Miss Williams on the stage very nearly all the time during the four acts. The company is headed by Julian Royce, who plays Fred Coleridge delightfully. Edward Nicander is pleasing in the role of the brother. David Torrence plays the bit of the inspector very well, and if Vira Stowe had done nothing but her hysterical scene she should deserve a line of praise. F. Owen Baxter played an English journalist to the life. The author was called out at the end of the second act and told the audience that they had really better wait until the end of the play before they commended it. So at the end of the play he was called out again to bow and say his thanks. \* \* \* Charles Frohman made the second of his productions last Monday night at the Apollo Theatre in Atlantic City when he presented for the first time in this country *The Flag Lieutenant*, an English play. The drama opens on board of a warship in the harbor of Malta. The admiral of the Mediterranean fleet is at a reception. In the midst of gayety word comes of an uprising in Kandia, and help must be sent at once. Major Thesiger is ordered to proceed immediately with a gunboat. Flag Lieutenant Lascelles goes with Thesiger. Thesiger makes an attempt to scale the walls at Kandia and is dangerously wounded. Lascelles scales the walls, signals the fleet and the threatened massacre is averted. The bullet which hit Thesiger robbed him of all memory. No one but the surgeon and telegrapher knows of the part that Lascelles has played. Lascelles determines Thesiger shall have all credit and explains his absence from the scene by saying he was asleep. Insinuations of cowardice are made against him. At the last minute the true story is brought out and Lascelles comes into his own. Lascelles is acted by Bruce McRae. Isabel Irv-

ing has the part of Mrs. Cameron. Francis Carlyle is cast as Major Thesiger and Lumsden Hare, an English actor, as admiral of the fleet. \* \* \* McIntyre and Heath appeared last Monday night in *In Hayti*, a production by Klaw & Erlanger at the Euclid Avenue Opera House, Cleveland. Although this is the home city of A. L. Erlanger, this is the first time he has ever made the first production of a play in this city. At the end of the second act Mr. Erlanger was called upon for a speech. He said in part: "I am very glad that you have given me an opportunity of appearing behind the footlights again, because I have not appeared on any stage since that last time I performed in this very theatre. In fact, they would not let me appear. If some of my old friends are present to-night they will probably remember that my first public appearance was made at the old Academy of Music at the benefit of Francis Finney, a brother-in-law of John Ellsler. I recited the poem of 'Shamus O'Brien.' I knew I did it well, because there are fifty-six verses in the poem, and the audience allowed me to finish it. The first line of that poem—'It was just after the war of the year '98'—has furnished the newspapers with ammunition to bombard me with ever since, and if I had known as much then as I do now I would never have changed the line to read 'It was just after the war of the year '88,' because I have been accused of being in a war ever since. But, fortunately, theatrical wars are not as serious as real warfare. In real battles armies oppose each other with infantry, cavalry and gatling guns,

while the ammunition of theatrical wars consists largely of hot air." The play will open at the Circle Theatre, New York, to-morrow evening. \* \* \* Such a Little Queen, a comedy by Channing Pollock, was produced at the Grand Opera House, New Haven, last Monday evening. The name part was played by Elsie Ferguson, and Frank Gilmour acted the part of King Stephen. The plot centers around the dethroning of the king and the queen of two little countries in Central Europe after they were pledged to each other, and their struggles in New York city to earn a living. The other leading roles were played by Ralph Stuart, Eleanor Lawson, Francis Byrne and George W. Barnum.

ROE ROY.

### Persse-Mason Have Strong Offering

One of the best and greatest singing shows to visit the Coast this season will be the Singing Bandits, headed by the well-known artists, Thomas H. Persse, tenor, and Edith Mason, prima donna, assisted by a specially selected cast of well-known singers and actors. The Singing Bandits was especially written for Mr. Persse and Miss Mason by Herman Perlet, the well-known composer and musical director, who also wrote such successes

### Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage. SPECIALLY ADAPTED TO POLITICAL MEETINGS

## FEW LEFT

Dates on Which You Can Go East Cheap

## Low Rate Round Trip Tickets ::: Sold :::

SALE DATES: September 7, 8, 9, 10, 13, 14, 15, 1909

Other Dates and Rates to Various Points in Effect During October, 1909

### SOME RATES:

OMAHA .....	\$60.00	NEW ORLEANS .....	\$ 67.50
COUNCIL BLUFFS .....	60.00	WASHINGTON .....	107.50
ST. LOUIS .....	67.50	NEW YORK .....	108.50
CHICAGO .....	72.50	BOSTON .....	110.50

Tickets good until October 31, 1909. Some cases longer

Choice of Routes. Stopovers. Write Agents for Details.

## SOUTHERN PACIFIC

TICKET OFFICES

FLOOD BUILDING

THIRTEENTH AND FRANKLIN STREETS, OAKLAND

MARKET STREET FERRY DEPOT

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

### LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS

FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny GENERAL REPAIRING Phone Douglas 3192

as Miss Philadelphia, Mademoiselle Hawkins, etc., besides numerous songs. The company was selected with the idea of each one to fit its own character in the play. The company carries its own scenery and everything is complete to give a first-class production, and we can assure our readers of a splendid evening's entertainment.

J. ROSS CLAWSON JR. is doing the advance for the Western Girls company.

### Opera House :::FOR SALE::: Albany, Ore.

Live, growing town, 6,500 population. Modern, built 6 years ago. Capacity, 650. Ground floor. Stage, 49 x 26 x 38 to gridiron. Including scenery, piano and all within. House, 50 x 100 feet. Lot, 57 x 100 feet. On main business street of town.

Price - - - \$11,000  
Good Chance

Address, H. R. SCHULTZ, Albany, Ore.



## Belasco Stage Director Signs With the Burbank Stock in Los Angeles

LOS ANGELES, Sept. 2.—We are getting so accustomed to being surprised down here that nothing can upset us now. Just as we think that things are nicely fixed and everyone is happy, someone else comes to the front with something new. The most recent surprise is the fact that David M. Hartford goes to the Burbank Theatre as stage director instead of to New York, as we were previously told. Mr. Gardner retires to go into business, and Mr. Hartford has signed a year's contract with Mr. Morosco, to act in the capacity of stage director and heavy man of the Burbank Company. Harry Andrews, the new stage director of the Belasco, is in town and is directing rehearsals of *The Squaw Man*, to be produced at that house next week. De Witt Jennings, late of the Belasco Company, will be seen this season in support of Kyrle Bellew. Olga Stech, a Los Angeles girl, last week signed a year's contract with Kolb and Dill. She will open with the company at the Majestic Theatre next Sunday in *Dream City*. Boyd Marshall, who was leading man for Fritz Scheff in *Mlle. Modiste*, has been engaged by Kolb and Dill to play all the straight parts during their coming season at the Majestic. H. G. Ginn, formerly of the Burbank Company, is appearing with Charles Frohman's Company, playing *The Flag Lieutenant*. This is the first American production of the piece, and Bruce McRae plays the lead. William Desmond will soon appear in his old part in *The Judge and the Jury*, at the Dauphine Theatre, New Orleans. Robert Morris, formerly stage director of the Burbank Theatre, will arrive in Los Angeles this week to visit his family. Mr. Morris is under the management of Harrison Grey Fiske and will make Los Angeles only a short visit.

AUDITORIUM—The Auditorium is re-opened this week under Shubert management. The play selected for the opening is *Going Some*, the farce-comedy by Paul Armstrong and Rex Beach. The company is not a particularly strong one, but there is no one who is bad, and there are at least two members who are very clever; these two are Eugene O'Rourke, who plays the coach, and Frank Wunderlee, playing Berkeley Fresno, "a native son and Stanford glee singer." The scenic equipment is fine, the company large and well trained, and the presentation very pleasing. The authors have taken—not the West, but that West which the public has expressed a desire to see, the West of romance, in which cowboys always carry half a hundred-weight of artillery, Mexicans herd cattle in fiesta sombreros, and things are as laid down exactly as in the early romances. They have taken this sort of thing for a groundwork, and have given it a modern glossing absolutely funny. The scene is the Flying Heart ranch, New Mexico, and the cause for the excitement a challenge to a foot race, issued by the Centipede ranch. There are opportunities for the introduction of many good characters, and they are worked in with great effectiveness.

MASON—Paid in Full, Eugene

Walter's great play, is occupying the stage at the Mason for the week. This play is too well known to need to be reviewed at this time. The play is a vivid picture of life in which a weak man and a strong woman are mismatched, and in which purity of life and purpose triumphs over sordid, mercenary, selfish meanness. The best member of the cast at the Mason is Ned Finley, as Smith, the friend of Emma and her husband. Finley has an almost faultless conception of the role. Sara Perry, as Emma is very good, and Allen Atwell as the Japanese valet is also good. Louis Morrell as Brooks is not as good as the balance of the cast. The play itself is truly wonderful and is deserving of better interpreters; however, it is well worth seeing at that. There is sufficient good acting to make up for that which is not quite so good. One critic says: "It comes so close to being the long-awaited great American drama that the awarding of the laurel is an open question."

BURBANK—The Great Divide is the attraction at the Burbank Theatre this week. Mr. Beasley is having an opportunity to show what he can do in the variety of parts which he has been called upon to play. Last week we saw him in comedy, and this week it is melodrama. He is certainly proving himself a very versatile actor. The Great Divide is a great play, and it is being presented in a very fine manner by Mr. Morosco's company. Mr. Beasley is giving us a very splendid portrayal of Stephen Ghent. His acting is forceful and dignified, and in fact he fills all the requirements of the role. The other particularly strong character of the play is the Ruth Jordan of Miss Hall. She has devoted much time and study to the part, and the result is the best work she has done in many moons. The minor roles are all well taken care of, but probably the best work is done by Frederick Gilbert in the part of Philip Jordan. Mr. Trask does good work in a character part, and Mr. Young and Mr. Stockbridge are also well cast. The play itself is a wonderfully strong one and is full of heart interest from beginning to end. The performance is quite up to the high standard of excellence which we expect from the Burbank players.

BELASCO—Once again we have a new leading woman on the stage of the Belasco Theatre. Thais Magrane is very charming as far as we are able to judge her by her work in Channing Pollock's well-known comedy, *Clothes*, or *The Way of the World*, as it is called on the Belasco program. Miss Magrane is charming, both as to face and figure, and she certainly does wear some beautiful gowns. Her voice is pleasing, and she has "made good" in her opening performance. Sheldon Lewis does some very fine work as Arnold West. His is a part that might easily be over-acted, but this Mr. Lewis does not do. His acting is forceful all the way through. Mr. Bennett as Richard Burbank is all that we expect him to be. It is not a large part, but it would not be possible for Mr. Bennett to be anything except excellent. Mr. Giblyn appears well in a character part. Miss Farrington and

Miss Lewis do good work in their respective parts.

GRAND—That old but always popular play, *East Lynne*, is being put on by the stock company at the Grand for the current week. The principal attraction this week is Lillian Hayward, who makes her re-appearance at the Grand. She was one of the most popular members of the Ulrich Stock Company. The story of this old play is too well known to need repeating. It is as much a favorite as ever, and the present production is all that we might expect. Miss Hayward appears in the leading feminine role of Lady Isabel. Her work in this part is well done. George Webb is fine as the "villainous" Sir Francis Levison. Grace Rauworth is cast as Barbara Hare. Miss Claire does well with the principal comedy role, Miss Carlyle. Messrs. Harris, Brunton, McDonald, Metcalf, and Mr. Cox are all good in minor roles. The stage settings are good and the performance very satisfactory.

ORPHEUM—The Orpheum bill for the week is a very good one, and that is saying a lot for this kind of weather. The act must be very clever to keep us entertained during this hot spell. At the head of the bill we have the Six American Dancers. This act furnishes something new in the way of dancing numbers, and it is a very clever act. The costuming is also attractive. Sam Chip and Mary Marble, who are remembered for their fine work in *Dream City* last season, appear in *A Deft Dialogue with Ditties Designated "In Old Edam."* There are bright songs in this act, good clean comedy and real impersonation. Bob Matthews and Herbert Ashley are seen to advantage in a new sketch entitled, *Held Up*. Frank Conroy, George Le Maire and a very good company present *A King for a Night* in a very pleasing manner. Mr. Conroy's negro impersonation is particularly good. The holdovers include Griff, London's Favorite Juggling, Jesting Johnnie, Sam Watson's Barnyard Circus, which continues to please everybody; Schrode and Mulvey, in their skit, and Herbert and Willing in black-face comedy. Motion pictures of a humorous variety conclude the bill.

LOS ANGELES—Mlle. Loretta and her posing dog offer one of the best acts that have appeared on a vaudeville stage in Los Angeles in many months. They present a series of poses reproducing many of the famous hunting pictures. The Dammann Troupe present a number of new and clever acrobatic feats and work very rapidly. Carita Day and her dancing boys furnish some good and lively dancing that makes their act one of the best on the bill. John P. Reid is one of the droll type of monologists who tells funny stories and sings funny songs in a unique and amusing way. John J. Black presents a well-written sketch entitled *The Advance Agent*. This sketch is well acted, and the story is interesting with many good bits of comedy in it. Sandos does some difficult juggling, while his assistant furnishes the comedy of the act. Motion pictures complete the bill.

EMPIRE—The Empire is re-opened this week with a new musical company. The first bill is a condensed version of *Roly Poly*, an old Kolb and Dill success. Billy Onslow and Max Steinle create much of the fun in Irish and German comedy parts. Charles

Reilly, as a race-track grafter, makes a hit and does some good singing. The other roles are acceptably filled by Ben Sellar, Annie Baumann, Devola May and Mattie Hyde. The chorus of eight girls does good work, and the first offering is being well presented.

FISCHER'S—A *Runaway Honeymoon* is the one-act musical comedy being given at Fischer's this week. There are many amusing situations developed, and the Allen Curtis Company are putting on a good show. Mayme Praeger is effective as an elderly spinster, and Arthur Clamage is good in a character part. Charles

0752—Galley 11. Dramatic Figg comes into his own in the role of an old soldier, and Albert Leonard and Estelle Praeger do well in minor roles. The chorus does good work, and the best songs in the piece are, *On a Monkey Honeymoon* and *Won't You Buy a Paper, Dearie?*

UNIQUE—The special feature act at the Unique Theatre this week is Huntress, who, after making his entrance in male attire, changes for his female impersonations, his first being of *Blanche Ring*. The gowns worn by Huntress are pretty, and scenically the act is beautiful. His dances are executed with grace and ease. DeVerne and Mack have a singing and musical act in which the singing of the woman is the feature. She has a very deep voice which she knows how to use. *Johnnie on the Spot*, the comedietta of the week, is well presented by Edwin Emery, Denton Vane, Al Franks and the other members of the company. Herbert Cramer, Miss Douvee, Miss Constance and Miss Salmon all have good parts and play them well. Al Franks has the illustrated song, and amusing motion pictures conclude the performance. FLORENCE EMERY.

## Blanche Bates' Pacific Coast Tour

BLANCHE BATES (David Belasco)—San Francisco, Sept. 6, two weeks; Los Angeles, 20, and week; San Diego, 27; Santa Barbara, 28; Bakersfield, 29; Stockton, 30; Sacramento, Oct. 1; San Jose, 2; Oakland, 4, and week; Portland, 11, and week; Seattle, 18, and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

## Clyde Fitch Reported Very Ill

PARIS, Sept. 2.—It is reported that Clyde Fitch, the playwright, is seriously ill at Chalons-sur-Marne, following an operation. No details have been received as to the nature of Fitch's affection.

The Ed Redmond Company closed in Watsonville last week, and the company was taken over by Fred Giesea of the Victory Theatre in San Jose, who proposes to play them for two weeks more.

Harold Nelson, the well-known Eastern actor, will make a short Western tour in *Prince Otto*, under the direction of G. G. Garette. In the company are Boyd Cobb and wife, Lewis Lytton and wife, and Harold Houston.

ANITA MURRAY

Eugenie  
Broadway Stock, Oakland.



## Correspondence

**SALT LAKE CITY, August 30.**  
—**SALT LAKE THEATRE**—Geo. D. Pyper, manager, September 2-4—David Belasco will present Blanche Bates in her latest success, *The Fighting Hope*, by W. J. Hulbert.

**THE COLONIAL**—R. A. Grant, manager—Will reopen this week with Geo. M. Cohan's rural play, *Fifty Miles From Boston*; Grace King will head the company, with Edward O'Connor in the role of the famous Harrigan, hero of the popular song of that name which Mr. Cohan wrote for this play.

**ORPHEUM**—Henry Sonnenberg, manager—The bill presented last week was again up to the standard and seemed to get better and stronger at every performance. Three or four members competed closely for the title of "headliner." Jack Moffett and Elsie Clare, in their whirl and dance, are quite out of the ordinary; Herr Londe and Fraulein Tilly are clever European gymnasts, Herr Londe, especially, has a wonderful feat of climbing a ladder in mid-air, which was supported at one end by a steel rod; Harry Armstrong and Billy Clark, the noted song writers, appear in a playlet entitled *Finding A Partner*, and sing their own compositions such as *The Story the Violet Told*, *I Love My Wife*, *But Oh You Kid!* and *The Bold Brave Fireman*; The Lancton Lucier company appear in a farcical play entitled *A Fool's Errand*, Mr. Lucier, as a messenger boy, made a decided hit with the audiences; Geo. Hillman, as a German teacher with his Redpath Napañees, in a musical comedy, *Fun in a Schoolroom*, was good and well received.

**THE GRAND**—A. B. Jensen, manager—The first part of last week *Girls* was presented at this Theatre by Sam S. and Lee Schubert (Inc.), playing to fairly large houses. This play terminated the Schubert productions, as Pelton and Smutzer of the Denver Theatre Co. have cancelled all Schubert attractions. The syndicate controlling this theatre has engaged the Willard Mack Stock Co. which has been playing here through the winter for an indefinite time. Willard Mack will head the company with Blanche Douglas as leading lady. They will open with *Salomy Jane*, followed by *The Squawman*. The new Bungalow Stock Co. will open its season September 6th, in *The Love Route*.

R. HARBACH.

**DENVER, Aug. 30.**—Denver has had the pleasure of seeing Miss Blanche Bates in a Belasco production the past week, which for artistic work on the part of the players and the perfection of setting cannot be excelled. Miss Bates is an artist through and through and in the present vehicle she has a tremendous opportunity to use her emotional powers, which she does to prodigious advantage. She possesses the whole gamut of emotions that are trained and deep, and in her portrayal of the convict's wife and as a tender mother, her work was superb. Besides her power of conservation of a wonderful emotional nature, Miss Bates is physically beautiful. She is a joy to behold in the radiance of her womanly beauty and her well-modulated voice fell like summer waters upon the enthusiastic audiences

which crowded the fashionable Broadway Theatre to see *The Fighting Hope*. As is the case with all Belasco productions, the star is well-supported. Miss Bates was the honor guest of Mrs. Elitch-Long, the owner of Elitch's Gardens, where Miss Bates was leading woman for a summer stock season some years ago. Denver welcomed Miss Bates with the affectionate regard of Westerners for their own, and set a good pace for San Francisco to take when her talented daughter steps through the Golden Gate. *Going Some*, a play by Rex Beach and Paul Armstrong, is the greatest laugh-getter this side of Broadway, and had a fine run at the Curtis Theatre under the Shubert management. It is a delightful comedy, with a great variety of characters introduced but so well harmonized that a plot is scarcely necessary. In *Going Some*, in order to keep up the terrific laughter which the previous acts have produced, the last act is marred and the climax impaired by too much horse-play on the part of the leading man. No one can afford to miss seeing the excellent work of this numerous company, especially that of Eugene O'Rourke in the role of Larry Glass, as athletic coach, masseur and nerve specialist. But the record-breaking houses were had at Elitch's Gardens where Maude Fealy starred in *Peter Pan* and at the Tabor where Geo. Cohan's rural musical play, *Fifty Miles from Boston*, was produced. Maude Fealy was a delicious Peter. She was a joy serene to watch and hear. Miss Fealy is playing *Peter Pan* again this week and goes from here to Cleveland for a three weeks' stock engagement, after which she returns to New York, where she starts for the provinces Nov. 1st in a new play. The Broadway Theatre will be dark this week and so will the Curtis, which latter has abandoned the Shubert arrangement and will open next week with a stock company. The Shuberts, according to Messrs. Pelton & Smutzer, have failed to keep their part of the contract to furnish the independent house with consecutive attractions, but started out with giving one every three weeks and then the manager of the Curtis complained, when they sent a big attraction like *Madame Butterfly*, it was sent to the new Auditorium, which is owned by the city, thereby discriminating against the smaller house. The last straw was when the engagement of John Mason in *The Witching Hour* was canceled, and Messrs. Pelton & Smutzer canceled all promised attractions and installed a stock company, the Van Dyke players, from Milwaukee. Popular plays of the emotional kind will be produced there hereafter and the opening offering will be *The Knobs of Tennessee*. Two of the profession responded to the last great call and silently turned their faces to the sleep "which knows no wakening." Sweet Georgia Harper, known for her versatility throughout the West, was laid in her last home in Greeley, Colorado, last Monday. L. A. Kempton, the theatre owner and life-long manager of several big enterprises, was buried Tuesday in Denver. His son and a daughter, who are both in the profession, were with him at the last and are the recipients of a large fortune accumulated by their father in his splendid

**WE CARRY IN STOCK** ready for immediate shipment, the only line of special

**Musical Comedy and Dramatic Lithograph Paper**

We can equip your show with Special Cross-lined Lithograph Paper on 24 hours' notice, and sell you small quantities at 5 cents per sheet.

**Our Special Cross-Lined Lithograph Paper Looks Like Special Paper**

Send for samples of Cross-lining and New 112 Page Illustrated Catalogue.

**Lowest Prices on Block Work, Type Work, Dates, Heralds and Small Stuff**

All your Printing and Lithographing in one shipment, and the lowest price on everything.

**60 Styles Stock Circus Lithograph Paper. Send for Special Catalogue.**

**ACKERMANN-QUIGLEY LITHOGRAPHING CO.**

KANSAS CITY

New York Sales and Sample Office: 201-202 Knickerbocker Theatre Building, 1402 B'way. Chicago Sales and Sample Office: 61-65 Grand Opera House Bldg.

management of things that make up stage business.

EMMA-HEREY-MEYER.

**WATSONVILLE, August 30.**—The Ed Redmond engagement that closed here last week was notable for fine business and clever performances. The repertoire included *What Happened to Jones*, *Are You a Mason*, *The Man on the Box*, *A Banker's Holiday*, and *An American Citizen*.

**OAKLAND, Aug. 30.**—This week at Ye Liberty, the members of the new stock company are adding new laurels to their already well-filled wreath. It is their first attempt in a Shakespearean play, and although the production, *Romeo and Juliet*, is one that would tax the ability of any company and especially that of a stock aggregation, the play was presented in a manner that commanded the plaudits of the audience. The work of Sidney Ayres and Florence Oakley in the leading roles was frequently compared with that of E. H. Sothern and Julia Marlowe, and Bishop's popular players were the medium of many complimentary remarks. Ayres had a very clear conception of his role, *Romeo*, and looked every inch the handsome lover. Miss Oakley made a very pretty *Juliet*, and showed to exceptional advantage in the balcony scene. The work of George Friend is always clear-cut and efficient, but his *Mercutio* this week is probably the best performance he has given us for some time. The heads of the two houses, *Montague and Capulet*, were in the capable hands of George Webster and Walter Whipple, and the two characters were well taken care of. Henry Shumer, Robert Lawlor and William Wolbert had prominent roles and sustained them well. Marcus V. Page, a newcomer, gave a good account of himself, as *Ercalus, the Prince of Verona*. Laura Hudson made a good *Lady Capulet*, and the *Nurse to Juliet* of Mina Gleason was more than acceptable. The prologue was well ren-

dered by Edith Lyle, and the minuets arranged by Helena Butler were picturesque and excellently executed. The production receives a most elaborate staging. The greatest of credit is due George Webster, who is responsible for the creditable showing. Business is more than satisfactory, and every performance is well attended. *The Lion and the Mouse* next, and then *Pierre of the Plains*. The *Girl from Rectors* is booked at the Macdonough, week of September 4th. At the Old Cross-Roads, an interesting drama dealing with life in the sunny South, is drawing enormous crowds to the Broadway. The drama is full of good, wholesome action, which centers

## For Stock or Road

ALL BOX OFFICE WINNERS

## Before the Grin-goes Came

A play that deals with life in California. One of the best Western dramas ever written. Quite within the range of the ordinary stock or road company.

## In Arkansaw

A rural comedy-drama of strong appeal. It holds them from start to finish. A good play for a small company—or for a large one, either.

## By Kingly Favor

A romantic comedy-drama of the time of King George III. Has what is unusual in plays of this class—a strong vein of comedy. Small cast.

For Further Particulars Address  
GREAT WESTERN  
PLAY AGENCY  
Van Ness Theatre Building  
San Francisco, Cal.

## Terry McKean's Players

A FIRST-CLASS COMPANY IN STANDARD PLAYS

Time open from Sept. 1st for extended stock engagement. Write

**TERRY MCKEAN, Sole Proprietor and Manager**

Address care Francis-Valentine, 285 Thirteenth St., San Francisco, Cal.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

around a supposed octoroon, Parepa. The difficult character which calls for a considerable display of talent is portrayed in a most praiseworthy manner by Georgie Cooper, who scores a most distinct success at every performance. Doc Kerr, the big-hearted gambler in love with Parepa, was well played by Landers Stevens. His conception of the character was perfect. Roy Clements played the villain and made a good one. Maurice Stewart, as the tramp, was one of the hits of the play. Lee Willard made his first appearance with the company and made an emphatic hit. Plenty of comedy was effused by Georgie Woodthorpe and Jessie Mendelson as Aunt Eliza and Mississippi. The play will continue for the balance of the week, and will then give way to The Bishop's Carriage. At the Orpheum, small-sized audiences are an unknown quantity, and every member on this week's bill is greeted with well-deserved recognition. Curzon Sisters; World and Kingston; Wilbur Mack and Ella Walker; Herr J. Rubens; La Petite Revue; Five Avolos; Lena Pantzer, and Eleanor Gordon and company. I. K. Emmett and Viola Crane are headliners of a good bill at the Bell. The Russian Princess, Wlademaroff, is also making a hit. Hall, the dancer, and Professor Doblado's trained animals are well received. Conway's Band is drawing immense crowds out to Idora Park and is giving the greatest of satisfaction. The music is enjoyed immensely. The Four Bards also give a pleasing performance. Dorothy Vernon of Haddon Hall will be seen very shortly at The Liberty. The Man from Mexico, The Lightning Conductor, and Shore Acres will be early productions at the Broadway. Louis Bennison of the Alcazar Stock has been especially engaged to play the part of the money king in The Lion and the Mouse, which will be the Liberty attraction, week of September 9th. After the performance at the Broadway, Monday evening, a masher stepped up to Georgie Cooper and made some insulting remark. He was immediately knocked down by her husband, Landers Stevens, who administered the hoodlum a well-deserved thrashing.

### LOUIS SCHEELINE.

PORTLAND, August 30.—The Shuberts have at last acquired a theatre in Portland, the necessary documents having been signed last week for the old Heilig Theatre between them and the owners of the building. It will be remembered that this theatre was closed by the building inspector upon the ground that the building was unsafe, since then, the owners of the property have made arrangements with the authorities to place the building in a safe condition, and, upon this being done, they will be allowed to reopen the house. Work has already commenced on the repair of the place, and it is scheduled to reopen the middle of October with John Mason in The Witching Hour. Meanwhile, any other Schubert productions coming this way will find a home at the Star Theatre, which is owned by the same people who own The Heilig property. The Bungalow has been dark the past week, but reopens next Sunday night with the International Grand Opera Company who remain

a week. This is virtually the commencement of the season of 1909-10. Manager George L. Baker has made some changes in the opening of his house, The Baker, and next Sunday afternoon will witness the inauguration of the season at his house, when Donald Bowles and Izzetta Jewell will offer Salomy Jane. The play is in the nature of a farewell of these two popular players. Fifty Miles from Boston follows. At the Orpheum, one of Lasky's one act musical comedies was featured by Manager James H. Errickson the past week. It was entitled, At The Country Club. The company was strong in every particular and was headed by Jane Jensen, who proved to be a delight in every meaning of that word. The Arlington Four was one of the best quartettes we have had, and Gardner and Revere were very amusing in their playlet. This week's bill includes the following: The playlet, Circumstantial Evidence; Wynn & Lee; Charles Montrell; Crouch & Welch; Harry Richards; The Musical Johnstons, and Beth Stone. Keating & Flood are producing The Ranch King at The Lyric for this week's bill. It is a Western melodrama, and the locale is in Colorado. It contains enough spice and pepper to satisfy anyone whose cravings are along the melodramatic line. Robert Athon is playing the leading role this week, and gets all out of the part that is required. Percy Kilbride is well cast in the comedy role of the negro, as is Ralph Bell, as the sentimental young cowboy. Alice Condon is entitled to honors amongst the lady folks. Manager Frank Coffinberry announces the following acts for this week at The Grand: Edwin Carewe & Co.; Tom Moore; Mort Sharp and his dancing belles; Ahlberg Brothers; Billy Cort, and Fred Bauer. At Pantages, Manager John Johnson has the following acts: Hansen & Jennie; Mortinetti & Grossi; Hamilton & Ronca; Yegge & Daniel; Shelvey Brothers; Mlle. Nada Meret, and Loe White. A. W. W.

SPOKANE, August 29.—The season was opened at the Spokane Theatre under the management of Charles York with The Time, The Place and the Girl, week of 29th, for one week, pleased a well-filled house. The opening night the San Francisco Opera Company will come for an engagement of three weeks, opening September 5th. The Auditorium was formally opened, 27-28, with A Gentleman from Mississippi, to good houses. August 29-September 1, A Knight for a Day, a musical comedy company which can well be termed classic. The chorus and electrical effects are very beautiful; it opened to a fair house, September 5-6; The Girl Question. Heading the list at the Orpheum this week is Jessie Shirley and Company, which include Frank McQuarrie, Less C. Greer, and Dan Edson, will present a pleasing little playlet entitled The First Woman Governor. Miss Shirley was given a big ovation on her opening night, her friends welcomed her with many beautiful flowers and much applause; Edna Aug is immense in her portrayal of Types; Daisy-Poney Moore in The Dancing Fenderwheel; Henry Clive is good in his juggling act; Les Myosotis premiere dancers of the ballet at the Royal Opera, Munich;

Big City Quartette made a big hit; The Walthour Trio are clever in their acrobatic work. At the Washington, the Stars and Barney Fagan-Henrietta Byron, Herbert Willson, William Stonaker late feature of Dockstader's Minstrels; Mme. Frana Orbasany's Cockatoos presenting a complete pantomime, The Shipwreck, by cockatoo actors; Aida Woolcott Co.'s of players in A Fisherman's Luck, The Modern Hercules; Frank Parker company in his original novelty, A Hotel in Midair; Barlow's ponies and dogs is the headline attractions, this is their first time west and they are offering a good show; James Casey and Maggie LeClair have an Irish turn, The Irish Tenants; Charles and Anna Glocker have a juggling act; Kaupman Bros., in burlesque opera; Rogers, Sherman and Lukin, comedy singers and dancers; Meyer Bros., equilibristic marvels; Wm. D. Gilson, song illustrator. St. Olaf's College band closed a successful engagement of a week at Natatorium Park; the daily average attendance was about 3000, according to a statement by Manager John W. Pace. This week Tom Hennesey, a daring bicycle rider, will give exhibitions of riding down the chutes on his wheel. Another attraction is Miss Celia Mabis, a soprano singer from Australia; Bowen's American band will give daily concerts. George D. MacQuarrie and Lauro Adams, late of the Jessie Shirley Stock Company, have gone to Vancouver, B. C., to join the Walter Sanford Stock, which opens September 6th.

### SMYTH.

SEATTLE, Aug. 30.—MOORE THEATRE—A Washington, D. C., comedy, A Gentleman from Mississippi, is the attraction this week at the Moore. Non-partisan in its politics, it is a rattling good comedy, well-played and well staged, with the central character teaching a lesson of goodness and honesty, but with no sermonizing in the lines.

ALHAMBRA THEATRE—Girls opened last Friday night at the Alhambra Theatre, for a two weeks' run. This play is as good as when it was seen here last season—in fact, a little more has been added to the lines, and in some respects the company is better than last season's.

GRAND THEATRE—Dark.

SEATTLE THEATRE — The Bunting engagement will end this week and Seattle Theatre patrons will be sorry to see little Miss Bunting go. Lena Rivers is staged this week with all the new scenery which the company will use on the road, and it produced an excellent impression on the record audience of yesterday.

MAJESTIC THEATRE — Another new theatre will be added to the list of Seattle playhouses tonight when the Majestic Theatre is thrown open to the public. Sullivan and Considine are to be congratulated upon this most up-to-date vaudeville house, containing all the features of high-priced places of amusement. Popular prices, however, will prevail. Two fashionable audiences will turn out tonight to be present at the dedication of this beautiful theatre, and seven star acts have been provided by the management.

ORPHEUM—The show this week is an all-star, topping the bill is Rosario Guerrero, the dancer, in a

musical pantomime, The Rose and The Dagger; Margaret Fealey, mother of Maude Fealey, presents her own playlet, Witches' Hour and Candle Light; Charles Murray and Ollie Mack make their first appearance in vaudeville; Tom Walters, late of Coming Thro' the Rye is seen; Spaulding and Riego furnish fun on the flying trapeze; The Girl Behind the Veil has a most beautiful voice; Charles Weber, a comic juggler is good.

STAR THEATRE—Heading the programme is Mme. Celeste, an Australian pianist; Curran and Edwards, singers and dancers; Sam Carlton, Hebrew comedian; Eddie Roesch, in ballads and motion pictures.

PANTAGES — The Three Demons in sensational acts of bicycle riding; a second feature, Naida and company, in a costly and beautiful act entitled, The Water Nymph, a fish and mermaid; The Doric Trio, three vocalists; Justis Romaine and company, in a dramatic playlet; Markee brothers, musical comedians; Sutherland and Curtis, in The Belle of Jaytown, are other features.

LOIS—Among the good things on the bill are Edith Haney; the Four Haydens; Prof. Wiley; Lipman and Lewis, also Aileen May and company in a farcical sketch, My Turn Next, those taking part are: Miss May, Ed. M. Kimball, Fred Huebner, Verna Layton, and Annie Girard. E. MORGENSTERN.

## Society Man Become Advance Agent

"Society to the Stage," as a newspaper heading is "old stuff," but something right up to date in this line is the advent of a society man, not a "bud" or a "debutante," in the theatrical business and he has become an advance agent! His name is James Pooton Jr., and his home, of course, is New York. Mr. Pooton is a member of Racquet, Calumet, New York and Knickerbocker Clubs, the Meadow Brook Hunt and the Larchmont Yacht Club. He is the champion amateur squash tennis player of Newport and as a cotillion leader is without a peer. In addition to all this glory Mr. Pooton is accounted a first rate fellow and is very popular in his new surroundings. Years ago Mr. Pooton was the associate, advisor and literary companion of the late Ward McAllister, the originator of the term "the 400." After the distinguished society leader's death Mr. Pooton wrote on society topics for several weekly papers and, under a non de plume, was society editor of the New York Commercial Advertiser, now the Globe. For the past year he has been motoring in Europe and taking the waters at Bad Nauheim. His new occupation, however, will take him away from the New York smart set and afford him an opportunity to see the country west of the Hudson River. He has become the advance agent of the Grace van Studdiford Opera Company.

D. S. McFADDEN has been engaged to go in advance of the Persse-Mason company in The Singing Bandits. For several years Mr. McFadden very successfully exploited the San Francisco Opera Company, directed by Frank Healy.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Harold Nelson

Harold Nelson, whose picture appears on our front page this week, is an actor whose work in the romantic and classic drama has won for him the greatest admiration and praise in England, Canada and the Eastern United States. A stranger in California, he makes his San Francisco debut at the Garrick Theatre, the week commencing Sunday, September 10th. His stage career has been long, and his achievements command respect for their scholarly and artistic qualities. Beginning his work when a boy, he abandoned the stage for a university course of study. After receiving his degree, he decided upon a musical career and spent several years in hard study, not only in England, but Paris, Milan and Munich, after which he appeared in grand opera, but, finding his voice would not stand the strain of the operatic stage, he returned to the legitimate drama, when, after experiencing the various difficulties which the earnest artist must to achieve success, he steadily forged ahead until his undoubted abilities won recognition. He has always stood for the best in dramatic literature and has won much distinction as a lecturer on that subject. As Hamlet he has been compared most favorably to Forbes-Robertson, and his reading of the lines is full of charm and conviction. He possesses a splendid voice, excellent stage presence and a magnetic personality that is unusual. As a romantic actor, his work is full of dash and virility, never neglecting the intellectual grasp which evidences the student, or the finish of the experienced artist. For several years he has been under the management of the eminent Canadian manager, Mr. C. P. Walker, of Winnipeg, in the classic and romantic drama. And throughout Canada and the Eastern and Middle United States, his success has been exceptional. In Hamlet, Richelieu, Romeo and Juliet, Prince Otto, Paul Kauvar and David Garrick his work has won golden encomiums from the critics. As a stage director he has won fame in New York and other centres. Several Eastern stars who appeared in San Francisco last season had their plays staged by him. Mr. Nelson is under the management of G. G. Garrette, a Californian well known in theatrical circles, who is at present booking an extended tour throughout the States; and is enthusiastic in the anticipation of success for his star.

## Dinner to Dustin Farnum

Messrs. Chris Ward and A. B. Smith of the St. James Hotel and E. Satlow gave their annual dinner to Dustin Farnum at the St. James Hotel last Wednesday eve-

ning. The affair was a magnificent success. Sixteen friends of the popular actor sat down to a great feed, and wit and humor and good fellowship dominated the occasion. Those present were Dustin Farnum, McKee Ranken, Will O. Wheeler, Chris Ward, A. B. Smith, J. Clarence Hyde, John Campbell, Ralph Pincus, Charles H. Farrell, John Harrington, F. P. Shanley, W. H. Carter, Jack O'Brien and E. Satlow.

## Blanche Bates Arranges Benefit for L. R. Stock- well

Blanche Bates, who only recently learned that L. R. Stockwell, her old manager and associate, had become totally blind, has written to Gottlob & Marx suggesting that on Thursday afternoon, September 16th, the second week of her engagement at the Van Ness Theatre, a testimonial benefit be arranged for Mr. Stockwell. Gottlob & Marx have entered into the matter heartily and an interesting bill is now arranged from the various acts and attractions then playing this city.

## Wm. Stoermer Has New Star

"Billy" Stoermer, the hustler and irrepresible, has concluded arrangements to star Millidge Sherwood in Shakespeare's King Lear, opening on September 20th, with a company of twenty-five people and two agents ahead. Mr. Sherwood is a brilliant Shakespearean student and has played with some of the best companies in America, having been for a long time with Frederick Warde.

## Show Rivalry in San Rafael

SAN RAFAEL, September 1.—The Military Girl, the drama staged by the local members of the Young Ladies' Institute, was given to a crowded house to-night, despite the fact that W. Taylor Marshall, manager of the Garden Theatre, in which the performance was given, was arrested because his playhouse is provided with wooden fire escapes only, in defiance of the town ordinance. W. A. Powning, manager of a rival theatre, caused the arrest. The trouble is the outcome of the fight started when the City Marshal refused to allow Manager Powning to play Dick Jose or his theatre when he had practically sold out, claiming the house was unsafe, all of which was the veriest tommy rot. Some officials in small towns seem to do all they can to prevent good shows coming to their towns.

## Personals

UNCLE DICK SUTTON has arrived in Butte from Chicago, bringing with him a new stock company for his Family Theatre.

MARY HAMPTON, once well known on the Coast as a leading woman of the big shows, comes here next week with a sketch to Pantages Theatre.

MINNETTE BARRETT, member of the old Frawley company, will be seen here in A Gentleman from Mississippi.

Hal de Forrest will also be in the company.

GENEVIEVE BLINN received a telegram from Wales Winters last week ordering her to leave for the East immediately, to participate in a New York production.

JOHN W. COPE, the well-known actor, is a member of the company appearing in support of Blanche Bates. He plays the role of the banker's confidential adviser.

GEORGE LASK, who used to be the Caesar of the stage, is now the great pacifier, having signed as business manager with The Traveling Salesman company. George was always a capable man.

"DICK" STRONG, the popular treasurer, formerly of the Alcazar and American forces, will hold down the box office at the Garrick during the Greenbaum regime. "Dick" is well liked by local playgoers, who will be glad to see him in harness again.

CHAS. K. FRENCH, who has been putting on In Kentucky for a number of seasons, besides playing the part of Uncle Neb, has joined the ranks of motion picture actors and is now putting in picture dramas for the New York Motion Picture Company. He writes to THE DRAMATIC REVIEW, saying: "I like this very much. It is interesting and the work is hard, as it is like putting on a new play every day, or every two days."

## WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

Every Evening This Week and Saturday  
Matinee  
S. S. and Lee Shubert Present Their Most  
Pretentious Dramatic Attraction

## JOHN MASON

And his original New York company in  
Augustus Thomas' greatest play,

## The Witching Hour

Seats now on sale at box office and Em-  
porium. Seats for second week now ready.  
MATINEES MONDAY, LABOR DAY, AND  
THURSDAY, ADMISSION DAY.

## Garrick Theatre

Ellis Street, near Fillmore

Two Weeks, Starting Sunday, Sept. 5th  
The Sensational Farce

## The Girl From Rector's

Direct from a Year at Weber's Music Hall,  
New York

Matinees Labor Day, Admission Day, Sat-  
urday and Sunday.

Prices—25c to \$1.50.

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Week Commencing with Matinee  
Monday, September 6th  
Richard Harding Davis' Charming Comedy

## The Taming of Helen

All the Alcazar Favorites in the Cast  
Extra Admission Day Matinee, Thursday

PRICES: Nights, 25c to \$1; Matinees,  
Saturday and Sunday, 25c to 50c.

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

AT THE COUNTRY CLUB, a Musical  
Sketch by Geo. Spink, Author of Bill Sim-  
mons; GARDNER and EVERETT; SIG. LU-  
CIANO LUCCA; ARLINGTON FOUR;  
ROSE ROYAL and Her Famous Arabian  
Posing Horse, CHESTERFIELD; CUN-  
NINGHAM and MARION; CATHERINE  
HAYES and SABEL JOHNSON; NEW  
ORPHEUM MOTION PICTURES. Last  
Week—Great Success—JOHN HYAMS and  
LEILA MCINTYRE in the Quaint Come-  
dietta, The Quakeress.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

MATINEES SATURDAY AND SUNDAY  
Last Week of  
The Great Midsummer Extravaganza  
Jack and the Beanstalk

All the Favorites in the Cast and the  
PRINCESS BEAUTY CHORUS  
Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

Starting Monday Matinee, Sept. 6.

## Ferris Hartman

and New Company in  
"THE YANKEE CONSUL."

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

## AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.

No Acts too big. No Price too big.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET  
1865

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

With tonight's performance, Dustin Farnum and his magnificent company will depart for other fields where his popularity is (like it is here) something to be proud of. San Franciscans have enjoyed Cameo Kirby immensely and will welcome it again. Next week, Blanche Bates.

## Princess Theatre

The last performances of Jack and the Bean Stalk are now being given. With these last shows, the present Princess Company will be disbanded, and on Monday, Ferris Hartman and his company will open in a fine performance of *The Yankee Consul*.

## Alcazar Theatre

The second week of *The Lion and the Mouse* seems to be as satisfactory to the management of this house as was that of last. This is saying a great deal, when it is to be remembered that the business of last week at the Alcazar was, with the exception of one other week in which there were a number of matinees, the best the house has ever known. Evelyn Vaughn continues to score in the appealing part of Shirley Rossmore, while Will Walling loses nothing in his portrayal of Ryder, the millionaire manipulator of politics, and of men. Augustus Phillips as the son, Jefferson Ryder, was one of the most popular members of the cast. He is rapidly developing a following that gives evidences of deep loyalty. A Burt Wesner, whose abilities as a character actor stamp him as being among the best, gave a most excellent portrayal of Senator Roberts. Wesner does not repeat himself either in makeup or in his style of acting. George Baldwin made the small character of the Rev. Pontifex Deedle distinctive by his handling of it. Following this week's bill comes *The Taming of Helen*, in which Augustus Phillips made his most pronounced Eastern hit.

## American Theatre

Certain dramatists enjoy a monopoly upon certain adjectives. Bernard Shaw, for example, is always pronounced clever. In fact, he says that he, of all contemporaneous English dramatists, has first right to the use of this word. Eugene Walter is invariably described as virile, Clyde Fitch as clever. No one thinks of expressing himself regarding Sardou without calling him theatrical. Barrie is written of as being never anything else but delightfully whimsical. The Professor's Love Story was written years before Peter Pan, yet the tale of the old man who is in love without knowing it possesses all those characteristics which have their full fruition in the play of the boy who never grew up. There is but little, very little, in the way of plot in the drama having to do with that delightful old pedagogue, Professor Goodwillie, but in the way Barrie has manipulated his material, he has demonstrated that he is able to make a good drama out of elements that the common, or garden playwright would pass by without even a moment's notice. As the Professor, Frank Bacon does some of his best and most legitimate work. For one thing, it is not all Frank Bacon, a too common thing with

many of the parts he assumes. Not but that Frank Bacon is a most enjoyable person both on and off the stage, but variety is the spice of life, even in the theatre. While his portrayal of the character may not be as broad as that of E. S. Willard, it is very well done. Marie Baker, as the sister, was good in a colorless role. Louise Brownell, as Lucy White, did work which will stand comparison with that of Maud Feeley in the same part. Peggy Monroe was good as the Dowager Lady Gilding, but too pretty and too young in appearance to make the part as effective as it might otherwise have been. Both of these high crimes are susceptible of condonation, however. Elaine Davis was praiseworthy as Lady Gilding, while the Sir George Gilding of Gerald Harcourt revealed him in a line of work that differed radically from anything else he has ever attempted in San Francisco. It was, as usual, well done. In the character of the genial Dr. Cousins, Will R. Abrams looked and acted well. It gave him one of the best opportunities he has had this season to shine, and he took every advantage of it. Thurlow White, as Dr. Yellowlees, made the most of a part that demands little. It is to be regretted that the season that is closing at the American has not given this excellent actor more of an opportunity to show what he could do. The three comedy characters of the cast were well taken care of. It is doubtful if they were ever better acted before a local audience. James Corrigan, as the exacting Henders, did surprisingly well. He was in his element in the dry humor of the role, although at times he had a tendency to drop into the Irish brogue, instead of sustaining the Scotch burr. Edmund Flynn might have just stepped from the other side of the Tweed. He made Pete a creation of flesh and blood. Lillian Elliot, as Effie, was both handsome and buxom. It has been some time since better low comedy work by a woman has been seen in this city.

## Valencia Theatre

*The Witching Hour* has been a long time in arriving on the San Francisco horizon, but now that it is here we will forgive its tardiness. Touching upon a most absorbing topic and written by America's foremost playwright, the play has everything in its favor. The company, while not the original New York cast, is in every way worthy of the play, and in simple justice we must say that *The Witching Hour* is the strongest, most brilliant, most absorbing dramatic offering San Francisco has been allowed to pay tribute to in ten years. John Mason is the star of the show and gives a most engaging and artistic (if somewhat superficial) portrayal of the gentlemanly gambler, Jack Brookfield, but for artistic achievement and popular appreciation he must divide honors with Russ Whytal, whose characterization of Justice Prentice of the Supreme Court is a cameo-like bit of excellence. Mr. Whytal endows the part with all of the gentle, whimsical humor and sentiment that the author intended, and his triumph is of large proportions. Edward See has the comedy part, that of the plunger, Lew Ellinger. Mr. See has a breezy, infectious good humor that fits snugly into the part. The only criticism that



Blanche Bates in a scene from *The Fighting Hope*, at the Van Ness Theatre next week

could be directed against him is but a minor one—his makeup is bad. That white wig brings out a redness of face that is annoying and not at all human. Amelia Gardner, whose charming personality is recalled from the stock days before the fire, enacted the part of Mrs. Whipple with fine appreciation and much power. Miss Gardner has advanced immeasurably in her artistic development. Charlotte Ives, an extremely pretty girl, was charming as young Clay Whipple's sweetheart. Clinton Preston was a happy selection for the part of Clay Whipple. He conceived the character of the young fellow most acceptably and carried out his ideas to a most satisfactory conclusion. The rest of the company were entirely satisfactory. In the matter of staging, lighting, etc., there was nothing but admiring comment. *The Witching Hour* is a brilliant, absorbing play and is worth a number of visits. Next week will be its last in San Francisco this season.

The cast in support of Eddie Foy in *Mr. Hamlet* of Broadway, which will come to the Coast, will include Belle Gold, who succeeds Maude Raymond; Laura Jaffray, Alfred Lattell, Charles Halton and Ralph Strong.

## Blanche Bates in The Fighting Hope

David Belasco will present Blanche Bates at the Van Ness Theatre for a two weeks' engagement, beginning on Monday, September 6th, with matinees on Saturdays and Admission Day, Thursday, September 9th, in *The Fighting Hope*, a modern American drama in three acts, by W. J. Hurlbut. This is surely an event of exceptional interest, for Miss Bates is foremost among the emotional actresses on the American stage today, and she comes here in a play that was the notable dramatic hit of the past year in New York, where it was played for over three hundred performances. In addition, the production is made by David Belasco, which means much in itself. The new play, *The Fighting Hope*, is in every sense a modern play dealing with modern American conditions, and in it Miss Bates appears upon the stage for the first time as a star in a modern costume. The masterful stagecraft of David Belasco is always in evidence in *The Fighting Hope*. The play is in three acts, with the scenes laid in the library of a country house on the Hudson River, near Ossining, New

Continued on Page 12.



## Vaudeville

### The Orpheum

The real headline act this week is without a dissenting voice awarded to Leila McIntyre and John Hyams, who have a clever concoction of song and dance, conversational matter and travesty entitled, *The Quakeress*. Without the personal appeal of these two fine actors there would be little to the sketch. The Thalia Quartet finds a ready response from our music loving public and encores are frequent. George Carson and Jake Willard, comedy talking and singing turn that is familiar to this city. Joseph Hart's *Bathing Girls* is another of those pretentious musical affairs that seem to be the rage. The chief feature of the act is the lighting effects, showing the girls in bathing at the seashore, and it has been seen here before. Catherine Hayes and Sabel Johnson, two very, very buxom lassies, present *A Dream of Baby Days*. It is described as an oddity. It is. Jack the Giant Killer is extremely interesting to the large juvenile following of the Orpheum, who evince a decided interest in the giant, who is eight feet ten inches high and the little men and women who reach as high as 44 inches. One of the best things in the act is the explanation monolog that Mr. Auger delivers after he has been killed by little Jack. George Cunningham and Herman Marion do some talking and execute some marvelous acrobatic work. Their act is a sensational hit. Rose Royal, a handsome woman, has a wonderful white posing horse, who is seen in a series of unusual poses. For an act of this kind, it would be hard to conceive of anything finer or more interesting. As usual, the unexcelled Orpheum pictures conclude the performance.

### Pantages-Empire

Frank Selma, on the horizontal bar, opened a very good bill at the Empire this week. Then followed Goodhue and Burgess, a typical song and dance team, who have a rather pretentious set showing a hammock built for two. They close in one, doing a little singing, some fair banjo playing and some excellent dancing. Ben Berger and brother have an entertaining comedy bicycle act. As old as this kind of an act is, there is always a decided appeal in it to a large public. E. Alva York has a conventional English comedy turn that has considerable merit. The Gardiners and their dog, Duke, present a popular musical comedy skit. Chas. B. Carter and Gussie Taylor present a novel little comedy entitled *At Camp Rest*. They create a great deal of laughter. Four Venetian street musicians have an act that is always very much to the liking of San Francisco audiences. In conclusion it may be said that this week's bill is of a superior brand.

### The National

There are no halts or sags in the bill offered by the National this week. From start to finish everything goes with plenty of snap and vim. The Three Roehrs, in their cycling exhibition in the revolving globe, have the most sensational

thing on the program, although the other numbers contributed are not behind it in interest. The Roehrs have a huge cave, which looks very much like a barrel with every other stave removed. Inside this circular cage the three men race up, down, and sideways, apparently defying the laws of gravitation. The act ends by the globe being turned completely upside down and around, by means of a mechanical apparatus connected with the globe. At one time the single Roehr who remains in the cage, is wheeling in such a manner that he is, so to speak, at a certain point in his path, wheeling on his head. Pritzkow and Blanchard present a mixed affair, composed of singing, yodeling and comedy, all of which is very well done. The turn has lots of ginger in it. Murphy and Whitman, supported by a competent company, appear in a clever sketch, as do Mitchell and Caine. The Clarence Sisters, two Australian girls, do a song and dance turn that is somewhat different from the ordinary. The motion pictures are excellent.

### Fischer's

Fischer's Theatre, rechristened as mentioned above, will open a week from Tuesday night under the management of Robert Brackett, who has achieved considerable managerial success in Los Angeles, and Jack Raynes and Charley St. Clair, who are at present musical director and producer at the Princess Theatre. These gentlemen aim to present a series of high class musical pieces with a small but clever company and a fine, well-drilled chorus. Budd Ross and Burt Wesner will be the two comedians and the rest of the principals will be signed next week. The prices of admission will be 10 cents to 50 cents.

### The Wigwam

Quite a diversified bill is Manager Harris' offering this week. Those three athletic young women, Castle, Richi and Gerard, have a good impersonation act, and May Nannery and company must have been in close telepathic sympathy with Wm. J. Hurlbut when he wrote *The Fighting Hope*, for their act is a twin idea to Mr. Hurlbut's third act. Other interesting people on the bill are Scott and Davis, Cogan and Bancroft, Ernesto Sisters, Harry Taylor, and Charles Mack and Company.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Sept. 5, 1909.

NATIONAL, San Francisco—Roltaire; Mondane Phillips; Harvard and Cornelle; Emily and Jessie Dodd and company; Tom Bateman; Hugh Lloyd; La Maze Bros. BELLE, Oakland—Clarence Sisters; Vera de Bassini; Mitchell and Caine; The Three Roehrs; Murphy-Whitman company. WIGWAM, San Francisco—Klein, Ott Bros. and Nicholson; Barry and Johnson; J. Warren Keane and company; Alfred K. Hall; J. K. Emmett and company; Les Ploetz Larellas; Doblado's Sheep. AMERICAN, San Francisco—Carter; Jere Sanford; Josh Dreano; Stanley-Edwards company; Fay Carranza; Carter, Taylor

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

California Utah and Eastern Colorado Kansas Connections

Good Acts Can Always Secure Immediate Bookings

BOOKING DEPARTMENT

1117 Market Street

W. P. REESE, Manager

New York Office, Knickerbocker Theater Bldg. Lancaster, Pa., Family Theater. Booking the Longest Chain of Vaudeville Theaters West of Chicago. Playing the best acts in vaudeville.

**BERT LEVEY CIRCUIT**

2053 SUTTER ST.

INDEPENDENT VAUDEVILLE Phone West 9098.

SAN FRANCISCO, CAL.

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

and company. NOVELTY, Vallejo—Pritzkow and Blanchard; Siebert and Strauss. GRAND, Sacramento—Ernesto Sisters; Cogan and Bancroft; Frank Bacon and company; Harry Taylor; Chas. Mack and company. JOSE, San Jose—Gruet and Gruet; Tora Troupe; Signar; Tom McGuire; Roberts' Rats; Girard and Gardner. LOS ANGELES, Los Angeles—H. Tyler; Gaynell Everett; Ross and Shaw; Glendower and Manion; Jack Symonds; Scott and Davis. QUEEN, San Diego—Black Frank and company; Sados; John P. Reed; Carita Day and Boys.

### American Goes to Vaudeville

At last, the American Theatre is to revert to the purpose it was built for—vaudeville. Manager Abe Cohn

made the decision last Monday, and straightway arrangements to open with a monster vaudeville bill, to open Sunday. Carter, the magician, and Fay Carranza, the singer, will be the big features. Edward Homan, who is a partner in the American, and who is a vaudeville expert, will book the theatre. He invites the biggest acts in the country, as he intends to make a feature of big things. Money will be no object when something big or novel is in sight.

Opera House, Watsonville, week Aug. 30.—Harding and Clough, a sister dancing and singing team, and Pheonie Edwards, illustrated songs, furnish the acts.

Valeska Surett and Wm. Gould, who have been together in vaudeville for a number of years, have separated.



## John Considine's Magnificent New Theatre in Seattle

Last Monday the beautiful Majestic Theatre was added to the list of Seattle's modern fireproof playhouses. The Majestic occupies a prominent corner in the heart of the retail district. With the exception of the new Orpheum in San Francisco, no other vaudeville playhouse in Western America will compare in magnificence with the Majestic. The house has been built along the most modern lines. There are no posts, and every one of the 1,700 seats has an unobstructed view of the stage. Sullivan & Considine are the proprietors and managers of the Majestic offering therein the Sullivan & Considine vaudeville acts which have up to this time been seen in the Star or Coliseum theatres in Seattle. The resident manager is Frank H. Donnellan, at present the manager of the Seattle Star. The house staff includes Orchestra Leader Lombardi, Stage Carpenter Budzelini, Property Master Hall, Doorkeeper Henry Weingarten and Head Usher George Carruthers. The treasurer of the Majestic is G. G. Gramm, late of the Majestic in Denver, and his assistant is Clark Donnellan, now at the Seattle Orpheum. The Majestic gives three daily performances. The scale of admission prices are 10, 20 and 30 cents for the body of the house and 50 cents for box seats.

## Wm. Morris Vaudeville Stars to Play Downtown

Walter Hoff Seeley is our authority for the statement that the Wm. Morris vaudeville house will be built downtown and that the Schubert shows will continue at the Valencia. Mr. Seeley has completed financing the new Morris theatre and will leave next week for New York to consult with Mr. Morris. Following The Witching Hour at the Valencia, Going Some will open, and then, according to Mr. Seeley's list, San Francisco theatre goers will be offered at the Valencia Corinne, in Mlle. Mischief; George Fawcett, in The Great John Ganton; Eddie Foy, in Mr. Hamlet on Broadway; Charles Cherry, in The Bachelor; Lulu Glaser, in Mme. Butterfly; Forbes Robertson and Gertrude Elliott; Mrs. Fiske and David Warfield.

## Boxing Attraction at the Chutes

Another pugilist who is now occupying the lime light will be seen this Sunday, when Al Kaufman, the man who is to meet Champion Jack Johnson for heavyweight honors at Colma next Thursday, will be presented in two three-round exhibition sparring matches. It will be the big blacksmith's only public appearance prior to the battle at Colma. Joe Willis will be the opponent and the bouts will be given from the open-air bandstand. Before and after the fist exhibitions Sunday's patrons will be entertained with the performances of the sensationalists and the

music of the band and comedy trio. The Royal Marine Band, conducted by the boy leader, Master Humbert, will give its farewell concerts. The Chutes Carnival March, written by Master Humbert for Friday evening's confetti carnival, will be repeated at both concerts. Marino, whose act consists of permitting an automobile weighing two tons to pass completely over his body, will close his engagement by adding sensation to his remarkable feats. Seven passengers have heretofore occupied the machine which runs over him. On Sunday he will permit ten men to take seats in the car. The last slides for life made by Le Roy, suspended from an aerial wire by his teeth, will be given afternoon and night. Other bids for favor will be made by Towers in his high dives; by Demon, of the fiery bicycle, and New Orleans Quartet in character songs and dances. Open-air motion pictures and the panoramascope will complete the bill.

## Conway Very Popular at Idora

Fifty selections by Patrick Conway's band and soloists, aerial and acrobatic acts, the burlesques of a troupe of delightfully foolish clowns, the skating rink orchestra, and continuous entertainment on the children's playgrounds, will be among the features on Sunday's free program at Idora. The first week of Conway at the Oakland amusement resort has been notable for the large audiences that have greeted the popular conductor and his excellent organization. Much unusual music will be offered during tomorrow's concerts. Many of the selections will be heard for the first time on the Pacific Coast and at least one number, a trio for oboe, flute and clarinet, for the first time on any concert stage. It will be rendered by Messrs. De Vaux, Boxheimer and McGibeny. One of these tremendous numbers in which Conway delights will be a grand selection from Faust. For those who admire orchestral effects, there will be played such compositions as Massenet's Angelus and Fete Boheme and Liszt's Second Hungarian Rhapsody. Rachmourinoff's celebrated prelude will be one of the new offerings. Other band numbers will include the overtures from Masaniello and William Tell; three new Irish dances by Ansell; scenes from the most admired Wagnerian operas; selections from Carmen; the March of the Bells from Coppelia; and The Awakening of the Lion. Florence Drake Le Roy will sing the Garden of Roses and Arditi's Magnetic Waltz. An unusual solo will be that played by William Gruner on the bassoon. It will be a humorous entitled Grandfather's Clock, and is said to be highly amusing. The other soloists will be H. Benne Henton, saxophone, and Gardelle Simons, trombone. Conway will conduct during every number.

DEE AND NOBLE WRITE: Duluth, Aug. 23.—We have cancelled all our vaudeville bookings to accept an engagement with the Eastern, In Wyoming company. Very sorry we didn't get the Western company, as we would have enjoyed a trip to the Golden West very much.

## Vaudeville Notes

The Orpheum contemplate booking night shows made up of their acts in Logan and Ogden, Utah, this season.

From Seattle comes the story that the spangled dresses of Catherine Hayes and Isabel Johnson, seen there at the Orpheum, were seized in Portland last week by a constable, to secure an advertising bill. The girls say they lost all their money speculating in the stock market.

John Welsh, Juliette Chandler and Al Watson will be principals in a musical comedy company that will be installed at the Central next week.

Jack Massie's actors at Oak Park, Sacramento, went on a strike last week, but Jack quelled the rebellion by getting a new company and still holds the fort with musical comedy.

ROBERT HILDETH WRITES: Los Angeles, Aug. 31.—This week I am here in Los having a good time and incidentally having a visit with Mrs. Hallett, my old friend who gave me many a boost in S. F. eight or ten years ago. We are going to play some of their time and will be the headline attraction at Long Beach next week and San Bernardino the following week. After that will either jump to Arizona for five weeks or go north.

## Dates Ahead

THE MAN OF THE HOUR (Western).—(Brady and Grismer).—York, Pa., Sept. 6; Lancaster, 7; Harrisburg, 8; Altoona, 9; Johnstown, 10; Zanesville, 11; Newark, O., 13; Springfield, 14; Richmond, Ind., 15; Terre Haute, 16; Springfield, Ill., 17; Decatur, 18; St. Louis, 19-25; Alton, Ill., 26; Mexico, Mo., 27; Moberly, 28; Hannibal, 29; Keokuk, Ia., 30; Brookfield, Mo., Oct. 1; Sedalia, 2; Kansas City, 3-9; Fremont, Neb., 11; Norfolk, 12; Columbus, 13; Grand Island, 14; Kearney, 15; North Platte, 16; Denver, Colo., 17-23.

Next Monday the Del Lawren company will open for a season the Lois Theatre in Seattle.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Morning, Afternoon and Night

THIS SUNDAY ONLY

FREE AFTERNOON AND NIGHT

AL. KAUFMAN

The Man Who Will Meet Jack Johnson to Decide the World's Heavyweight Championship, Will Be Presented

IN TWO THREE-ROUND BOXING BOUTS

10—OTHER BIG FREE ACTS—10

Beginning Next Monday

CALIFORNIA STATE BAND

3—GREAT SMILETTAS—3

TAKE THE JOLLY JOY JAUNT

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement—20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatri

## Huntress

IMPERSONATOR AND DRAPERY DANCER.

Carrying full set. The season's hit in vaudeville. First act to play three weeks of first-class time in San Francisco.



3 times a day

Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.



## Once Great Singer Dead

Mme. Inez Fabri-Mueller, a former great favorite of the operatic stage, died at the German Hospital early Monday morning. She was 78 years old. California as much as Europe and the East, lost a notable figure in the death of the former singer, as her life is interwoven with much of the early history of this State. After finishing her work in grand opera, Mme. Fabri settled here to pass the remainder of her life. She became a music teacher, and many of her pupils after became famous. Mme. Fabri was born in Vienna and before her twentieth year the composer, Meyerbeer, pronounced her voice the most marvelous he had ever heard. He was charmed with her portrayal of Valentine in The Huguenots, in which she afterward became world famous, and Richard Wagner pleaded with her to create the role of Isolde in Tristan and Isolde. The singer's life in California began primarily in 1876, when she opened the Grand Opera House in Mission Street near Third. Then she sang her great role of Valentine. For many years she has been living with a niece in this city, teaching music. One of the ties that bound Mme. Fabri to San Francisco was the attachment for her first husband, Richard Mulder, who was a famous musician and impresario. His body lies in a grave overlooking the Golden Gate. Subsequently the singer married James Mueller, a noted barytone. Mme. Fabri's funeral took place Wednesday morning from St. Mary's Cathedral. Interment was in Holy Cross Cemetery.

## Personals

GLADYS FIELD is a new member of the Elleford Company.

MAX WAIZEMAN and Jane Wilson will retire from the Newman-Foltz Company next week.

AUDA DUE has been playing in Corianton, the Mormon play, in Salt Lake, the past two weeks.

IRENE OUTTRIM and Elmer Booth have joined the Willard Mack Company in Salt Lake City and will be found to be valuable additions to that clever company.

MIRABEL SEYMOUR is ill with a most painful case of neuralgia. In the interim between pain, Miss Seymour is, although confined to her bed, finishing some of her clever sketches.

LORRAINE BUCHANAN, who has been a sensational success in Santa Cruz, will stay there three or four weeks longer and then play some week stands under the direction of the Great Western Theatrical Circuit.

FRED COOPER, the veteran actor and manager, who is fooling the doctors in Oakland by toeing the mark as chipper as a youngster, after each new operation, is writing two plays that promise well. One is a Western drama, called The Great Stampede, that has all the ear-marks of greatness.

RICHARD BENNETT, now playing leads at the Belasco Theatre, Los Angeles, is to return to Los Angeles

next summer, and is to be leading man at the Burbank Theatre during an extended vacation now planned by Arthur Byron Beasley, who will put in a busy season at the head of this organization until that time. Arrangements between Mr. Morosco and Mr. Bennett were practically concluded last Monday night.

Tedd Brackett is supporting Gertrude Ewing in repertoire in the Mississippi Valley towns. Others in the company are Allwyn King, Wm. Desmond, Wm. N. Smith, Clark Mounts, Harry Dougherty, Harry F. Lewis, J. C. Crippen, Marie Desmond, Dollie Desmond, Helene Del Mar, Irene Jones, and Mrs. J. C. Ewing.

It is expected that the new Columbia Theatre will be completed and ready for occupancy within four months' time. Work is now progressing most rapidly, and at the present time the management hopes to open the theatre about the holidays.

The Traveling Salesman, by the author of Rose Stahl's great hit, The Chorus Lady, is to be an early attraction at the Van Ness Theatre. James Forbes is said to have a very amusing comedy in his latest effort, and Henry B. Harris has given it a splendid production.

## Correspondence

SAN DIEGO, Sept. 1.—Garrick (J. M. Dodge, mgr.): The Climax played to three large and very appreciative audiences, Aug. 28-31, and it proved beyond a doubt to be one of the greatest plays we have even had the pleasure of witnessing here; it grips from the very start. Ruby Bridges as Adelina Von Hagan, the pupil, gave an artistic interpretation. She is a charming young lady, and is the possessor of a clear and beautiful voice. Walter Wilson as the teacher, Albert Latscha as the son, and John Raymond as the doctor all handled their respective parts in a superb manner, which showed clearly that they are artists from their finger tips. This beautiful little play will shortly begin an engagement in San Francisco, and it should do a big business, as it is a play that cannot be overpraised, and must be seen to be appreciated. Sept. 5-6, Paid in Full. Pickwick (Scott A. Palmer, mgr.): Muldoon's Picnic, a sprightly comedy with music, is the offering by the Jim Post Company this week, and it is receiving a good reception. James Post as Dennis Mulcahy and Joe Hayden as Michael Muldoon both have good parts and are as funny as ever. Millar Bacon, Esco Ives and May Ashley are congenially cast. Several catchy songs are introduced, among them are Good Luck Mary, by Millar Bacon, and Tipperary, by Juliet Mahr. Lola Norris scored a big hit with her child specialty. Kelly and Violette, the fashion-plates, have joined the Post Company for a short season. They open the olio this week with their refined singing act, and scored an instantaneous hit. The audience couldn't seem to get enough of

## GARRICK THEATRE

Formerly Orpheum, Ellis and Fillmore Sts.

2 Weeks Beginning Sunday September 5

THE SENSATIONAL SUCCESS OF THE SEASON



### MATINEES

MONDAY (Labor Day)

THURSDAY (Admission Day)

SATURDAY

SUNDAY, September 12

THURSDAY, September 16

SATURDAY, September 18

SEATS NOW ON SALE

Prices—50c, 75c, \$1.00 and \$1.50

them. Queen (John Donnellan, mgr.): Arthur Hill and company head the bill at this popular little house this week in a little comedy of sentiment and slang—A Strenuous Daisy. This little piece went big. The balance of the bill consists of the following good acts: Billy Wisdom, the famous minstrel; Rose Stevens, prima donna soprano; Birch and Hall in the Turning Point; Silveno and company, shadow-graphs. Motion pictures and the Peerless orchestra conclude an A-1 show. Grand (Fred Ballien, mgr.): The Imperial Russian Troupe of singers and dancers head the bill at the Grand this week. The balance of the bill consists of the Hill Sisters and Chas. E. Royal. Motion pictures conclude. CARL E. LUNDQUIST.

### The Fighting Hope

Continued from Page 4

York. The central character is Anna Granger, the wife of an embezzling cashier of a New York trust company, who has been convicted and imprisoned. She believes him innocent, and with the object of exonerating the father of her children she enters the employ of Burton Temple, the president of the trust company, and whom many believe to be the real culprit. In time Anna Granger learns that there is no question of her husband's guilt. In the month that she has spent in Temple's house, he has fallen in

love with her, and with the knowledge of her husband's perfidy, her feeling of hatred for Temple undergoes a change. It is only at the very end of the last act that the intense dramatic situations are cleared up. The company provided by Mr. Belasco for Miss Bates' support is exceptionally capable. It includes Milton Sills, John W. Cope, Wedgwood Nowell and Loretta Wells. The Fighting Hope, in addition to being of timely interest, is described as a play of unusual force, and the central character, Anna Granger, is admirably suited to Miss Bates' personality.

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.



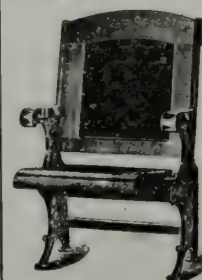
### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

### J. B. REIGHLEY

### Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
600 Guerrero Street, Bet. 18th and 19th



### Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## FOR SALE

All Scenery  
Drops, Set Pieces  
Border Lights  
Dimmers  
Switch Boards  
Chairs  
Good Gas Heater, etc.

USED IN THE OLD COLONIAL THEATRE

Everything in First-Class Shape  
McAllister Street, Near Market  
Enquire—H. H. WHITING.  
Office Leavenworth St., Near McAllister  
San Francisco





Scene from *The Girl from Rector's* at the Garrick Theatre next week

## The Girl From Rector's

After the most successful engagement of any theatrical attraction in New York the past season, *The Girl From Rector's* has taken to the road and will be seen at the Garrick for an engagement of two weeks, commencing September ... The work is that of Paul M. Potter, who acquired world wide fame through the authorship of *Trilby*. This newest work of the gifted writer is distinctly of New York flavor. The story in the main is woven about a young society woman of Battle Creek, Mich., who spends a great deal of her time in the metropolis in the quest of pleasure and recreation. When she is at her home her spare moments are taken up in charitable work, and as the scene shifts from the West to the East, so do the young woman's ideas. She finally earns the sobriquet of "the girl from Rector's," and the audience is kept in a continual uproar while the entanglements follow. In its seven months at Weber's Music Hall every previous record was broken there.

## Garrick Theatre

The reopening of the Garrick Theatre to-morrow night will be an auspicious event theatrically, marking, as it will, the re-entry of the former Orpheum into the ranks of local playhouses. Throughout the incumbency of the vaudeville management at that house it was the most popular of all our theatres with local theatre-goers, and under the direction of Will Greenbaum bids fair to resume its leading place as a theatre. The opening bill will be the famed farce, *The Girl From Rector's*, which is possibly the best selection that could be made to start proceedings there. *The Girl* is a French farce, which created a great deal of comment in both Chi-

cago and New York, and is said to be one of the best farcical comedies ever put upon the stage. It is by Paul M. Potter, the author of *Trilby*, and is a free translation of Pierre Veber's Parisian success, *Loute*. It deals with the rather bold theory that married men lead double lives, and in the expounding of its theme necessarily the somewhat risque situations cause considerable merriment. Carrie Weber, well known in New York as a sou-brette of much ability, is cast as the girl, and critics everywhere agree that she is perfectly charming in the part. William Sellery, whose comedy is of the droll variety, fairly shines as the husband. A special feature of the performance is the appearance of the Three Pendleton Sisters, madcap whirlwind dancers, whose specialties are introduced as an added feature. Seats for the two weeks' engagement of the *Girl From Rectors* are now selling at the Garrick. Special matinees will be given on Monday (Labor Day) and Thursday (Admission Day), and during the regular season matinees will be given on every Sunday, Saturday and Thursday.

## The Orpheum

The Orpheum announces for next week another splendid vaudeville programme. It will be headed with a musical sketch called *At the Country Club*. The story is based on a recent incident at a swagger country club in the vicinity of New York, and it exhibits society folk at their gambols. Numerous specialties are introduced in an unusual and clever manner. Dick Gardner and Anna Revere will indulge in an act that is appropriately styled *Real Variety*. Laciano Lucca, the man with two voices, will be heard next week. It is wonderful how easily this artist reaches the highest soprano notes and executes the most difficult variations. An instant later

he is heard singing in a delightful baritone voice. The Arlington Four, The Singing and Dancing Messenger Boys, consisting of Messrs. Leever, Lee, Manny and Roberts, will be a feature of the coming program. The holdovers will be Rose Royal and her beautiful Arabian posing horse, Chesterfield; George W. Cunningham and Herman Marion; Catherine Hayes and Sabel Johnson in *A Dream of Baby Days*, and those delightful comedians, John Hyams and Leila McIntyre, in their great success, *The Quakeress*. A novel and interesting series of Orpheum motion pictures will pleasantly terminate one of the best bills in the annals of vaudeville.

## Alcazar Theatre

Starting with a matinee Monday, the offering for the week will be Richard Harding Davis' three-act comedy, *The Taming of Helen*, which was last presented in San Francisco about eight years ago by a company, of which Henry Miller and Margaret Anglin were the leaders. Since then it has served to win New York's favoritism for Augustus Phillips, who pronounces it the best medium of exploiting his best talents in which he has ever appeared. It is all about the struggles of an American dramatist, Phillip Carroll (Mr. Phillips) to get one of his works presented in London. He is reduced to penury and feeling much discouraged when Marion Cavendish (Bessie Barriscale), a young actress, persuades a prominent manager to produce the play, and to her is assigned the principal character. Another actress, Mrs. Evian, also perceives merit in it and persuades her backer, the Marquis of Woodcote, to offer a price for it, but Carroll refuses to sell and thereby incurs the enmity of both these people. In the meantime there has come to London an American girl, Helen Cabot (Miss

**GOLDSTEIN & CO.**  
COSTUMERS for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

Vaughan, to whom Carroll was much devoted in New York, but her sudden acquisition of wealth and the whirl of London society have so turned her head that she engages herself to marry the Marquis of Woodcote. Realizing that her treatment of the struggling author has not been exactly fair, she tries to ease her conscience by imagining him to be as fickle as herself, and thus the situation exists when the third act opens. The scene is the green room of the theatre, and the first act has just concluded when Helen enters to bid the author good-by. At the same moment Marion, exuberant over Carroll's and her own success, impulsively embraces him, and the incident is witnessed by Helen, who leaves for him a note of congratulation on his having won such a clever woman as the little actress. This note is found by Marion, who starts out to overtake Helen and remedy her blunder, and when the second act is called the leading woman is missing and cannot be found anywhere in the theatre. Consternation possesses all present, for it looks as if the play is about to be ruined when Marian triumphantly dashes into the greenroom, accompanied by Helen, whom she caught just in the nick of time at the railway station. Explanations follow and all ends happily for the folk deserving happiness.

## For Rent Theatre Margarita

At Eureka, Cal.

May be leased by responsible parties. Theatre is new and modern in every respect.

Address,

C. P. CUTTEN, Agent,  
Eureka, Cal.



All Kinds of  
**SCENERY**

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts.  
Portland, Oregon



**C. F.  
Weber & Co.**  
Opera Chairs

All Styles of  
**THEATRE AND  
HALL SEATS**

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

**New York Dramatic Agency**  
Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere." **BERT LEVEY, AGENT.**

## Spotlights

One of the big musical novelties of the season, A Knight for a Day, will be at the Garrick soon. The latest electrical features in stageland play an important part in the evening's entertainment. The swinging see-saws are a novelty that please.

Geo. Cohan's big music success, Fifty Miles From Boston, is a coming Garrick attraction. The show was a big hit here at the American last season. It has the same cast, but a brand new production for this year's tour.

Dan Considine and his famous Picanniny band will be at the Garrick during the coming Greenbaum season there, when In Old Kentucky makes its 'steenth appearance in San Francisco.

The first of the secret hearings for taking of testimony in the suit for absolute divorce Alice Mack has brought against Andrew Mack, the singing comedian, was held August 19th in New York City before Referee Harburger, who was recently appointed to decide the merits of the charge the actress makes. Her husband's real name is Andrew McAloon. The comedian was represented by Daniel O'Reilly. He and the other attorneys interested in the case refused to make public the name of the co-respondent, who is said to be a well-known dramatic star.

Harry Corson Clarke has decided to remain in America the coming season, and about Thanksgiving week will open with his comedy company for a tour of the West, accompanied by Margaret Dale Owen.

One of the newest musical comedy hits of the season has been produced by the Henry Askin company under the title of Lo. It is from the pen of the noted writer, O. Henry.

Dustin Farnum and his splendid company will make their final appearance in Cameo Kirby on Sunday night at the Van Ness Theatre. This attraction has proven one of the real artistic triumphs of the year.

Any play by Charles Klein, the author of The Lion and the Mouse, should arouse interest. His latest play, The Third Degree, is to be seen in this city shortly. The drama deals with conditions in social life in New York that have long been a matter of comment, as well as the methods of the police departments of large cities. Paul Everton will be seen in the leading role. He was last here in The Lion and the Mouse.

Following Blanche Bates at the Van Ness Theatre will be seen the Brady-Grismer production of A Gentleman from Mississippi. It is a pretty and merry story, prettily and merrily told, of the adventures in Washington, D. C., of a newly elected United States Senator. His ignorance of the game, social and official, as it is played at the capital, make him a shining mark for the unscrupulous. James Lackaye will appear in the leading role.

Wright Lorimer, at present considered one of the leading romantic actors in America, is to make his appearance here this winter in his pronounced success, The Shepherd King.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Lillian Hayward

Leading Business, Stock or Road.

Care of DRAMATIC REVIEW

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Doris Wilson

Prima Donna, Kolb and Dill Company

Billie Burke goes direct to Chicago after her Van Ness Theatre engagement, and there will give her final performance of Love Watches while rehearsing a new play. The new comedy will be offered at the Lyceum Theatre, New York. Vernon Steele, a young English actor, is Miss Burke's leading man.

BOYD MARSHALL, who was leading man for Fritz Scheff in Mlle. Modiste, will play the juveniles for Kolb and Dill this season.

### THURLOW WHITE

Leads, Heavies

Address, Dramatic Review

### HERBERT MILTON

Characters and Heavies

At Liberty Care of Dramatic Review

### CHARLES E. GUNN

Leads

Care Dramatic Review

### BERT PORTER

Juveniles

Newman-Foltz Co.

### MAX WAIZMAN

Newman-Foltz Co.

### GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.

### OLGA GRAY

Leads

At Liberty. Care Dramatic Review

### COL. D. P. STONER

Business Manager Newman Foltz Co.

Care Dramatic Review

### MINNIE MAYFIELD

Heavies and Characters

Late of Richard Jose Co. At Liberty. Care Dramatic Review

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### DAN KELLY

Comedian

Care Dramatic Review

### FLORENCE DAVENPORT

Ingenu or Soubrette

At Liberty. Care of Dramatic Review

### GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

### ALBERT ROWLAND

Late of Chas. Frohman and Chas. Dillingham

At Liberty for Characters or Heavies

Care Dramatic Review

### LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

### FRED S. CUTLER

Late Manager for Richard Jose

Advance or with company At Liberty

Address care Dramatic Review

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Alcazar Theatre, San Francisco

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction John Cort

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

### CARRIE CLARKE WARDE

Characters

Dick Ferris Stock, Minneapolis

### GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



### EDDIE

## Mitchell

Juveniles

### CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### Howard Foster

Light Comedy and Characters

At Liberty

Care DRAMATIC REVIEW

### IRENE OUTTRIM

Leads

Willard Mack Co.—Salt Lake City.

### ROBERT LAWLER

Leading Man

### SUSIE HOWARD

Engaged for Lyric Stock

Portland, Ore.

### PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

### FRED. C. CHARMAN

Juveniles and Light Comedy

General Delivery, Tucson, Arizona

### WARDA HOWARD

Leads

Vancouver, B. C.

### CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty.

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**F. F. Munier**

Characters

Broadway Theatre Stock, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Whit Brandon**

Leading Man and Director

**Ethel Tucker**

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Paul McAllister**

Leading Man

Valencia Theatre, S. F.

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

At Liberty for Leads or Heavies

Care of DRAMATIC REVIEW

**Leslie King**

Season with E. H. Sothern  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Polly of the Circus**  
To open June 29th



**VAN NESS THEATRE, Two Weeks, Beginning Monday, Sept. 6**

MATINEES SATURDAY AND ADMISSION DAY

**DAVID BELASCO Presents**

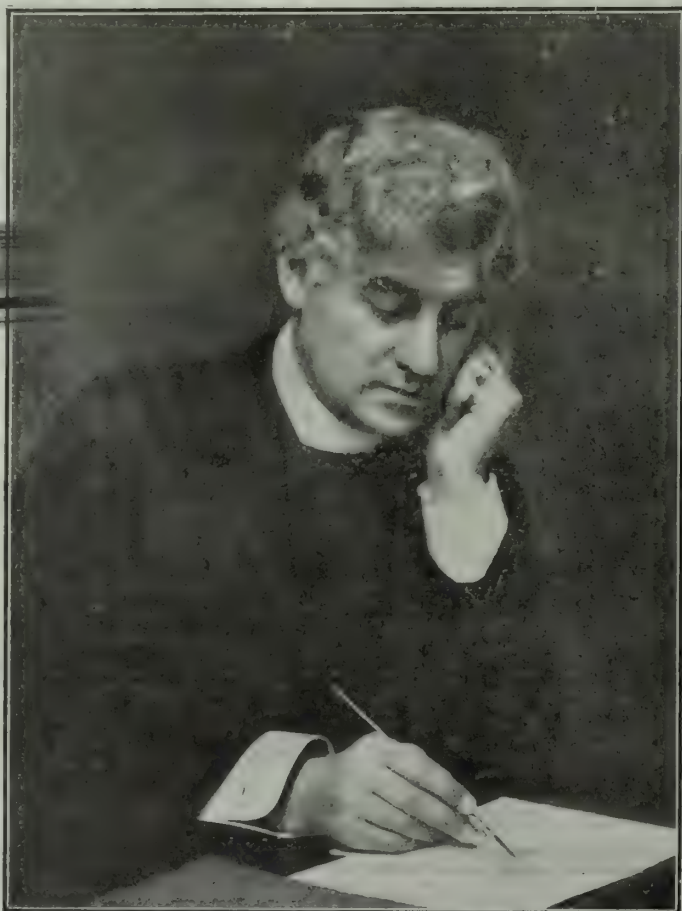
# BLANCHE BATES

IN HER GREATEST SUCCESS

## ... The Fighting Hope ...

BY W. J. HURLBUT

**One Year at the Belasco-Stuyvesant Theatre, New York**



### David Belasco

That David Belasco is still the greatest master of stagecraft of the day is evidenced even in his productions which do not call for elaborate sets of scenery, such as *The Fighting Hope*, in which Mr. Belasco presents Blanche Bates for a two weeks' engagement at the Van Ness Theatre, beginning next Monday. In this play there is only one scene, showing the library in the country residence of the president of a trust company at Ossining, New York. Yet this one

scene is perhaps the most artistic and harmonious that has been shown on the stage in recent years. It is a real room in a real house of a rich, cultured and refined American. David Belasco has again demonstrated that as a producer and director of plays he stands pre-eminent. In *The Fighting Hope* he pictures life as it is and not as it might be or might have been. In this powerful play he has set another and higher mark for copyists.

JOHN HALE is back with *A Gentleman from Mississippi*, and Sam Thall is ahead.

### Was Anna Only Dreaming?

According to a dispatch from Seattle, Anna Little, prima donna with the Hartman Opera Company, has announced her engagement to Al Kaufman, the big blacksmith, who will endeavor to wrest the heavyweight title away from Jack Johnson Admission Day. Kaufman won't stand for being engaged. When seen at his training quarters he said the report was "the bunk," and that nobody had any matrimonial strings on him. He said he was too busy trying to figure how he was going to beat Jack Johnson to be troubled with matrimonial affairs.

### Fred Peel, Publicity Broker

The only publicity broker in the world is Fred Peel, the theatrical

manager of former days so favorably known on the Coast. There are many publicity promoters, press agents, publicity inciters and the like, but Mr. Peel, always original, has staked off the term "publicity broker" for himself. Mr. Peel has a large suite of rooms occupying nearly the entire fourteenth floor of the New York Times building, right in the heart of the theatre district of New York. His especial mission in life is to tell business men what an excellent medium billboards are for advertising, and then to place their announcements anywhere in the United States or Canada where there is a fence or a wall. He has just issued a neat little pamphlet about the cost of billboard advertising, which is a gem in its way. Mr. Peel for many years has been identified with the road management of the Klaw and Erlanger and William A. Brady companies. The city that proudly claims him as her own is Portland, Ore.

### She's Under The Wire, Boys—A Real Winner

Opened  
Season  
August 23  
Hit  
Instantaneous

### AS THE SUN WENT DOWN

By Geo. D. Baker

Coast Trip Early in 1910

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

The Greatest  
Cast of  
Singers

Headed by  
THOS. H. PERSSE  
Tenor  
EDITH MASON  
Soprano

Now Booking Season 1909 & 10

### The Persse-Mason Co.

In the New Operatic Comedy

### The Singing Bandits

Book and Music by HERMAN PERLET

THOS. H. PERSSE.....Sole Proprietor  
JAMES PILLING.....Manager

Permanent Address: Dramatic Review, Van Ness  
Theatre Building, San Francisco

Everything  
Complete

New Scenery

Excellent  
Music

Quartette of  
Comedians



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, September 11, 1909

No. 3—Vol. XXI—New Series



Betsy  
Bourke

Terkelsen & Henry, Foto.



## George Ebey Engineers Fine Program Feature in Oakland

The high water mark in the matter of unique and tasteful theatre program publications seems to have been reached by the management of the Oakland Orpheum. A letter from George Ebey, manager of that theatre, to THE DRAMATIC REVIEW, contains a copy of the new program for the Oakland Orpheum, which, beginning on September 5th, is to be a steady feature of the attractions at that playhouse. Expense appears to have been ignored in the preparation of the new Orpheum program. It has been enlarged in size and is now printed in magazine form. Its beauty from a typographical and pictorial standpoint is apparent at a glance. The publishers, Max Horwinski & Co., were for many years in charge of the Orpheum's program work in San Francisco. Their skill and taste is in evidence throughout the Oakland Orpheum's new program. There are half a dozen departments, which are devoted to discussion of the Orpheum shows, the Orpheum Circuit, the Orpheum artists, the Orpheum officials and the world of vaudeville in general. Each of these departments is treated with a seriousness that might be expected in a high-class magazine, instead of a mere theatre program. Skilled artists have designed heads for these departments. First is a section entitled The Kings and Queens of Vaudeville. In this department one finds notes of interest about the principal artists in the vaudeville world, especial notice being given to those who are Orpheum favorites and who have appeared on this Coast. Under the heading of Orpheum Foyer Chat there is found a variety of matter dealing with the Oakland Orpheum, its staff and all the conveniences of the theatre, and various matters of especial interest to the big clientele of the Oakland Orpheum. As Seen by the Gallery Boy is a unique department, in which the gallery boy gives his views of theatre matters in general and of the Orpheum show in particular. The sketch of the gallery boy has a look suspiciously like the appearance of Laddie Cliff, the bright youngster who made such a big hit at the Orpheum a few weeks ago. The gallery boy is breezy, bright and unconventional. Flash Lights from the Great Orpheum Circuit is a feature wherein special notice is paid to the development of the Orpheum Circuit, its theatres, its officials; its plans, its successes and its history in general. A large number of beautiful pictures are printed in the program, embellishing it in a thoroughly artistic style. There have been many new features devised and executed by the different Orpheum theatres throughout the country, but it is quite safe to say that nothing more artistic than this new program has yet been put forward in either the Orpheum theatres or any theatres of the so-called legitimate class.

## David Belasco's Plans

More extensive than in past years are the plans of David Belasco for the new theatrical season. This distinguished author-manager will extend his field by making more productions than ever. Mr. Belasco, always an

optimist, believes that the new season promises to be one of the most prosperous in the history of the theatre. The first of Mr. Belasco's stars to open this season was Blanche Bates in The Fighting Hope, now at the Van Ness Theatre. Miss Bates appeared in this play for over three hundred times at Mr. Belasco's theatres in New York last season. David Warfield, according to Mr. Belasco's present plans, is to appear in a new play before the season ends on which Mr. Belasco is now at work, but in the meantime Mr. Warfield will tour the principal cities in the East, South and West in The Music Master. Frances Starr's success in The Easiest Way insured her early reappearance in Eugene Walter's powerful drama at the Belasco-Stuyvesant Theatre in New York. When the New York run is ended, probably in the spring, it is Mr. Belasco's intention to send Miss Starr and the entire production and cast of The Easiest Way, to London, where it will be seen at Sir Charles Wyndham's Theatre. It is also planned that Mr. Belasco will present Charlotte Walker in a new play of American life by Eugene Walter. Mr. Belasco's first novelty of the season was an adaptation of a German play, called Is Matrimony a Failure? This farce comedy was recently produced at the Belasco Theatre in New York, and scored a big hit. In addition to these undertakings Mr. Belasco has under contract for early production several plays by American authors.

## Another Newspaper Man Gone Wrong

Robert R. Clark has resigned from the desk of the *Inter-Ocean*, Chicago, and joined the forces of the Shubert Brothers. He will handle the advance work of Charles Cherry in The Bachelor.

LEILA KERBER, the vaudeville actress, known on the stage as Marie Dressler, now playing a week's engagement in New York, filed a voluntary petition in bankruptcy Friday afternoon in the United States District Court. She gives her liabilities as \$24,886, and says her only assets consist of necessary wearing apparel worth \$100. The petition is said to be the outcome of an unsuccessful theatrical venture in England.

## Valencia Theatre

The last performances of Augustus Thomas' great play, The Witching Hour, will be given this Saturday afternoon and evening. Sunday the house will be dark, and on Monday evening, Going Some, the New York Belasco Theatre success, which is the joint work of Paul Armstrong and Rex Beach, will begin a two weeks' engagement under the directions of the Shuberts. The story is that of a college "head yeller," J. Wallingford Speed, who visits the Flying Heart ranch, New Mexico, with his coach. There he meets Helen Blake, a Smith College girl, who is dearly fond of athletes. Being a side line cheerer, Speed quickly decides to pose as Yale's champion runner. Of course, he knows nothing of the "past sorrow" of the cowboys of the Flying Heart ranch, the "sorrow" having been occasioned by the loss of a talking machine which they bet and lost on a foot

race between one of their own men and the cook of the Centipede ranch. Speed makes his bluff so strong that the cowboys ask him to run against the fleet cook. He accepts because he has information that Culver Covington, the real Yale champion, is on his way to the ranch. Therefore, so Speed calculates, he can plead injury or something of the sort at the last moment and get Covington to run in his stead. When the latter arrives the hopes of the various characters go up and down, this barometric condition being one of the clever phases of the comedy, especially as Covington comes in on crutches. Speed realizes that his last chance is gone and so does his trainer, and their dismay is increased when the cowboys announce that if the race is lost they must both forfeit their lives. This is low barometer for two. But the villain, a most humorous type, known as the Fresno Nightingale on account of his tendency to break into song, knows the real status of affairs, and it is a case of high barometer for him—especially as he is also after the girl. But Speed runs and wins, and the fourth and final act finishes with the race—a most realistic stage picture. Matinees will be given on Wednesday and Saturday.

## Alcazar Theatre

The Great Divide, which is to be the Alcazar's offering the coming week, was written by William Vaughn Moody and first produced about three years ago, with Henry Miller and Margaret Anglin in the leading roles. For two seasons it was the most-talked-about play on the American stage, because of the perplexing question it produced and its excellence of dramatic treatment. To save her honor a woman of Puritan ancestry and training marries a man who is repulsive to her every ideal and whom she had never heard of until within the hour. Did she do right, or would it have been more consistent with her nature to prefer death to such a union? That is the interrogation conveyed by the play. There is no unanimity to answer. Its action opens in southern Arizona, where Ruth Jordan dwells on her brother's isolated ranch. He is compelled to leave her there alone over night, but so great is the loneliness of the place that she fears no intrusion until three men, types of what is worst in frontier masculine character, arrive and discover her unprotected condition. They force entrance to the house and decide to gamble for exclusive right to possess her. Then she takes the step that establishes the query for good men and women to ponder over. Realizing the horror of her position—what the outcome of the game would mean to herself—she offers to marry the least ruffianly of the trio if he will save her from the possibility of falling into the hands of either of his companions. His name is Stephen Ghent, a miner, and he bribes one of the men and is

forced to fight and kill the other, being himself wounded in the arm. Ruth dresses the wound, fulfill her promise by marrying him. After the ceremony she accompanies him to his cabin in the mountains. When the second act opens they are living together. He has learned to love her with an honest love. But she has never forgiven herself for becoming his wife, and has devoted all her spare time to manufacturing Indian trinkets and selling them, her purpose being to restore to him the price he paid to secure her. When she has earned it she pays him and returns to her old home in Massachusetts. He follows there and in a very effective scene persuades her to return to him, for after her release was purchased she discovered that she loved him. Evelyn Vaughan will play Ruth and Augustus Phillips will be seen as Ghent.

## The Orpheum

The program for the coming week will prove particularly interesting and attractive. The chief novel feature will be Harrison Armstrong's one-act play, Circumstantial Evidence. It will be presented with a company of twelve. One scene contrived by the author shows the interior of a jury room. Eleven out of twelve jurors have voted for the conviction of a man charged with murder. The twelfth juror has resisted all argument for more than twenty-four hours. He insists that the accused is innocent and he refuses to be swayed by any argument based on the testimony. He admits that the weight of evidence is against the prisoner, still he is unshaken in his determination to vote for his acquittal. The eleven jurors weary of trying to win him over and they settle around a table to a game of poker. They assert the game will continue until all are unanimous. The twelfth juror sits aside, telling them he will never change his opinion. In an impassioned appeal he tears the evidence to pieces, finally convincing his associates of the defendant's innocence. Ed Wynn and Al Lee, who will appear in The Billiken Freshman, are original comedians. Charles Montrell, the European juggler, will return after an absence of two years from this country. Rosa Crouch and George Welch, who are appropriately styled That Lively Pair, will be an amusing feature of next week's bill. It includes straight singing and dancing and witty dialogue. Next week will be the final one of Gardner and Revere, Signor Luciano Lucca, the Arlington Four and of that stunning musical hit, At the Country Club. As usual the performance will finish with a new series of Orpheum motion pictures.

**Slightly Worn Wardrobe for Stage Purposes**  
Ladies' Handsome Evening Gowns and Opera Coats; good as new; in latest styles. Men's Full Dress and Tuxedo Suits. **MRS. H. JACOBS**, 1050 Golden Gate Avenue, Store Phone West 2185, Residence Phone Park 4298.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Clyde Fitch is Dead as Result of Appendicitis

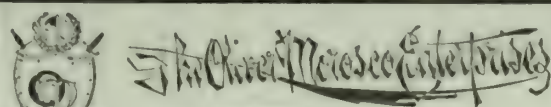
CALONS-SUR-MARINE, France, Sept. 4.—Clyde Fitch, American playwright, died at 9:30 o'clock this evening. He had been unconscious since 3 o'clock in the afternoon. The doctors and his friend, Eugene Cauthier, were present at the bedside. Death was due to appendicitis. Fitch was stricken with an acute attack while traveling in Germany, and upon his arrival here underwent an operation at the hands of Dr. Alquier. The patient rallied somewhat after the operation and yesterday showed some signs of improvement. He suffered a relapse last night, however, and although he was fully conscious during the early hours today, the improvement in his condition was not maintained. After marked delirium he lapsed into unconsciousness about 5 o'clock in the afternoon, at which time the attending physicians gave up hope of his recovery.

NEW YORK, Sept. 4.—Clyde Fitch, easily the most prolific of younger American dramatists, was born at Elmira, N. Y., in 1865, of English ancestors, who settled in Connecticut early in the seventeenth century and left descendants who have been prominent in the religious and political life of the country ever since. Early in life he began to write for the magazines and publishers. In 1889 came his first novel, *The Wave of Life*, followed by *Some Correspondence* and *Six Conversations*, and *The Smart Set*. Nothing from his pen found any prominence on the boards until the production of *Beau Brummel*, in 1890, by the late Richard Mansfield. The play jumped into instant popularity and won with the years a classic place in the American repertoire. Thereafter plays came two, and sometimes three, to the year with unflagging regularity. Among the best known of them are *Nathan Hale*, *The Cowboy* and *the Lady*, *Barbara Frietchie*, *Sapho* (from the French), *The Climbers*, *The Girl and the Judge*, *The Last of the Dandies*, *The Girl with the Green Eyes*, *Her Own Way*, *Her Great Match*, *The Blue Mouse* (from the German), and *The Happy Marriage*. Still other plays of his are in rehearsal for the coming season and the count of them all, including those written in collaboration, will run to the astonishing total of more than fifty. Clyde Fitch made writing pay. His income from his dramas has been estimated at all the way from \$150,000 to \$250,000 a year. And for all his rapid production he was the most careful worker. Fitch was a great believer in the American drama. "There is a great field in America for plays dealing with the history of the country," he once said. "Such plays in England are made social documents. There is no reason why we should not have them."

HARTFORD, Conn., Sept. 4.—Captain W. G. Fitch, U. S. A., father of Clyde Fitch, playwright, was grief-stricken tonight upon learning of his son's death. Mrs. Fitch left here Friday for France to nurse her son. Clyde Fitch, it is understood, has had two previous attacks of appendicitis, but he always feared an operation.

Clyde Fitch was the most adaptable of all our American play writers. He was, strictly speaking, an impressionist. His sympathy was acute. He could delineate women, especially women of the rich circles more accurately than any one we know of. He could reflect their moods and register their irresponsible and sparkling chatter as could none of his fellows. He was not a strong dramatic writer, although he had a most certain technique. He was an artist to his finger tips and his writings more often reflected the artistic littleness of things. At all times he was original, bright and interesting. Many of his plays merely reflected minor conditions of the hour and will not live very long. Yet he has written plays of enduring merit—as *Beau Brummel*, *The Truth*, and *The Climbers*. He was in receipt of a very large income from his plays and owned town houses and country places in several places. They were fitted up gorgeously, yet artistically. Before he made a hit with *Beau Brummel*, he referred in conversations with a member of THE DRAMATIC REVIEW staff, to the time when he was pursuing his art and newspaper work in Paris, to the times he had gone hungry and footsore about the streets of the gay French capital. A complete list of his plays and adaptations are as follows: *Beau Brummel*, 1890, in which Richard Mansfield appeared with great success; *Betty's Finish*, *Frederic Lemaître*, in the same year; *A Modern Match*, subsequently played as *Marriage*, and *Pamela's Prodigy*, 1891; *The Masked Ball*, adapted from the French, 1892; *The Harvest*, *A Shattered Idol*, from the French; *The Social Swim*, and *Mrs. Grundy Junior*, 1893; *His Grace de Grammont*, *April Weather*, 1894; *Miss Betty*, which was afterward revived and produced as *The Toast of the Town*, 1895; *Gossip*, with *Leo Ditrichstein*, 1894; *Bohemia*, from the French; *The Liars* from the French, both in 1896; *A Superfluous Husband*, with *Leo Ditrichstein*, 1897; *Nathan Hale*, *The Moth and the Flame*, *The Head of the Family*, from the German, with *Leo Ditrichstein*, 1896; *The Cowboy and the Lady*, *Barbara Frietchie*, 1899; *Sappho*, from the French; *The Climbers*, both in 1900; *Captain Jinks of the Horse Marines*, *Lover's Lane*, *The Last of the Dandies*, *The Way of the World*, *The Girl and the Judge*, *The Marriage Game*, from the French, all in 1901; *The Stubbornness of Geraldine* and *The Girl with the Green Eyes*, 1902; and in 1903 the following: *The Frisky Mrs. Johnson*, from the French; *The Bird in the Cage*, *Algy*, *Her Own Way*, *Glad of It*, and *Major Andre*. Then in 1904 Mr. Fitch wrote *The Coronet of a Duchess*, *Granny*, *Cousin Billy*, *The Woman in the Case*, *Wolfville*. In 1906 the following group of plays appeared: *The Girl Who Has Everything*, *The House of Mirth*, in collaboration with Mrs. Wharton; *The Truth*, *The Straight Road*, and in 1908 *Girls and Toddlers*.

The Sam S. Shubert Booking Company has been incorporated in California with a capital stock of \$50,000. The incorporators are H. O. Coughlan, Thomas F. Barrett and James M. Woods.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

*Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The  
**Garrick Theatre**  
San Diego, Cal.  
MOROSCO & WYATT,  
Lessees and Mgrs.

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager      WILLIS BASS, Business Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

## Orchestral Music in College Course

### ORCHESTRAL MUSIC IN COLLEGE COURSE

BERKELEY, Sept. 3.—Important innovations were made in the University of California today when the faculty decided to appoint Paul Steindorff, the musician, director of the university orchestra and to allow student musicians credit for their work in the orchestra in the same manner as in other subjects. According to the decision of the academic council the members of the orchestra will be allowed two units for each two hours a week spent at rehearsal. In his capacity as director Steindorff will be called upon to keep an account of the student players and to supply the record, which will be passed upon officially by Professor R. F. Scholz as president of the orchestra organization. The action of the faculty was a distinct surprise, particularly to the students on the staff of the *Daily Californian*, the university newspaper, who for some time past have been endeavoring to secure credits for their journalistic labors. Heretofore all advances in this direction have met with refusals. Professor Wolle declared himself as being greatly pleased with the action of the faculty, and said that, though it was somewhat out of the ordinary, no fair objection could be raised against it. He also heartily approved of the appointment of Paul Steindorff as musical director.

## Blanche Bates is a Skilful Typist

There is no make-believe typewriting when Blanche Bates writes a letter in *The Fighting Hope* at the Van Ness Theatre. Miss Bates has mastered the typewriter and writes the letter as it is dictated to her. Practicing on the typewriter caused Miss Bates more trouble than learning her lines. All during the rehearsals she gave up considerable time to the machine until she could take dictation from David Belasco, who is noted for his accuracy in details when producing a play, so when it came for Miss Bates to write a letter on a typewriter during one of the scenes of the play, the manager decided that the scene would have to look natural. He did not want Miss Bates simply to bang the keyboard, but really to write the letter. Miss Bates took in the situation and at once went to work on a machine that had been provided for her at the rehearsals. She spent an hour practicing every day, and when the per-

formance opened she reeled off the letter with all the speed of an expert typist. Miss Bates is pleased with her success. She feels that she possesses a profession outside of acting.

C. CLAYTON BURNISON has been engaged for the part of the Devil by Edgar Forrest in *Who's Your Friend*, in support of Harry Beresford. Kathleen Taylor, the original ingenue of the *Pantages Players*, Seattle, has been engaged as Mr. Beresford's leading woman in the same attraction, opening in Norfolk, Va., Sept. 11.

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted.

full stock of new scenery.

C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S. F.



## Correspondence

DENVER, Sept. 4.—To the stranger within its gates is forcibly presented every justification why Denverites should be a race of stay-at-homes; for aside from its world-famed climate, its summer amusements provide a wide range of distractions. One finds here a number of attractive parks, each with its individual program of entertainment, to say nothing of the innumerable picture shows. Lakeside Park, with its White City and Elitch's Garden, with its famous annual stock company, are the leading resorts. The former is a dream of electrical magnificence, the illuminating expense of its famous tower is enough to baffle the hopes of only the most venture-some promoters. Inside the grounds are to be found all of the devices for taking care of the visitors' loose change and there must have been two thousand persons seeking separation. The ball room was well patronized and so was the miniature railroad which skirts the lake and affords the best view of the gorgeous liberality of the illumination. I am told that each season sees an active bid by the leading professionals to become members of the Elitch stock company, as it not only affords an opportunity to replenish exhausted energies by a tonic of bracing climate after the arduous winter campaign, but gives at the same time, remuneration during the dog days. The writer was exceptionally lucky in witnessing Peter Pan, with Maude Fealy, a Denver girl, supported by the full strength of the company. So successful was the production, the engagement ran for two weeks to packed houses. In paying tribute to the sponsors of this high class entertainment the big royalty paid must not be overlooked. Miss Fealy made an ideal Peter Pan and gave to the part intellectuality of a high order. Possessed of beauty and youth, I found in her all the necessary buoyancy and magnetism to make the role one of personal triumph. Among her support were several who created the parts in the original production. The entire supporting company was individually faultless, special distinction should be accorded Ina Hammer, Leona Powers, Wilson Melrose, Carl Nordquist, and John Daly Murphy. As Nana the work of Chas. H. Weston was brilliant. Claribel Campbell as Michael Darling is a youngster with a bright future. Great credit is due Ira Hards for his genius and most excellent stage craft. For the season's farewell the company will give Merely Mary Ann at the Monday night's performance.

W. L. McCONNELL.

SPOKANE, Sept. 6.—The Girl Question at the Auditorium, 5-6, with John S. Kearney as Con Ryan. The chief comedian is a favorite from the start. Dorothy Maynard as Elsie Davis, a cashier, is the Girl, about whom there seems to be the question. The support is good and the chorus is prettily costumed. There was a matinee Labor Day. 12-15—Polly of the Circus. Commencing 6, the San Francisco Opera Company will be at the Spokane for a three weeks' engagement. This week The Gay Parisienne. There is an all-star vaudeville bill at the Orpheum this week. Mary Norman, presenting Some Types of Women, was well received. James Young, assisted by Lorraine Osborne. Robert Strayss in his college farce,

Wanted, A Sister, is scoring big. Pila, the mind reading dog, is very entertaining. Ed F. Renard, presenting A Morning in Hicksville, and the act with his mechanical dummies is clever. The Hughes Musical Trio are excellent. The Bison City Four, tuneful melodies artistically rendered, and the Orpheum pictures conclude the bill. The Washington has an excellent bill. Helen Beresford company, presenting The Pantaloon Skirt, are the headliners. William Cahill in his Irish melodies and funny jokes are the feature of his act. Bandy Fields' dancing-singing act. Charles E. Colby and Lillian May present a novel entertainment entitled The Ventriloquist and His Dancing Doll. Frobels-Ruge have an aerial acrobatic act and motion pictures. Minerva, America's queen of mystery, is the star at Pantages. Smith, Evans and Williams, comedy sketch artists; Rogers, Sherman and Suken, comedians; Frank O'Brien, the Dissipated Gentleman; Roberts and Downey, premier American dancers; Wm. D. Gilson, song illustrator, and moving pictures. SMYTH.

TACOMA, Sept. 4.—Polly of the Circus closed her engagement at the Tacoma Theatre, Aug. 31, having given three performances to splendid business. This clean little play pleased everybody. Sept. 3, St. Olaf's College Band, to fair-sized audience. Sept. 5, the Emma Bunting company will appear in Lena Rivers; 9, The Girl Question; 10-11, The Gentleman from Mississippi. Earl Ryder, leading man of the Polly of the Circus company, while here was the guest of his uncle, Capt. R. M. Mountfort, an old resi-

dent of this city. News has been received of the birth of a daughter to Mr. and Mrs. Ed Lawrence, now in Bellingham. Mr. Lawrence was one of the most popular members of the McRae company during its stay in Tacoma. Bothwell Browne, a female impersonator, was the headliner at the Grand, and Edward Blondell carried off the honors at the Pantages in his sketch, The Lost Boy. A. H.

SACRAMENTO, Sept. 8.—The Elleford company closed an unusually successful engagement of one week ending August 31, at the Clunie. Paid in Full comes to the Clunie, 11. Manager Chas. P. Hall has booked the following for production at the Clunie: The Girl from Rector's, Sept. 19-20; Dustin Farnum in Cameo Kirby, 25; The Climax, 26-27; The Time, the Place and the Girl, 30; Blanche Bates in The Fighting Hope, Oct. 1; A Knight for a Day, 4; The Gentleman from Mississippi, 12-13; Fifty Miles from Boston, 16-17; The Girl Question, 18. Maude Caswell and her husband, Arthur Arnold of this city, who have been away for six years in Europe, are now in the Sullivan & Considine circuit and will appear in a pantomime act in a few weeks. At the Grand Theatre, week of Sept. 5—Chas. Mack and company, in tabloid form, the story in song, Come Back to Erin; Frank Bacon and company in An Easy Liar; Cogan and

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. GENERAL REPAIRING  
Kearny Phone Douglas 3192

Bancroft, skatorial comedians; Ernest Sisters, feats on the bounding wire; Harry Taylor, composer, songster and comedian. At Pantages, week of Sept. 5—Will Bradley and company, The Six Gypsy Wayfarers, comic operetta; Devine and Williams, The Traveling Salesman and the Female Drummer; the Sander Trio, novelty gymnasts; Le Witt Ashmore and company, farce, A Pair of White Ducks; Doronto, Chinese musical act; Chas. Buckley, eccentric dancer.

Opera House  
:::FOR SALE:::

Albany, Ore.

Live, growing town, 6,500 population. Modern, built 6 years ago. Capacity, 650. Ground floor. Stage, 49 x 26 x 38 to gridiron. Including scenery, piano and all within. House, 50 x 100 feet. Lot, 57 x 100 feet. On main business street of town.

Price - - - \$11,000  
Good Chance

Address, H. E. SCHULTZ, Albany, Ore.

Novelty Theatre, San Francisco  
TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

## :::FEW LEFT:::

Dates on Which You Can Go East Cheap

Low Rate Round Trip Tickets  
:::Sold:::

SALE DATES: September 7, 8, 9, 10, 13, 14, 15, 1909

Other Dates and Rates to Various Points in Effect During October, 1909

## SOME RATES:

OMAHA .....	\$60.00	NEW ORLEANS .....	\$ 67.50
COUNCIL BLUFFS .....	60.00	WASHINGTON .....	107.50
ST. LOUIS .....	67.50	NEW YORK .....	108.50
CHICAGO .....	72.50	BOSTON .....	110.50

Tickets good until October 31, 1909. Some cases longer

Choice of Routes. Stopovers. Write Agents for Details.

## SOUTHERN PACIFIC

TICKET OFFICES

FLOOD BUILDING

THIRTEENTH AND FRANKLIN STREETS, OAKLAND

MARKET STREET FERRY DEPOT



## Los Angeles Recognizes the Necessity of Special Interest Hence the Constantly Changing Faces in Her Stocks

LOS ANGELES, Sept. 9.—Interest naturally centers around the Belasco and Majestic Theatres this week. The former, because of the return of Lewis S. Stone, the popular leading man of the company, and the latter, because of the return of the popular comedians, Kolb and Dill. Mrs. Lewis S. Stone (Margaret Langham) also returns to the stage of the Belasco after an absence of three years. George Clayton is back in his accustomed place after a vacation of two weeks. Wayland Trask, who appears in the cast of Strongheart at the Burbank this week, has been engaged by Mr. Morosco for a year. John W. Burton, who has been away on a six weeks' vacation, will return to the Burbank next week in the production of *Before and After*. After the Kolb and Dill engagement at the Majestic, Manager Morosco will offer the New York show, *The Girl from Rector's*. Lillian Burkhart has been engaged for four weeks in the Burbank stock company. She is to take Blanche Hall's place during the latter's vacation, and will begin her engagement week after next, appearing in *Lady Frederick*, in which Ethel Barrymore shone. Richard Bennett will probably be presented as a star in the near future by the Frohmans, appearing in *Richelieu*, to which he has devoted much of his spare time in study during the present summer here. The following is a list of plays to be produced at the Belasco in the order named: *Classmates*, *The Regeneration*, *Sweet Kitty Bellairs*, and then a new play by Augustus Thomas will have its first performance on any stage.

**AUDITORIUM**—Going Some is being played for the second week at the Auditorium, and is as much a favorite as on its first presentation. The company is a well-balanced one and the performance very pleasing. The offering for next week will be John Mason in *The Witching Hour*, that fascinating play by Augustus Thomas.

**BELASCO**—Lewis S. Stone, the popular leading man of the Belasco, has returned and is making his first appearance in the first stock production of Edwin Milton Royle's *The Squaw Man*. The play is a strong one and in the hands of the Belasco company is being given a very fine production. There are so many new faces in the cast that we hardly recognize the company. Interest, of course, centers around Lewis S. Stone as the Englishman, Wynne, who has been ostracised from his people for several reasons, coming to America and settling in the "wild West." Mr. Stone gives a forceful and convincing portrayal of Capt. Wynne. After a long absence from the stage Mrs. Lewis Stone returns to the Belasco in the role of the Indian girl whom the captain makes his wife. The part, although not one of great possibilities, is well handled. The cast is very long and includes a lot of extra people. Thais Magrane appears as Diana, the wife of Henry Wynnegate, Earl of Kerkill, played by Charles Giblyn. The work of Charles Ruggles in the role of Nick, the barkeep, is particularly fine. Ida Lewis is also well cast as the English mother. Frank Camp, a newcomer in the company, gives a

strong study of Cash Hawkins, cattle rusher and general trouble-maker. Harry Andrews, the new stage director, has a small role as the Bishop of Exeter. The scenic work of Robert Brunton is deserving of special mention. The attendance has been so large that it is more than likely the piece will have a long run.

**BURBANK**—Strongheart, the William C. De Mille play, is the offering at the Burbank Theatre this week. This strong melodrama, which deals with college life, is well known to all theatregoers, but it is as entertaining as ever. As Strongheart, Mr. Beasley has scored another triumph as leading man of the company. His make-up is exceedingly clever and his acting strong and convincing from beginning to end. Miss Hall does her usual good work in the small part of Dorothy Nelson, with whom Strongheart is in love. Wayland Trask, as "Billy" Saunders, the center, both looked and played the part well. Willis Marks as Reade, the college "grind," does some very clever work, and Margo Duffett makes a capital Molly Livingston. Mr. Hartford is seen to advantage in the role of Dick Livingston. Frederick Gilbert makes a very good Thorne. All the details of the play are very well worked out and the Burbank company is giving it a creditable performance.

**MAJESTIC**—The Majestic Theatre is reopened this week, and with the old favorites, Kolb and Dill. This time they offer *Dream City* as their opening bill. This piece furnishes ample opportunity for the display of the talents of these two clever comedians. There are plenty of good laughs in the show and it furnishes a good evening's entertainment. Some of the members of the old company have been retained. Olga Stech is as pleasing as ever and Sidney de Grey and Carlton Chase are both seen in good parts. Maybelle Baker is another member of the old company who is being welcomed by her many friends. Little "Bud" Duncan makes a tremendous hit as the Billiken man. Doris Wilson is the new leading woman and Adelaide Harland is the character soubrette. Both are clever additions to the company. Harris McGuire does good work as a character comedian. The costumes and scenery are new and the whole effect is pleasing.

**MASON**—The Mason is dark this week. Next week Dustin Farnum makes his appearance in a new play by Booth Tarkington and Harry Wilson. *Cameo Kirby* is the title of the play.

**GRAND**—Harry Earl of the stock company at the Grand is putting on one of his own plays this week, and it is meeting with success. *A Wife's Peril* is the title of the piece. The play is both interesting and wholesome and is well acted. Harry Earl and Grace Rauworth have the two best parts and they do them well. Mr. Webb as the Italian roue does a fine piece of acting and the make-up is clever. Mr. Cox and Miss Claire have small parts which they handle very acceptably. Lillian Hayward plays the wife in her usual capable manner. The story is that of a weak woman, faithless in all but deed, saved from

rum by the persistent conspiracy of her friends. The dialogue is well written and the characters well drawn and the whole a very interesting and pleasing melodrama.

**ORPHEUM**—Eleanor Gordon, the first "heavy" woman with the Ulrich stock company five years ago, is at the head of the bill at the Orpheum for the week. She appears in a comedietta, *Tips on Tap*. A company of seven is required to present a novelty act called *La Petite Revue*. A youth in reverie beholds many of the stage celebrities of the past; the scene changes and he sees some of the favorite vaudevillians of today; another change, and he sees a miniature Pinafore, and the finale is a *Slumberless Serenade*. Lena Pantzer, assisted by Sam Mint, does some dances on various household implements. The *Five Avolos* give a good xylophone act. The holdovers include Sam Chip and Mary Marble, in *Old Edam*; the *Six American Dancers*; Matthews and Ashley, in *Held Up*, and Conroy, Le Maire and company in *A King for a Knight*. New motion pictures conclude the bill.

**LOS ANGELES**—There are six new acts on the Los Angeles' bill for the current week. Monda Glendower and Raymond Manion head the bill in a sketch called *A Christmas on the Comstock*. Both players are capable and the act is pleasing. Ross and Shaw present their musical comedy absurdity, *Down in Jungle Town*. Scott and Davis have a bright singing and dancing act. Harry Taylor plays the xylophone very well. Gaynell Everett sings and dances. Her dancing is rather the best of her accomplishments. Jack Symonds is a very clever monologist and his act is one of the best on the program. Motion pictures, and good ones, too, conclude the bill.

**EMPIRE**—The American Musical Comedy Company is putting on a very good show at the Empire Theatre this week. The piece is called *The Pirate Chief*. The list of principals includes Billy Onslow, Devola May, Ben Sellar, Annie Baumann, Chas. Reilly, Mattie Hyde and Max Steinle. Max Steinle and Billy Onslow furnish enough of the fun to keep all in a good humor and the chorus of eight girls does good singing and dancing. The solo numbers are all very well handled.

**FISCHER'S**—The Merry Grafters is the title of the play being used by the company at Fischer's this week. The play has to do with three around-the-world tourists, two Germans and a Jew, who graft their way. In Paris they meet an American adventuress who relieves them of their spare coin. Allen Curtis is seen as the Jew, Arthur Clamage is cast as one of the German grafters and Harry Auerbach is the other one. Jean Hathaway plays the part of the American adventuress. The chorus numbers are bright and snappy. Among the best are Hello, Mr. Stein, led by Mayme Praeger; *Senora*, by Miss Hathaway, and *My Wife's Gone to the Country*, by Albert Leonard.

**UNIQUE**—Pongo and Lee, acrobats, and the Del Costa Duo, popular singers, furnish the vaudeville part of the program at the Unique. Both numbers are well worth seeing. Edwin T. Emery, author of *The Mysterious Mr. Smith*, this week's one-act comedy, plays a leading part in it, in which he exhibits his talent in dialect to advantage. Miss Salmon is a pert French maid, and her duet with Den-

ton Vane evokes several recalls. A Franks, Miss Hayden, Miss Douvee and Mr. Cramer are well cast. An illustrated song and motion pictures finish the bill.

An actress with real stolen diamonds is the novel figure that Betty Hart, a clever young ingenue, presented in Department 11 of the Superior Court last week, which was presided over by Justice Crowe of Santa Barbara, who, in the absence of Judge Willis, is holding court for him, occupied his place. Miss Hart accused L. B. Warren of being the principal in a robbery, when her jewels were stolen at Long Beach, May 25, when she, Warren and her sister, Miss Blanche Light, were bathing. Miss Light and Miss Hart claim to be cousins of Margaret Illington. Mrs. Warren, who is but sixteen years of age, has already confessed her share in the crime and is now on probation from the Juvenile Court. She told Judge Willis how she and her husband had planned the robbery. The police regard Mrs. Warren as a dupe for her husband. The bride of a month was accompanied in court by her father and mother, in whose custody she is, and was obliged to arise several times in the courtroom to be identified as the woman who, under the name of Gladys Turner, pawned the jewels. A letter written by Warren to his wife, in which he admits all his share in the crime, and which was obtained through the detective work of Chief of Police Williams of Long Beach, played a prominent part in the proceedings.

It was announced the other night that Blanche Hall of the Burbank Theatre would leave on a four-week vacation the week after next, and that during her absence Lillian Burkhart will play the leads. Mr. Morosco also announced that he had signed Wayland Trask and Warren Ellsworth for regular work.

The Belasco Theatre management may spring a large surprise upon its patronage next summer in presenting Mrs. Leslie Carter at the head of the well-known local aggregation for a limited season, in a repertoire of the pieces she has made famous in the past few years, with possibly a few new productions. Nothing is said about this projection around the Belasco offices at present, but the inquiry into its feasibility was part of Manager John Blackwood's business trip East recently—spoken of as the "sleuth expedition" around certain mystified newspaper desks. Mr. Blackwood has already announced a policy of summer celebrities for his playhouse. Preliminary negotiations have been entered into, and it is understood that Mrs. Carter looks favorably upon the scheme. This actress has appeared in several emotional plays since her last visit to Los Angeles, spent a good part of last year in Kassa, a fanciful drama by John Luther Long, and is shortly to try out, in a Western city, a new emotional play, of which she has high metropolitan hopes. As an emotional actress, Mrs. Carter holds a unique position on the American stage, and in her delineation of women of powerful, primitively passionate type is probably without an equal among English-speaking actresses. Her Los Angeles

Continued on page 8.

**ANITA MURRAY**

Ingenue  
Broadway Stock, Oakland.



## Izetta Jewell and Donald Bowles Tremendously Popular in Portland

PORTLAND, Sept. 6.—At last the theatrical season has commenced in so far as this city is concerned. It was heralded in yesterday by the opening of the Bungalow and Baker theatres for the season of 1909-10. Next Sunday will witness the advent of the Shuberts as independents into this city, for that is the date announced for their opening. It looks like Portland is to be well taken care of the coming season. The list of plays announced for the Bungalow and the Baker by the syndicate are of the very best, the Shuberts are sure of sending they best they have, while the Orpheum, Grand and Pantages will continue to present vaudeville. Meanwhile the new Heilig is being built, and also plans are being made by Manager Geo. L. Baker for a new home for his stock company, who will again take possession of the Bungalow at the close of the playing of the syndicate shows there and their transfer to the new Heilig. The Morris vaudeville company will also have a new house here, the rumor being that they will build, and not occupy one of the Heilig houses as previously stated.

BUNGALOW (Wm. Pangle, acting mgr.)—The International Grand Opera Company commenced their week's engagement at this house last night and a big Sunday night's audience was present. The opening opera was Aida. The only complaints that could be made relative to the opera last night was that the theatre was too small for grand opera, and secondly the poorness of the orchestra. It seems that the orchestra went on a strike prior to last night's opera. The claim was made that they had been paid for only three nights' work, while they were entitled to four nights. The management claimed that the fourth night was devoted to traveling, and therefore they were not entitled to compensation. As far as the company was concerned no complaint can be made, they gave a first-class presentation of the opera, and the principals were all in good voice. Signor Bari who sang the principal male role proved to be a singer of high standing and acquitted himself brilliantly. Miss Strauss carried off the honors for the ladies, although Mme. Bertossi in the title role was very acceptable. Tonight the company offers Lucia, with Mme. Norelli in the title role. Mme. Norelli lived in this city for quite a while, and no doubt will be given a rousing reception.

BAKER THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mng.)—Izetta Jewell and Donald Bowles are joint stars at this theatre this week, where they are offering Salomy Jane. They opened yesterday to big houses and were given a reception that could leave no doubts in their minds as to how they stood with Portland theatre-goers, and who in this way expressed their feeling at the loss of these two favorites to this city. Both were the recipients of many floral offerings. Miss Jewell gave a fine portrayal of the role of Salomy, while Mr. Bowles in the leading man's part instilled the part with a realism that was very fetching. The support was good in every respect. Manager Baker has provided a fine production for the play. It looks like the Bowles-

Jewel farewell week will be a top-notch from the box-office standpoint. Next week—Fifty Miles From Boston.

STAR (Richard French, mgr.)—This house re-opens as a Shubert home next Sunday with the play Girls.

ORPHEUM (James H. Errickson, mgr.)—The dramatic sketch Circumstantial Evidence is the feature of this week's bill at this house, and it proves to be a melodrama of some fascination. Wynn and Lee in The Billiken Freshman proved to be a vehicle that gave the two actors a chance of comedying in good style, and the Musical Johnsons had a good act in which the xylophones proved much in evidence. This week's bill: Rosario Guerrero; Margaret Fealy and company; Murray and Mack; Tom Waters; Spalding and Rigio; Charles Weber; and The Girl Behind the Veil.

LYRIC (Keating & Flood, mgrs.)—For this week the stock company have deserted melodrama and are offering a rip roaring farce, A Runaway Match. Robert Athon is playing the leading role and is getting all the laughs possible out of the role. Priscilla Knowles does well in the leading woman's role, and wears several costumes that simply make the ladies sit up and gasp. The smaller assignments are well taken care of by Alice Condon, Jack Bennett, Susie Howard, Sidney Payne and Frank Murray.

GRAND (Frank Coffinberry, mgr.)—For the week of Sept. 6: Bothwell Browne in the headline act, and others appearing are Selbini and Grovini; McFarland and Murray; Marion and Rial; Will Morrissey; Steele Sisters; and Fred Bauer.

PANTAGES (John Johnson, mgr.)—This week's bill includes Edward Blondell and company; Irene Lee and company; George Yeomans; Professor Buckley; Leo White; and Dorothy Lamb and company. A. W. W.

SALT LAKE CITY, Sept. 6.—Salt Lake (Geo. D. Pyper, mgr.)—Blanche Bates was seen here, Sept. 2-4, in The Fighting Hope, and played to crowded houses at every performance. She made a decided hit with her audiences. This theatre will be dark for some time, but will reopen Sept. 23 with Billie Burke in Love Watches. The Colonial (R. A. Grant, mgr.)—Geo. M. Cohan's musical play, Fifty Miles from Boston, played here to fairly large audiences. It was a snappy little play and was well received. Beginning this week with a matinee Labor Day, the new Bungalow stock company, known as the Arlington Players, will open their season in this theatre instead of the New Bungalow, as the interior decorating has not been completed yet. They will begin with The Love Route, by Edward Peple, author of The Prince Chap, followed by Raffles. The Love Route is one of the Shubert successes, the play is laid in New York and Texas. Bertha Creighton will be leading lady, while John Ince will be leading man. The new play, As the Sun Went Down, by George D. Baker, will be presented here in the near future. Grand (A. B. Jensen, mgr.)—The Willard Mack stock company played here last week to good houses. They played Salomy Jane, with Mr. Mack

## WE CARRY IN STOCK ready for immediate shipment, the only line of special Musical Comedy and Dramatic Lithograph Paper

We can equip your show with Special Cross-lined Lithograph Paper on 24 hours' notice, and sell you small quantities at 5 cents per sheet.

Our Special Cross-Lined Lithograph Paper Looks Like Special Paper

Send for samples of Cross-lining and New 112 Page Illustrated Catalogue.

Lowest Prices on Block Work, Type Work, Dates, Heralds and Small Stuff

All your Printing and Lithographing in one shipment, and the lowest price on everything.

60 Styles Stock Circus Lithograph Paper. Send for Special Catalogue.

## ACKERMANN-QUIGLEY LITHOGRAPHING CO.

KANSAS CITY

New York Sales and Sample Office: Chicago Sales and Sample Office:  
201-202 Knickerbocker Theatre Building, 1402 B'way. 61-65 Grand Opera House Bldg.

as Jack Marbury, the gambler, and Miss Douglas in the leading role as Salomy Jane Clay. The company was very good and was well received by the people. This week they will offer The Squaw Man, with Mr. Mack in the title role. The Orpheum (H. Sonnenberg, res. mgr.)—Was again good this week. Charlotte Parry and company in The Comstock Mystery was very good; Miss Parry takes the part of seven different characters. Selma Braatz, styled the "Girl Juggler," can juggle like a veteran. The Misses Marshall, Freeman and Rogers have a good musical offering. Cathryn Palmer was good as a comedienne. The Woods and Woods Trio offer something new in their Elopement by Wire. Frank Rogers, the colored ventriloquist, is about the best one that has been seen here for some time. Romania Hyde is a good player on the violin. This week's bill is as follows: Lily Lena, the English comedienne; Charles Dana Gibson's Electrified Girl Review; Julius Tannen, in his monologue; Ruby Raymond in a little skit entitled The Street Urchins; the Three Donals, in an acrobatic novelty; Marseilles in his A Puzzle in Black and White; and the McGradys, the bow and arrow shooters; and the motion pictures. R. HARBACH.

PHOENIX, Ariz., Sept. 1.—The Selby Musical Comedy Company, largely composed of players from the Fischer and Grand theatres, Los Angeles, broke up today after its first performance, presented at the Grand Theatre here last night. The performance was far from successful and the theatre management cancelled the engagement. Manager Selby is said to be the only one with enough money to get back to the Coast.

VALLEJO, Sept. 6.—An act that was not on the program was the feature at the Farragut Theatre last evening, where Harry Bernard and a company of San Francisco players staged a musical comedy. The outcome today was the arrest of Mrs. Bernard for battery, the complainant being Sadie Vanderhoff, also of San Francisco, who is employed as a piano player at the theatre. Just before the curtain arose Mrs. Bernard walked down to where the piano player was sitting and the two ladies indulged in a heated conversation. Before long

the pianist felt a sharp blow on the jaw. Soon there was a pretty fine imitation of a real mix-up. The audience was in an uproar. Finally the women were separated.

OXNARD, Sept. 7.—We had Kolb and Dill with us last Saturday night in Dream City, and they drew the largest house ever played to in the history of this town. The seating capacity of the new theatre was sold out long before the curtain went up. The local papers are full of praise for the company and the new house and predict a record breaking season here. Climax next. The audience reflected the prosperity of Oxnard and the country tributary to it. It was a transitory exposition of the social, and to a certain extent, economic resources of the city and an object lesson of interest and instruction. The Climax next.

## New Opera House for Kennett

The Mammoth Mine Band and the Kennet Band are to be honored with furnishing the music at the official opening of the Kennet Opera House company for an excellent time on that occasion. The event is to be celebrated in the nature of a dance, and owing to the large size of the floor space, 42 by 70, there will be ample room for the enjoyment of dancing to the uttermost.

## Nat Fields at the Central

Nat Fields, the brother of Lew, of New York fame, is here from the Trocadero, Chicago, rehearsing a splendid burlesque company, which will open at the Central next Sunday in Whirl-I-Gig, to be followed by Fiddle-Dee-Dee, The Glad Hand, Hoity Toity and Barbara Fidgety. Mr. Fields, who is a producer of note and a clever comedian, will have a strong company in Myrtle Vane, prima donna, Will Vock, Fred Lancaster and Dave Lerner. There will be a chorus of twenty girls.

CHARLES SALISBURY, the brilliant newspaper man who was last year ahead of A Knight for a Day, will be in town next week in advance of the same show.

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

Honest Dealing. No Misrepresentation

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

WM. MENZEL, Manager



## Correspondence

NEW YORK, Aug. 30 (Special).—Hammerstein's educational grand opera season opened tonight with a capacity house and a superb rendering of Meyerbeer's *Le Prophete*.

NEW YORK, Sept. 5.—When twenty odd girls in the chorus of McIntyre and Heath in *Hayti*, which opened at the Circle Theatre last week, appeared in the finale of the second act made up as roosters and sang *Chicken with Miss Marion Stanley*, there was much applause. The audience was still more amused when the blackfaced comedians walked across the stage carrying live chickens which flapped their wings and tried to escape. Mr. Heath's chickens took the ensuing curtains calls with him, but Mr. McIntyre's fled to their roost, and he looked in vain for them. Chickens are not so frequently seen on the New York stage now as they may be after *Chanteclair* is produced. The audience may have been largely made up of McIntyre and Heath devotees, but it seemed to enjoy the new piece, and it is probable that there are enough admirers of the humor of this pair in New York to fill the theatre with laughing audiences for some time. They are again brought before the footlights in the characters which they have made well-known, and the show was lively when they were on the stage. Mr. McIntyre shooting craps and pegging the seven to come is an amusing figure, and the onion bet will probably be tried on unsuspecting countrymen in the hotel bars before long. Jerome and Schwartz have provided some lively tunes for the piece. Fletcher Norton had one of the best ones, called *Come Toddle Along*. *I Would Like to Correspond With You* and *Romeo and Juliet* are likely to be whistled. The finales were arranged as complicated song and dance numbers, and always succeeded in rousing the audience to call for repetitions. Adele Rowland appeared in the plot now and then. There are three scenes in the new piece, the first of which takes place in French Lick, Ind. The other two happen in *Hayti*, where there is an attempt to make a president out of Geronimo Jobbs, played by James McIntyre. The rest of the plot is concerned with successful love affairs. \* \* \* The first production of Geo. M. Cohan's musical play, *The Man Who Owns Broadway*, with Raymond Hitchcock as the star, was given at the Euclid Avenue Opera House, Cleveland, last week. This piece is a musical version of Mr. Cohan's play, *Popularity*, which he produced two seasons ago. Hitchcock acts the part of an actor breaking into the social world. The company includes Flora Zabelle, Scott Welsh, Lora Lieb, Frances Gordon, Maud Morris, Stanley Forde, Mark Sullivan, and George Lydecker. \* \* \* De Wolf Hopper has begun rehearsals of his new play, *A Matinee Idol*, the music of which was written by Silvio Hein, the lyrics by Seymour Brown, and the book by Armand and Bernard. Mr. Hopper will appear as an actor who works his way out of a dilemma by pretending to be a clairvoyant. This will be Mr. Hopper's first season under the management of Daniel V. Arthur. \* \* \* The audience that saw the first production in America of *The Flag Lieutenant* at the Criterion Theatre last Monday night were agreeably disappointed in more ways than one. A

first act devoted chiefly to explaining who were the persons in the cast and what were their relations with each other, and sprinkled with some puzzling British humor, led up to a second act full of lively melodrama and third and fourth acts of smart comedy. *The Flag Lieutenant* is thoroughly English. Its authors are Major W. P. Brury and Leo Trevor, and it has run for some three or four hundred nights at a London theatre. Charles Frohman brought it over to us and made it the occasion of raising Bruce McRae from the comparatively humble place of leading man for Ethel Barrymore to the head of his own company. *The Flag Lieutenant* is by no means a woman's play. Only Mrs. Cameron and Lady Hermione have much to do with the story, and they only as the sweethearts of the real hero and their friend whom he has tried to aid. Isabel Irving was the Mrs. Cameron. She received a hearty welcome whenever she appeared and great applause when she left the stage after the one or two scenes in which she had a chance to show her mettle. Vera McCord, who is remembered as the heroine of *Via Wireless*, had not a great deal to do, but what she did stamped her as an actress of more than ordinary skill. Bruce McRae was a delightful Dickey Lascelles, which is a character dear to Englishmen, but perhaps not so readily understandable to Americans. He is the easy-going son of a well to do family forced for a while to live on his pay, but subsequently rich in his own right, who takes the Service as something of a joke, but is quite ready to be a hero at a moment's notice. Mr. McRae played the part in a rollicking way and had the audience with him. Francis Carlyle was the Major Thesiger who blundered into honors and who deserved all he got if good intentions are their own reward. In less important parts Lumsden Hare was the dignified Vice-Admiral, and Basil Hallam and George Probert were the midshipmen upon whom devolved the duty of furnishing whatever of humor was in the play. C. Leslie Allen and Adeline Wheatcroft, both old favorites in New York, appeared for but a few minutes. The setting was fine. The curtain fell on an unusual finale with most of the leading characters off stage and the ship's crew saluting the flag while the band played *God Save the King*. \* \* \* *The Only Law* moved from the Hackett to the American Theatre last week. The play will be performed in the theatre in the evening and in the roof garden on Thursday and Saturday afternoons. This arrangement will not interfere with the William Morris vaudeville performances, which will continue on the roof garden in the evenings. \* \* \* Oscar Hammerstein began at his Manhattan Opera House last Monday what he calls a season of "educational opera" with a performance of *Le Prophete*, by Meyerbeer. Mr. Hammerstein deals in the unusual and the surprising. A season of what is spoken of as "grand opera" on any such scale as Mr. Hammerstein proposes, and as was exemplified by the performance of last evening, has not been undertaken in New York in the dog days within the recollection of man; and most ambitious musical enterprises that have been purveyed for New York in the summer, from Theodore Thomas's concerts in the Central Park Garden and Anton Seidl's later ones of the

same sort, as well as others of more recent memory, have resulted in more or less dismal financial failure. But "grand opera" after all, makes a different appeal; and Mr. Hammerstein is of course counting on various hypothetical factors to carry him to success; on the newly awakened frenzy for operatic entertainment that is supposed to have kindled all the levels of New York's population, on the interest of the summer visitors to this resort in what they have never had opportunity to enjoy at this time before. The audience last week was large and seemed ready to be educated. It found many occasions for applause and enthusiasm, which indeed were not misplaced. The performance was in many ways of surprising excellence. It certainly was not to be compared with any of the offerings of opera at cheap prices that are made from time to time in this town. It had much of the flavor of the real thing in opera; there were several of the principal singers of competence and more than competence; there was a chorus, large, sonorous and active, well trained in both singing and action on the stage. There was appropriate if not always rich or sumptuous scenery, and there were new and effective costumes. They who had the principal parts in this production were by no means unworthy of the respectful attention and interest of the listeners. The performance was one that stood on a different plane from most performances of opera that have been heard in New York. To those who heard it, it was certainly remarkable. There was uncommonly good money's worth in it, and there was promise of something to interest the public. Mr. Hammerstein is aiming to reach in the future performances of the season. \* \* \* Winchell Smith's comedy, *The Fortune Hunter*, was presented at Parson's Theatre, Hartford, Conn., last Monday. John Barrymore heads the company, which includes Mary Ryan, Sidney Ainsworth, Edna Bruna, Ogden Stevens, Byron Ongley, J. Charles Brownell, Forrest Robinson, Edgar Nelson, Kathryn Marshall, Hale Hamilton, Alice Parks Warren and Walter Horton. \* \* \* At the Baker Theatre, Dover, N. J., last week, Al H. Wilson, singing comedian, gave the first performance of his new romantic drama, *Metz in Ireland*, written for him by E. B. Tilton. The story tells of the adventures of a young German in the land of the shamrock. For this production Mr. Wilson has composed several new songs. Rob Roy.

ST. PAUL, Sept. 1.—Metropolitan (L. N. Scott, mgr.)—Season opened 30th with *The Three Twins*, featuring Victor Morley. Business fine and show good. Chauncey Olcott, week 6th. Grand (Theo. Hays, mgr.)—The everlasting *In Old Kentucky* opened the house for the season 29th. Big business, show good. Babes in Toyland, next week. Orpheum (Martin Beck, gen. mgr.)—Week 29th, packed houses. Claude Gillingwater and Geo. S. Van's Imperial Minstrels, headliners. Balance bill only fair. Star—The Washington Society Girls (?) Burlesque, week 30th. Business great, show ordinary. Majestic (S. & S. house)—Vaudeville. Fair business and show weak. Wonderland, the big outdoor attraction closed this week. The great Minnesota fair at Midway, 6 to 11. All kinds of good things promised. The James Neill company, which played at the Metro-

politan all summer, open the Princess, Minneapolis, for a run of winter stock. The venture looks good. The genial Jim sends regards. AL. G. FLOURNOY.

LONG BEACH, Sept. 7.—Bentley Grand Theatre (Perry Girton, mgr.)—The Girton stock company are this week presenting *Flower of the Ranch*. Iva Shepard as Roxy or the girl, is very natural in the part and handles the strong scenes with ease. Corbett Morris as Jeck Delmore, the road agent, does very good work. Chester Stevens as Luke Short, the sheriff, is seen at his best. Richard Scott, Frank Bonner, Harry Willard, Perry Girton, Josephine Dillon and Marjorie Dalton, are all seen to a good advantage. Jas. Guy Usher closed his engagement with the Girton company last week to accept an engagement with the Belasco Theatre in Los Angeles. Next week Manager Girton announces an elaborate production of *Faust*. Byde-a-Wyle Theatre (Frank M. Clark, mgr.)—A number of good vaudeville acts make up a good program at this theatre and it is doing a good business. Robert Hildreth and Miss Robertson made a hit in their character sketch, *A Four-Leafed Clover*. Elma Ellwood and Geo. A. Feild, and Pearl's Imperial Russian Troupe, all do their part in making a good entertainment.

SAN DIEGO, Sept. 8.—Garrick (J. M. Dodge, mgr.)—Sept. 5-6, *Paid In Full* played to two good sized audiences. The play is in the hands of very capable players, and repeated its success of last season. Sara Perry, in the role of Emma Brooks, who was here with the company last year, again gave a very clever interpretation. Louis Morris as Joe Brooks, handled his part in a faultless manner. Ned Finley as Jimsey, and Charles Reigel as Captain Brooks, also did excellent work. Dustin Farnum in *Cameo Kirby*, 19-20. Blanche Bates in *The Fighting Hope* follows. Pickwick (Scott A. Palmer, mgr.)—The James Post company are putting on *Slippery Days* this week to good business. This piece is about the best Post has put on here, and it affords himself and Joe Hayden ample opportunity to display most advantageously a large amount of comedy which keeps the audience in a continual round of laughter. Esco Ives in the role of a policeman and Millar Bacon as a messenger boy, do excellent work. The chorus this week is exceptionally well dressed, and under the personal direction of Mabel La Monaie many well executed dances are interpolated that show the effects of good stage management. Kelley and Violette again scored a big hit in the olio with their singing act. Queen (John Donnellan, mgr.)—The bill as presented this week is a fair one and composed of the following acts: Bendix and Goranhson, acrobats; John P. Reed, monologist and parody singer; The Sados, European juggling eccentrics; Carita Day and her dancing boys; John J. Black and company in *The Advance Agent*. After this week the Queen will be known as the Orpheum. Grand (Fred Ballien, mgr.)—Huntress heads the bill at this theatre with his impersonating acts. He has one of the best dressed acts of its kind ever witnessed here. Louis Stone has a fair dancing act. Hill Sisters have a new illustrated song. LUNDQUIST.



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van  
Ness



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Betsy Bourke

McKee Ranken, who is acknowledged to be one of the finest actors in America, has a new protege, whom he discovered in New York. Her name is Betsy Bourke and when Mr. Ranken's managerial eye fell upon her she was making a hit of large proportions with the Robert Mantell company. As a discoverer and developer of talent, Mr. Ranken has no equal in the show business. One of the present-day leading actresses of London he took out of the chorus and trained so well that today she is a big figure in theatricals. We are all acquainted with the wonders he accomplished with Nance O'Neil. Now in Betsy Bourke, Mr. Ranken says he has the most promising of any young actress he has directed. Her emotional qualities are exceptional and her appearance is most attractive. A new play is being written for her and she will be introduced to New York audiences and then will be brought West. While on the subject of Mr. Ranken's activities, it is an interesting fact that George W. Tyler was so pleased with the triumph of Mr. Ranken in Cameo Kirby that he says the veteran is to be starred next season if a suitable play can be secured.

### King Stock For San Diego

Charles King was in town last Monday and Tuesday, engaging people for a stock he will put in the Pickwick Theatre in San Diego in October. Marjorie Rambeau will play the female leads and Pietro Sosso will alternate with Mr. King in the male leads. Audra Due has been signed for ingenue parts. Elaine Davis will play second business. The opening bill will be Dorothy Vernon of Haddon Hall.

### At Last a Sensible View from an Actress

Julie Opp (Mrs. William Faversham) was interviewed in England lately, when she said: "I simply cannot understand why so many women of the stage, who have reached the enviable position of star, tell every young girl who comes to them for advice that they had better not go on the stage. The stage has given me everything, as in their cases it must have given them everything also. To be a conscientious actress, with intelligence, will power and a capacity for hard work—for all of them are needed—is to have the privilege of meeting practically all of the leading artists of the time and of the countries in which it is your fortune to act. What would I have been if I had not gone upon the stage? Merely a dull, usual woman of the middle class, with no real knowledge of the outside world or of books

or music or art or of the men and women who make art live. All of these the stage has given me. On the stage you are alive all over, in mind, as well as in body. You cannot get into any grooves of incrusting habits nor into an intellectual state of vegetation. You simply have to progress all the time in your perceptive and expressive faculties or you will go down. Isn't that stimulating enough for any vigorous person? No, sir; for any girl who has the courage to try to overcome the difficulties of the stage, I say let her try it, and in succeeding I say she will find a satisfaction and an enjoyment in life that is offered by little else." Good for you, candid, sensible, intelligent Mrs. Faversham. The stage does offer the greatest career for a serious, persistent woman.

### Millidge Sherwood in King Lear

That shrewd young manager, William Stoermer, has picked a winner in Millidge Sherwood, whom he will star in King Lear, presenting him with a strong supporting company and a thoroughly equipped organization. The tour opens about September 27, and so far the following company have been signed: Frank Opperman, Howard Foster, Floyd Menzel, Norma Fusier, Orrin Shear, James O'Reilly, Charles Hohl, Marion Meredith, Gladys Daye, Clarisse Boardman, and Mr. and Mrs. Albert Rowland.

The Barrier, Eugene Presbrey's dramatization of Rex Beach's novel, is in rehearsal. Theodore Roberts will play the part of John Gale. Frank Sheridan is cast as Strak and Florence Rockwell will play the leading feminine role. The production is to be on the usual Klaw & Erlanger and Joseph Brooks' scale.

### Personals

ZOE BARNETT has joined the King Dramatic Company in St. Paul.

SUSIE HOWARD will retire from the Lyric stock of Portland next week, as will Stage Director Murray.

BURT WESNER has been signed to create the comedy part in Richard Jose's new comedy, Silver Threads.

ISABELLE FLETCHER opened last Monday as leading woman with the Walter Sanford stock in Vancouver, B. C.

CHARLES DAVID, the popular treasurer of the Van Ness is all abeam these days. It was a girl last Wednesday.

J. W. CONOLY, ahead of The Climax, is in town, the first time in seven years, when he was ahead of Haverley's Minstrels at the California Theatre.

BURT WESNER is considering a proposition to star for three weeks at the Broadway Theatre in Oakland, during a projected visit of Landers Stevens in the East.

Edward L. Livermore, property man at the Princess Theatre, whose wife, Mrs. Marie Ellen Livermore, committed suicide last March, was shot and almost instantly killed late Sunday afternoon by William A. Stein, a brother of Livermore's dead wife.

CHARLES E. GUNN, the handsome and clever leading man, who has been winning great popularity in San

Jose with the Ed Redmond company, leaves next week to join the new stock at the Curtis Theatre in Denver, where he will play the leads.

GOTTLOB & MARX deny the claim made by Walter Hoff Seeley that David Warfield is to play the Valencia Theatre. They claim to have him booked for their house, and it is possible that he may open the new Columbia.

### LOS ANGELES LETTER

Continued from page 5.

engagement would probably be for eight or ten weeks.

Final negotiations have been completed whereby Richard Bennett will return to Los Angeles next June, appearing this time at the Burbank Theatre. Manager Morosco has arranged with Mr. Bennett to play a number of the Frohman successes during his engagement, which will be for eight weeks. Mable Morrison (Mrs. Bennett) will appear in a number of the bills. Mr. Bennett will appear with Maude Adams in What Every Woman Knows at the Mason in about two months.

After a successful season in the East, Dick Ferris, actor and playwright, returned to his West Adams Street home last week. He arrived on the Salt Lake Limited, accompanied by his wife, Florence Stone.

FLORENCE EMERY.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

### Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

This Saturday Afternoon and Evening,  
Last Times of

John Nason in *The Witching Hour*

Two Weeks, Starting Monday Evening,  
Sept. 13, Matinees Wednesday and  
Saturday.

Sam S. and Lee Shubert Present  
The Straight-Away Champion of Comedies

### Going Some

A PLAY OF COLLEGE MEN AND  
COWBOYS

By Paul Armstrong and Rex Beach. Eight  
months at the Belasco Theatre,  
New York

Reserved Seats from \$1.50 to 50c, on  
sale at the box-office and Emporium.

### Garrick Theatre

Ellis Street, near Fillmore  
Phone West 1194

Second and Last Week  
The Fun Hit of the Year

### The Girl From Rector's

Exactly as Played in New York.

Matinees Sunday, Thursday and Satur-  
day. Prices 25c to \$1.50.

Sunday, Sept. 19—HAROLD NELSON in  
PRINCE OTTO, by Robert Louis Stevenson.

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, Sept. 13, and Throughout  
the Week, with Matinees Saturday  
and Sunday

Henry Miller's Recent Successful  
Vehicle

### The Great Divide

By William Vaughn Moody

Prices—Night, 25c to \$1.00; Matinee, 25c  
to 50c.

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

CIRCUMSTANTIAL EVIDENCE, an In-  
tense Dramatic Playlet by Harrison Arm-  
strong with a company of twelve; ED  
WYNN and AL LEE; CHARLES MON-  
TELL; CROUCH and WELCH; GARD-  
NER and REVERE; LUCIANO LUCCA;  
ARLINGTON FOUR; NEW ORPHEUM  
MOTION PICTURES. Last Week—Stun-  
ning Hit of the Musical Delight, "AT THE  
COUNTRY CLUB."

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

ONLY FIVE TIMES MORE  
Matinee Tomorrow and Sunday

### Ferris Hartman

And His Big Singing Company, in the  
First Stock Production of  
*The Yankee Consul*

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

Next Monday

### The Blue Moon

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.

No Acts too big. No Price too big.

### GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

### POSTERS

2257 MISSION ST.

Phone MARKET  
1865

### THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The return of Blanche Bates to her friends and her home town was the event of the week and a record-breaking audience was present. It is several years since Miss Bates has played here and those several years have been employed in making complete her conquest of the East—principally of New York. Miss Bates has advanced immeasurably toward the goal of artistic supremacy. She has gained poise and has lost nothing of her earlier power and intensity. In a long part that would prove talky and tiresome in the hands of another less magnetic and less accomplished, she maintained an absorbing interest to the end, and all the while she was simulating so artistically that only the picture of a suffering, natural woman was before the audience. The small cast of five people was carefully chosen. John W. Cope, who was last here as the ranchman, Canby, in Arizona, played the confidential legal adviser of the suspected bank president, and next to Miss Bates, he was the big figure in the play. Mr. Cope is a big actor in every way, and it was a great pleasure to see him portray his part. It was a vivid lesson in realism. Milton Sills, as the bank president, gave a good, clean cut depiction, but his work was at times somewhat stiff, a little too precise and mechanical. Wedgewood Newell, in the guise of the embezzling treasurer and unworthy husband, presented a small part in the last act that was a gem of intelligent and convincing effort. Loretta Wells, as the housekeeper, played the part with ease and intelligence. The single set, the library of the bank president's home on the Hudson, was the finest achievement in the way of stage adornment we have seen for years. It more nearly approximated what it was supposed to represent than anything we have been shown. Next week will be the last of the engagement.

## American Theatre

Market street and down town is vaudeville mad. Manager Abe Cohn made the switch at his fine theatre at the psychological moment. From the first performance vaudeville has become firmly established at the American. It was a case of turn away the crowds last Sunday and packed houses have been the order of things daily. An excellent bill has had much to do with this state of affairs. Several old favorites and fine acts are in evidence. There is Jack Golden and wife in a comedy sketch that is received with outbursts of applause. In it the Goldenes do their best work, which is always of a high order. Then there is Fay Carranza, the best singer in vaudeville, East or West, over the big circuits or little ones. She tops them all. Jere Sanford, the Rube singing and yodeling comedian, has taken American audiences by storm. They never get enough of him. The living statuary pictures by Stanley Edwards' company are most pleasing, for the girls have glorious shapes. Carter, the magician, is a deft wonder worker, and something of a comedian. He has one fault—he is difficult to hear in the rear of the house. His work is first-class. Moving pictures conclude the performance.

## Princess Theatre

Ferris Hartman, accompanied by his big singing company, opened his season at the Princess with the Monday matinee. Hartman is too well known in San Francisco to make any extended analysis of his methods and professional technique necessary. Suffice to say that age has not withered nor has custom made stale his peculiar humor, which has been so popular to San Francisco audiences for now almost twenty years. As Abijah Booze, the Yankee consul, the star of the organization has a part that enables him to be funny all the time he is on the stage. Some of the jokes might be expurgated with advantage, and the too constant references to jags and booze might be made less important as vehicles of Hartmanesque humor. Otherwise there is little to criticize adversely. Don Raphael Deschardo, the governor, was well acted by that quaint comedian and vocalist, Joseph Fogarty. Leopoldo, a revolutionist, as portrayed by Walter De Leon, gives that young man an opportunity to demonstrate how much he has improved as a comedian since he made his professional debut. Josie Hart made the house laugh time and again with her comical portrayal of Donna Theresa, a rich Spanish widow. "Muggins" Davis, as her niece, was clever. She sings well and dances better. Others in the cast who do most excellently are Oscar Walsh, Walter Catlett, Leonard Bowes, Leslie Mote, Don H. Seaton, Colin Clinch, F. W. Hanrahan, Octavia Broske, Anna Little and Elvina Rand. The chorus is good, but some one ought to see to it that they are instructed in the elementary principles of making up. Several of the girls look dangerously like caricatures.

## Alcazar Theatre

"Dickey" Davis presented us with one of the most fragile of his comedies when he assumed the authorship of *The Taming of Helen*. The drama is evolved out of a typical Davis plot. A young American author is in London, trying to place a play. He has been at it for nearly two years, and is experiencing many of the vicissitudes of life that were the lot of Eugene Walter before he landed with *Paid in Full*. The young lady who loves him and whom he loves, and who is the ward of the dramatist, misconstrues his conduct towards an actress after his play has been accepted. You know the rest. *The Taming of Helen* is of the present, and the scene of the same is in London. Everybody is on his or her good behavior, with one or two exceptions, after the manner of the modern English society play, which Davis was obviously following when he wrote this piece. The gracious part of the young American author with the "script" which he finally has accepted falls to Augustus Phillips. He does the part very well, although, in all frankness, the character is not one that makes great demands of an actor. A. Burt Wesner, as Upsher, had a small part which he made quite distinctive. A young member of the company who gives promise of much better things is Alden Wheeler. He has been cast this week as Sir Charles Welby. There is very little to it, but that little is excellently done. Charley Clark, in a bit, is praiseworthy. He portrays the stage-door keeper of the Imperial

Theatre, making the character an appealing one. Evelyn Vaughan shared the honors of the performance with Augustus Phillips in the part of Helen Cabot. Others in the cast were Margaret Clayton, Christie McLean, Diana Argall, Grace Travers, Adele Belgarde, Bessie Barriscale, John Graham, George Baldwin, Ancy McNulty, Andrew Bennison, Hobart Cavanaugh, Glenn Jones, L. Isaac Dillon, Walter Belasco, Roy Neill, Herbert Farison, Charles Trowbridge, Will R. Walling, William Garwood and Howard Hickman.

## Valencia Theatre

*The Witching Hour* entered on its second week last Sunday to a large audience, which has increased so appreciably nightly that this last week will in point of business be considerably larger than was the first week, and that was an unusually good one. *The Witching Hour*, a great play, acted by a most satisfactory company, has made a profound impression in San Francisco, and the large attendance it has drawn is only a just tribute to its merits. Next week, commencing Monday, comes the farce, *Going Some*.

## Garrick Theatre

*The Girl from Rector's* has almost upset the town. This naughty, free loving young thing from Battle Creek, who at odd moments radiates in the red light district of New York, has put the church element, the woman's club element and the police in a whirl of excitement, indignation and activity. By Wednesday night, after an all day's session with the police and the District Attorney, it was definitely decided by the authorities that an expurgated version would be allowed to continue. After that John Campbell, who piloted the show here, Acting Manager Ficke, who came along with it, and Manager Selby Oppenheimer, who is the manager of the Garrick, all breathed more freely. All during this time of moral frenzy, the show was playing to standing room only—and that means something over \$10,000 on the week. The most interesting thing about the performance is the author's note, which explains that "*The Girl from Rector's*, by Paul M. Potter, is a free version of Pierre Veber's famous comedy, *Loute*, which has had a triumphant career in Europe. Based on the strange theory that married men often lead double lives, and that the saint of the rural home may be the Lothario of the city, Mr. Potter hesitated to introduce this comedy to a community where, he believed, in his innocence, that married men of double lives were practically unknown, but as many recent lawsuits have tended to prove the contrary, the management has now decided to produce this play, in the hope that it will serve as a warning to American husbands, and strengthen the hands of matrons and maids, who are battling for the purity of the American home." All our readers will admit that the above lines are rich—after seeing the play. The chief fault with the play is not so much its moral offending as its lack of brilliance. Clothed in the garb of a Camille, of a Zaza or of a Sapho, it would simply be palpitating. Now, in its direct attack, it merely leaves little to the imagination. That is the chief measure of its offending. A very

capable company present the play and many a good, enjoyable laugh obtains. Carrie Weber is the Girl, and she is an experienced, volatile, magnetic sou-brette. Wm. Sellery is an exceedingly clever comedian who wins a succession of honest laughs. John J. Clark is a handsome and pleasing juvenile and Edward Barton plays the judge in a most satisfying way. Of the good looking and pleasing young women in the cast is Marie Tower, who has appeared here before. The Three Pendleton Sisters are madcap dancers of a superior brand and their turn is one of the finest things in the show. A large proportion of the audiences during the week have been made up of women, who have seemingly enjoyed the humor and situations of the show immensely. Next week will be its second and last week here.

## Personals

ROBERT ATHON, who is now directing stock at the Lyric Theatre in Portland, contemplates establishing similar companies in Seattle and Boise.

TUNIS F. DEAN, who will be pleasantly remembered here in a managerial capacity several years ago, has returned in charge of the Blanche Bates company.

RICHARD JOSE and wife left Thursday for a short trip to New York, in the interest of the new play, *Silver Threads* that Mr. Jose will star in this season, opening in October.

FLORENCE OAKLEY expects to leave for Los Angeles next week on an automobile trip that will last three weeks, after which needed rest she will resume her position at Ye Liberty Playhouse in Oakland.

GEORGIE KNOWLTON, late of the Liberty Theatre and Idora Park, Oakland, has joined forces with the Persse-Mason company. Miss Knowlton has been identified with such companies as the Wilbur Opera Company of Boston and other well known Eastern organizations. She was at one time the ingenue with that grand old actress, Rose Eytinge. As a character woman Miss Knowlton has few equals.

It will be news to those who have known Joseph Buckley long and well to learn that at last he has entered the state of double blessedness. Mr. Buckley, long conceded to be one of the hardened bachelors of Broadway, yielded to the slings and arrows of delightful fortune in Chicago last Tuesday, and without taking into his confidence his friends on the Atlantic seaboard. The bride was Mrs. Mary D. Thiel, widow of the late Gustavus H. Thiel, a prominent and wealthy Chicagoan. A year ago the announcement of the engagement of Mr. Buckley and Mrs. Thiel was made. Astonished for the moment, those who knew Buckley said that was as far as the matter would go. "Get Joe to the altar? Never!" they asserted. As months went by without a wedding, it seemed that they were right. But Mr. Buckley very quietly was pursuing his romantic way. As soon as Mr. Skinner closed his season in *The Honor of the Family* he went to Chicago, but kept far from his former haunts. It is said that Mrs. Buckley will travel with her new husband when he goes on the road with Mr. Skinner this season.



## Vaudeville

### The Orpheum

This week's bill, with four popular holdovers in addition to new acts scintillating with an abundance of "clogs" and strengthened by the clever work of those versatile people, Hyams and McIntyre in their comedietta, The Quakeress, likewise comedy puns offered by the Arlington Four, serves to delight the Orpheum patrons and maintain the standard of attractions this circuit has been giving the public of San Francisco. The feature act on the program, At the Country Club, is a combination of low comedy, burlesque and musical comedy numbers, spiced with opera that borders along lines of popular fun. By far the best thing in this offering are the pretty girls, stylishly gowned in sheaths-a-la-directoire. Sig. Luciano comes to us with a novelty this week. His number consists of vocal work that pleases. While this act seems commonplace, it is nevertheless very attractive, as this gentleman possesses two distinct voices—baritone and a high soprano. With feminine make-up he would be capital as an impersonator. He is worth hearing. Cunningham and Marion continue to amuse patrons by their head spins and rough and tumble work. Their act is greatly appreciated. The motion picture, In Sunny France, was very clear, and enjoyed by many. The picture was so interesting that many of the "Regulars" who were wont to leave upon the conclusion of the regular program, remained in their places until the final curtain.

### Pantages-Empire

The quality of the Pantages offerings is improving each week and so is the attendance. The Goyt Trio have a good act, the chief interest centering in the dog, Daisy, who does a complete somersault from a one-hand balance. Gladys Middleton is an attractive young woman with a good voice, who is successful in a number of character selections. Martin Bros., xylophone players, neither better nor worse than the usual run of players who affect this style of music, please their audience. The feature act is furnished by Mary Hampton, a beautiful and favorite actress, who is particularly well known out here for fine dramatic work. Miss Hampton has a good sketch, The Melodrama, and pleasing support is given her by Jos. Clark and Alfonso Ercole Harvey and Lea, Hebrew comedians and parodists, have something of interest and the Bonesetti Troupe of acrobats have a distinctly good and skillfully performed turn.

### The National

Manager Zeke Abrams invited our particular attention this week to the moving pictures, and they were great. A feminine neighbor next to me invited my attention by audible comments, to the superior excellence of the acts, which were wonderful at the price asked and good enough at the highest vaudeville prices. And we thoroughly agreed National vaudeville is worth seeing. That is why the house is always crowded. The bill this week is made up of Roltaire, a good magician; Harvard and Cornelle in a pleasing sketch, The Actress

and the Dude; Le Maze Bros., acrobats, who have the best team of its kind this town has seen in years; Mondane Phillips, an attractive songstress, and Emily and Jessie Dodd in a playlet, Dutton's Claim, which is so well played as to claim attention to the end. There are also Tom Bateman, a good singing comedian, and Hugh Lloyd, who is sufficiently described by the program note as "King of the card elastique."

### The Wigwam

Sam Harris still wears the happy smile of satisfaction and prosperity, for the regular Wigwam business shows no letting down. The bill for the week consists of Klein Bros.; Ott and Nicholson; Barry and Johnson; J. Warren Keane; Alfred K. Hall; J. K. Emmett and company; Les Ploetz Larells; and Doblado's sheep, all of which have been written up in these columns before. It is a carefully selected bill.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Sept. 12, 1909:

NATIONAL, San Francisco—McFarland and Murray; Ahlberg Brothers; Billy Cort; Mort Sharp and his Dancing Belles; Tom and Stacia Moore; Edwin Carewe and company; Grace Darnley. BELL, Oakland—Goodhue and Burgess; Roltaire; Harvard and Cornelle; Emily and Jessie Dodd and company; Tom Bateman; Hugh Lloyd; Josh Dreano. WIGWAM, San Francisco—Clarence Sisters; Wood Brothers; Vera de Bassini; Mitchell and Caine; the Three Röehrs; Carter-Taylor company. AMERICAN, San Francisco—Girard and Gardner; Murphy-Whitman company; Alva York; La Maze Brothers; Alfred K. Hall. NOVELTY, Vallejo—Cogan and Bancroft; Abrams and Johns; Tom McGuire. GRAND, Sacramento—J. Warren Keane and company; Armada; J. K. Emmett and company; Les Ploetz Larells; Fay Carranza; Jack Golden and company. THEATRE JOSE, San Jose—The Four Bards; Chas. Mack and company; Mondane Phillips; La Tosca. LOS ANGELES, Los Angeles—Barry and Johnson; Frank Bacon and company; Gruet and Gruet; Tora Troupe; Harry Taylor; Ernesto Sisters; Princess Wlademaroff. QUEEN, San Diego—Glendower and Manion; Jack Symonds; Gaynell Everett; Ross and Shaw; Zamloch and company. GARRICK, Stockton—Haight, Dean and company; Jere Sanford; Doblado's Sheep; Defrej.

### Levy and Foley Get Big Booking Contract

Archie Levy and Ed Foley turned a big trick early in the week when they signed up with the San Francisco Labor Council to furnish the acts for the big Labor Council Industrial Exposition at Central Park, which opens October 16 and runs for nine days—during the Portola Carnival. Levy and Foley have secured J. Anthony Gorman, one of the best carnival promoters, to act with them. Mr. Levy's recent trip to Seattle was largely in interest of this deal, and in consequence The Crystal Labyrinth, Darwin Was Right, Deep Sea Divers,

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf. \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California Utah Colorado Kansas and Eastern Connections**

**Good Acts Can Always Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

New York Office, Knickerbocker Theater Bldg. Lancaster, Pa., Family Theater. Booking the Longest Chain of Vaudeville Theaters West of Chicago. Playing the best acts in vaudeville.

**BERT LEVEY CIRCUIT**

2053 SUTTER ST. INDEPENDENT VAUDEVILLE Phone West 9098. SAN FRANCISCO, CAL.

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

Palace de Costume, Skeleton Whale, Spanish Theatre, and Taylor's big animal show will be brought down from the Seattle Exposition. In regards to the vaudeville situation in the Northwest, Mr. Levy states that as sure as anything Wm. Morris will have houses in Portland, Seattle, Spokane and Tacoma, and perhaps other cities.

The Central's bill this week comprises: Geo. Jones, blackface entertainer; Symo and Symo, contortionists and globe rollers; Spencer and company, black art; Birdie Long, in popular picture song, and The Century Girl, afterpiece, with Chas. Lyndon, Fred Lancaster, Jean Howard, Henrietta Lambert, Dave Lerner, Al Watson and Margie Long, under the direction of Clark Wilson, which is achieving a great hit.

NEW.....JUST OUT.....NEW

## MADISON'S BUDGET

.... No. 12 ....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

**Price One Dollar**

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York.

Ed Redmond, Mrs. Redmond and Alta Phipps will open in vaudeville shortly, using one of Mr. Redmond's successful vehicles, cut down from his comedy, A Crazy Idea.



## NAT FIELDS

CENTRAL THEATRE . . . . . San Francisco, Cal.  
Comedian and Producer



Terkelsen & Henry, Foto.

### Wm. P. Reese

Mr. Reese is the capable, hard-working, courteous representative of the Sullivan & Considine circuit in San Francisco. Mr. Reese is very popular with performers and is very high in the estimation of his employers. He has made a notable success in extending the power of the S. & C. circuit in this State, and the constantly increasing additions to the circuit bookings are a tribute to his energetic proficiency.

### Idora Has New Fun-makers

The famous fun-making trio, Clayton, Jenkins and Jasper, that has circled the globe with the big traveling circuses, is to come to Idora tomorrow for a limited engagement. Jasper is the mule portion of the trio and has the reputation of being the most cleverly educated animal in the show world. The other members of the troupe assume the roles of bareback rider and ringmaster, and their attempts to subdue and ride Jasper furnish many ludicrous situations. Another new act to be put on at the Oakland amusement resort tomorrow will be a burlesque bull fight. When the Barnum-Bailey Circus toured Mexico several years ago, Toto Ducro, now principal clown at Idora, was featured as the toreador in a bull fight in which clowns were the sole participants. Complete costumes and setting have been procured for a reproduction of the act at Idora. Ten sawdust comedians and a "bull" will take part in the sport. Still another feature on Sunday's free program will be the exhibitions of the Hanafourde family of aerialists. They have been brought out from the East and are said to be performers of the first rank. The Gilmore Band, under the direction of Patrick Conway, will be the chief musical attraction, giving concerts afternoon and evening. The sextet from Lucia, scenes from Madame Butterfly and airs from Samson and Delilah will be the featured numbers. The solos will be by Florence Drake Le Roy, soprano; John Dolan, cornet, and Gardelle Simons, trombone.

### New Acts for the Chutes

After two Sundays of fistic display pugilists have been temporarily dismissed from the New Chutes amusement fare and tomorrow's patrons will find that the brass band, the high divers, the fiery riders, the comedy acrobats and the omnipresent "joy rides" have again come into their own. Two attractions of the headliner variety should be of particular interest for the reason that this will be their first Sunday at the Fillmore Street resort. They are the California State Band and the Smiletta Trio of triple bar performers. The lately arrived musical feature makes a specialty of popular offerings, and twenty up-to-date selections will be given this Sunday afternoon and night under the direction of George W. Bennett. The band's feature number will be a medley composed of favorite songs. Among the selections introduced will be The Booker T.'s on Parade, When 'Tis Moonlight, Mary Darling, Won't You Please Let Me Come Home, I'm Trying So Hard to Leave, My Fluff-a-de-Ruff and Tipperary. Besides there will be played favorite marches and groups of Scotch and Southern melodies. Herman Miller, xylophone, and Fred Rau, trombone, will be the soloists. The Smiletta Troupe will perform on the bandstand during the concert intermission. Comedy plays an acceptable part in their act, and several of their feats, such as a triple giant swing, are of the extraordinary kind.

### Morris Vaudeville Firm Files Articles

Articles of incorporation of the William Morris Company, Western, formed to conduct theatrical enterprises, were filed with the County Clerk last week. It is capitalized at \$1,000,000, divided into 100,000 shares. The directors have subscribed for \$500 of the stock. Following are the names of the directors: Otto K. Grau, E. C. Graham, J. W. Cook, J. B. White and F. M. McAuliffe. The attorneys for the corporation are Heller, Powers & Ehrman.

### Vaudeville Notes

Edwin T. Emery will open at the American Theatre, September 26th, for a long engagement as producer of tabloid comedies.

James Pilling, who is well known as the manager of Idora Park in Oakland last season, and as an experienced hustler and showman of the first rank, has been secured by Manager Abe Cohn as business manager of the American Theatre. Mr. Pilling will assume his new duties a week from tomorrow.

The proposition to open Fischer's Theatre under the name of The Folies seems to have fallen through. Jack Raynes, who was to have gone into the thing with Charley Sinclair, has signed with the Princess company to act as musical director, and Messrs. Brackett and Sinclair seem to have

### AVAILABLE FOR STOCK

## Greatest Book Play of the Decade

Dramatization of  
Mrs. Augusta Evans' Book

## St. Elmo

By Grace Hayward

Author of "Graustark"

This play has been produced in the East and has demonstrated itself to be a big business puller.

George M. Gatts, the manager of Miss Hayward, has given this agency the exclusive right to handle this play in this territory.

Cast is six men and four women. For terms, etc., address

**Great Western Play Agency**  
Van Ness Theatre Building  
San Francisco, Cal.

some difficulty in arriving at a decision.

SAN JOSE, Sept. 8.—At the Victory the stock company are presenting Under Two Flags. On Thursday the company makes way for Dustin Farnum in Cameo Kirby. On Friday, Saturday and Sunday, as an extra attraction, Jack Johnson, the bruiser, will appear in an exhibition. At the Jose the show comprises: Girard and Gardner, Gruet and Gruet, Tom McGuire, the Tora Troupe, Prof. Roberts, and Protzken and Blanchard.

CECIL FITZGERALD left for Salt Lake last Wednesday night to accept a six weeks' engagement in stock.

Budd Ross, late of the Prince Theatre company, has designs on a vaudeville engagement.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Morning, Afternoon and Night

TODAY - SUNDAY  
And All Next Week

**GREAT SMILETTAS**  
Premier Comedy Acrobats and  
Triple Bar Artists

**CALIFORNIA STATE BAND**  
Concerts every afternoon and evening.

Other great attractions and special features for the children.

TAKE THE JOLLY JOY JAUNT

## IDORA

"The Park Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement--20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

## Huntress

IMPERSONATOR AND DRAPERY DANCER.

Carrying full set. The season's hit in vaudeville. First act to play three weeks of first-class time in San Francisco.



## 3 times a day

## Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employes—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

**JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.**  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.



## What Friar Agents Are Doing for a Living This Season

Valentine Kennedy remains with Henry B. Harris. \* \* \* Ollie Alger goes with one of The Third Degree companies. \* \* \* Frank Abbott will be back with The Parisian Widows. \* \* \* Louis Nethersole will manage the tour of Margaret Anglin. \* \* \* Wallace Munro will assume the management of Olga Nethersole this season. \* \* \* Harry Doel Parker has engaged Joseph McKeever and Charles Mark Thail for Under Southern Skies. \* \* \* P. S. Mattox will again be ahead of Cohan & Harris' Minstrels. \* \* \* Henry Pennypacker will do the advance work for one of the many companies of The Climax. \* \* \* Joseph Conoly will take one of The Climax companies to the Pacific Coast. \* \* \* Edward McDowell will be identified with Cohan & Harris' production of Brewster's Millions. \* \* \* Frank Lee will travel in advance of one of the Shubert attractions. \* \* \* Percy Heath has joined the Frederic Thompson list of agents, and Harry Kline has assigned him to Polly of the Circus. \* \* \* Harry Davidson will again pilot one of the Liebler Company's attractions. \* \* \* Arthur Lotto will once more direct the advance work for The Gay Musician. \* \* \* Harry Reichenbach has been engaged by Henry B. Harris to go in advance of one of The Third Degree companies. \* \* \* Whitaker Ray will go in advance of Company A, of The Traveling Salesman. \* \* \* E. K. Martin is in advance of Fifty Miles from Boston, and Arthur L. Barney is the man behind. \* \* \* Oscar Hodge will be in advance of Lew Dockstader this season. \* \* \* Kenneth McGaffey will again be in advance of one of the attractions flying the Shubert banner. \* \* \* Stanley Sharpe has taken charge of the Western company of The Blue Mouse. \* \* \* Victor E. de Kiraly has been made business manager of Billie Burke's tour. \* \* \* George Murray and Orme Butler will direct the tour of The Top o' the World. \* \* \* Louis Robie will give his personal attention to the tour of his own burlesque company, known as Robie's Knickerbockers. \* \* \* Richard Little will be back with the Cecil Spooner company. \* \* \* George H. Harris will manage one of The Man of the Hour companies this season. \* \* \* John Hogarty will be associated with the management of The Sins of Society companies. \* \* \* Harry Sweatman has been engaged by William A. Brady to do the advance work for Tim Murphy. \* \* \* Howard Herrick will join Fred Niblo's business staff this season. \* \* \* J. Sheldon Landon will go in advance of one of David Belasco's attractions. \* \* \* Walter Floyd will pave the way for one of The Merry Widow companies. \* \* \* Sam Maurice has signed with one of Harry Miller's attractions. \* \* \* Bert Gilckauf will again manage The Land of Nod, and Lee Riley will be seven days ahead. \* \* \* Lawrence Anhalt will again be in advance of David Warfield. \* \* \* George Nolan has been engaged by Cohan & Harris to go in advance of Raymond Hitchcock. \* \* \* Harry Middleton will be back with the Grace Van Studdiford Opera Co., offering

The Golden Butterfly. \* \* \* Fred Block will look after the interests of The Right of Way, and George Hunt will also devote his energies to this attraction. \* \* \* D. Morris Jones will remain in New York and do the press work for Jesse Lasky's vaudeville acts. \* \* \* Edward Lyons will be prominent in the management of the New Theatre, on Central Park West. \* \* \* Edward Weil will be connected with the enterprises of Walter N. Lawrence. \* \* \* Charles Diamond Connolly will go ahead of Frederic Thompson's production Via Wireless. \* \* \* John B. Doris is out blazing the trail for May Robson in The Rejuvenation of Aunt Mary. \* \* \* John R. Rogers (Yours merily) has signed with the Shuberts, and will do the advance work for Eddie Foy in Mr. Hamlet of Broadway. \* \* \* Myles Murphy will be in advance of one of William A. Brady's attractions this season. \* \* \* Paul Benjamin will announce the coming of The Builders, for Wagenhals & Kemper. \* \* \* David Sasseeen will again do the press work for the Montauk Theatre, in Brooklyn, N. Y., and the Hyde & Behman theatres. \* \* \* John Campbell will tell the theatre-goers of the Pacific Coast of The Girl from Rector's. \* \* \* George Gill has recovered from his recent illness and will go in advance of The Talk of New York. \* \* \* Van Ness Harwood has resigned from the New York World to become press representative for the New Theatre. \* \* \* Gillman Haskell will be back with company B of The Thief. \* \* \* Harry Doel Parker has engaged E. J. Bulkley to do the advance work for one of his companies presenting Wildfire. \* \* \* Albert Hoogs goes in advance of The Soul Kiss. \* \* \* Albert Dorris will continue to be the pathfinder for Joseph and Wm. W. Jefferson. \* \* \* A. A. Duchemin will be the man in front of the Company B, of The Traveling Salesman, which goes to the Coast. \* \* \* Charles L. Hertzman will tell theatre-goers of the excellent performance Henrietta Crossman gives in Sham. \* \* \* Laurence Craddock will pass his receipts for salary received over to Al. Cross this season. \* \* \* James H. Shesgreen will do the advance work for Nell, who will star in Springtime this season. \* \* \* "Mike" Coyne will be ahead of Frederic Thompson's production of Brewster's Millions this season. \* \* \* Charley Buckley will manage Via Wireless. \* \* \* E. B. Jack will go in advance of the Polly of the Circus Company B, this season. \* \* \* Charles T. K. Miller will manage Robert Hilliard, in A Fool There Was. \* \* \* George F. Hopper will be in advance of Morrison's Faust. \* \* \* Jean Havez will be in advance of Little Nemo. \* \* \* Brightly Dayton is ahead of one of The Man of the Hour companies. \* \* \* Lip Keene will again be business manager of Forty-five Minutes from Broadway. \* \* \* Nelson Van Houten Gurnee has been engaged by Hurtig & Seamon to do the press work at the Lyric Theatre, Dayton, O. \* \* \* Charles Denison is ahead with one of The Gentleman from Mississippi companies. \* \* \* John Montague will go in advance of The Girl from Rector's. \* \* \* Leon Mayer will be back with The Great Divide. \* \* \* Frederic Donaghey will again sing the praises of William A. Brady and Joseph Grismer's attractions. \* \* \* John Pollock will go in advance

of one of The Climax companies. \* \* \* Louis Francis Brown will continue his management of the Travlogue Twins, Burton Holmes and Wright Kramer. \* \* \* Branch O'Brien will manage Louis James this season. \* \* \* W. M. Randell goes with Going Some. \* \* \* Al. Lohman will again manage Mrs. Wiggs of the Cabbage Patch. \* \* \* Wade Morton will be connected with The Heart of Alaska this season. \* \* \* Harry Bailey will be back with Broadway After Dark. \* \* \* Richardson Webster will do the press work for the Majestic Theatre, Brooklyn, N. Y. \* \* \* R. H. Dewey goes ahead of Paul Gilmore and Friar Roland G. Pray will manage the company. \* \* \* Max Fichandler has signed as musical director of the Aborn Opera Co. \* \* \* Robert Campbell and Gus Bothner will put out Just Out of College this season. \* \* \* Emil Ankermiller will be back with Eddie Foy in Mr. Hamlet of Broadway. \* \* \* Arthur J. Sheldon will be connected this season with automobile races. \* \* \* S. W. Donalds will begin his season with Joseph and Wm. W. Jefferson. \* \* \* Edward Kendall will again tell of the coming of The Wolf for the Shuberts. \* \* \* A. C. Robinson will be ahead of Mme. Nazimova. \* \* \* Joseph Glick will manage The Climax, southern company. \* \* \* J. Frank Gibbons will pave the way for one of The Climax companies. \* \* \* George E. Brown will be back with The Final Settlement. \* \* \* John H. Washburn will be ahead of Uncle Dave Holcomb. \* \* \* Gus Pitou, Jr., will be manager of Robert Edeson's company. \* \* \* Will Page will be with Liebler & Co. \* \* \* Charles F. Brown will be back with Raymond Hitchcock. \* \* \* Matt Smith goes with one of the Henry B. Harris attractions. \* \* \* Al. White will manage Mildred Holland. \* \* \* John Moore will be with Paid In Full.

## Garrick Theatre

The second and last week of The Girl from Rector's starts at the Garrick tomorrow afternoon, and during the week special matinees will be

## Wanted Leading Man

For STRONG DRAMATIC LEADS—No Juveniles.

THE GIRTON STOCK COMPANY

One bill a week. Send full particulars first letter; state lowest salary. Long Engagement. Write,

PERRY GIRTON, Long Beach, Cal.

## FOR SALE

All Scenery  
Drops, Set Pieces  
Border Lights  
Dimmers  
Switch Boards  
Chairs  
Good Gas Heater, etc.

USED IN THE OLD COLONIAL THEATRE

Everything in First-Class Shape  
McAllister Street, Near Market  
Enquire—H. H. WHITING,  
Office Leavenworth St., Near McAllister  
San Francisco

given on Thursday and Saturday. This show has proven to be one of the funniest farce comedies that has ever been seen in San Francisco, and despite all the criticism to the contrary, has served to keep the Garrick crowded at every performance. The Garrick's following attraction is one that will interest all classes of theatre-goers. Seldom do we have the opportunity to judge new stars in this western metropolis of ours, and therefore the announcement that Harold Nelson is to play here awakens quite a bit of interest. Nelson is an English actor, known on King Edward's isle as the most careful Shakespearean exponent of the time. His initial appearance here will be made in Prince Otto, Otis Skinner's dramatization of Robert Louis Stevenson's book. This is one of the most elaborate and interesting plays in the Nelson repertoire and therefore has been chosen for his introduction. Should the Harold Nelson week prove to be all that is anticipated for it, the Garrick management intend to bring him back later in the season for a lengthy summer engagement. Seats will be ready Wednesday.

## Dates Ahead

THE TIME, THE PLACE AND THE GIRL (Eastern), (H. H. Frazer, prop.)—Detroit, Sept. 12-18; Toledo, 19-25; Louisville, 26-Oct. 2.

THE CLIMAX.—Bakersfield, Sept. 12; Fresno, 13-14; Stockton, 15-16; San Jose, 17-18; Oakland, 19-25; Sacramento, 26-27; Chico, 28; Red Bluff, 29; Medford, 30; Eugene, Oct. 1; Salem, 2; Portland, 3, and week; Seattle, 10, and week; Aberdeen, 17; Olympia, 18; Tacoma, 19-21; Victoria, 22-23; Vancouver, 25-27; Westminster, 28; Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Genl. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.



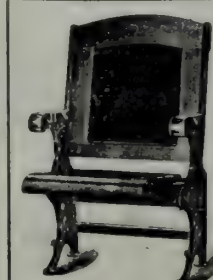
## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Peoria, Sept. 12-15; Springfield, 16-18; Chicago, 19-25; St. Louis, 26-Oct. 2.

**A GIRL AT THE HELM** (H. H. Frazee, mgr.)—Walla Walla, Sept. 7; North Yakima, 8; Seattle, 12-18; Portland, 19-25.

**A GENTLEMAN FROM MISSISSIPPI** (W. A. Brady, mgr.)—Portland, Sept. 13-18; San Francisco, 20-25.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Tacoma, Sept. 12; Victoria, 13; Vancouver, 14-15; Westminster, 16; Bellingham, 17; Everett, 18; Portland, 19-21; Eugene, 22; Red Bluff, 24; Marysville, 25; San Francisco, 26-Oct. 1.

**ALCAZAR STOCK**.—San Francisco.

**AS THE SUN WENT DOWN** (Arthur C. Aiston.)—Akron, Sept. 13-15; Youngstown, 16-18; Salem, 20; New Philadelphia, 21; Dayton, 22-25; Cleveland, 27, week.

**BLANCHE BATES** (David Belasco)—San Francisco, Sept. 6, two weeks; Los Angeles, Sept. 20 and week; San Diego, 27; Santa Barbara, 28; Bakersfield, 29; Stockton, 30; Sacramento, Oct. 1; San Jose, 2; Oakland, 4 and week; Portland, 11 and week; Seattle, 18 and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BELASCO STOCK CO.**—Los Angeles.

**BILLIE BURKE** (Chas. Frohman, mgr.)—Omaha, Sept. 7-8; Kansas City, 9-11; Denver, 12-18; Colorado Springs, 20; Cheyenne, 21; Salt Lake, 23-25; Los Angeles, 26-30.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**CHIC PERKINS**.—(Frank G. King, mgr.)—Buxton, Sept. 13; Hartman, 14; Milton, 15; Mystic, 16; Wayland, 17-18.

**CHAUNCEY OLCOTT** (Augustus Pitou, mgr.)—St. Paul, Sept. 5-12; Stillwater, 13; Eau Claire, 14; Superior, 15; Duluth, 16-18; Winnipeg, 20-25; Grand Forks, N. Dak., 27; Fargo, 28; Jamestown, 29.

**CLIMAX** (J. J. Rosenthal, mgr.)—Bakersfield, Sept. 12; Fresno, 13-14; Stockton, 15-16; San Jose, 17-18; Oakland, 19-25; Sacramento, 26-27; Chico, 28; Red Bluff, 29; Medford, 30.

**COMMENCEMENT DAYS** (John Cort, mgr.)—Ottawa, Sept. 8-9; North Bay, 10; Sudbury, 11; Winnipeg, 13-15; Calgary, 17-18; Vancouver, 20-21; Victoria, 22; New Westminster, 23; Bellingham, 24; Everett, 25; Seattle, 26-Oct. 2.

**DARE DEVIL DAN** (W. F. Mann, owner; Robt. J. Riddell, mgr.)—Des Moines, Sept. 9-11; Marshalltown, 12; Waterloo, 13; Rockford, 14; Aurora, 15; So. Chicago, 16-18; Chicago, 19-25; Detroit, 26-30.

**DUSTIN FARNUM** (Liebler & Co., mgrs.)—San Jose, Sept. 9; Stockton, 10; Fresno, 11; Los Angeles, 13-18; San Diego, 19-20; San Bernardino, 21; Redlands, 22; Santa Barbara, 23; Bakersfield, 24-25; Portland, 27-30.

**EMMET DEVOY** (W. G. Smyth, mgr.)—Hannibal, Mo., Sept. 10; Moberly, 11; Kansas City, 12-18; Des Moines, 20-22; Omaha, 23-24; Denver, 26-30.

**FIFTY MILES FROM BOSTON** (Cohan & Harris, mgrs.)—Pendleton, Sept. 10; The Dalles, 11; Portland, 12-18; Seattle, 19-25; Everett, 26; Ta-

coma, 27; Eugene, 28; Red Bluff, 29.

**GIRL FROM RECTOR'S** (Al H. Woods, mgr.)—San Francisco, Sept. 5-18; Sacramento, 19-20; San Jose, 21-22; Stockton, 23; Fresno, 24; Bakersfield, 25; Los Angeles, 26-30.

**HONEYMOON TRAIL** (Mort H. Singer, mgr.)—Kansas City, Sept. 5-11; Omaha, 12-14; Lincoln, 15-16; Cheyenne, 18; Denver, 19-25; Victor, 26; Pueblo, 27; Leadville, 28; Grand Junction, 29; Salt Lake City, 30.

**GUY SMITH STOCK**.—Oakland, Cal.

**HAROLD NELSON IN PRINCE OTTO**.—San Francisco, Sept. 13 and week.

**IN THE BISHOP'S CARRIAGE** (Baker & Castle, mgrs.)—La Crosse, Sept. 11; St. Paul, 12-18; Minneapolis, 19-25; Des Moines, 26-29; Omaha, 30.

**IN OLD KENTUCKY** (A. W. Dingwall, mgr.)—Superior, Wis., Sept. 22; Hibbing, Minn., 23; Duluth, 24-25; St. Cloud, 26; Winnipeg, 27-29; Grand Forks, N. Dak., 30.

**KING DODO** (John Cort, mgr.)—Montreal, Sept. 6-11; Toronto, 13-15; Hamilton, 16; London, 17-18; Saginaw, Mich., 19; Bay City, 20; Lansing, 21; Jackson, 22; Battle Creek, 23; Kalamazoo, 24; South Bend, Ind., 25; Kenosha, Wis., 26; Oshkosh, 27; Fond du Lac, 28; Madison, 29; La Crosse, 30.

**LITTLE JOHNNY JONES** (Chas. L. Crane.)—Cambridge, Ohio, Sept. 13; Zanesville, 14; Coshocton, 15; Newark, 16; Lancaster, 17; Circleville, 18; Columbus, 20-22; Delaware, 23; Marysville, 24; Bellefontaine, 25; Piqua, 28; Wapakoneta, 29; St. Mary's, 30.

**McKENZIE'S MERRY-MAKERS**.—Marshfield, Sept. 23, 4 weeks.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**McFADDEN'S FLATS** (Barton & Wiswell, mgrs.)—New Orleans, Sept. 5-11; New Iberia, 12; Jennings, 13; Lake Charles, 14; Beaumont, 15; Galveston, 16; Houston, 17; San Antonio, 18; New Braunfels, 19; Waco, 20; Fort Worth, 21; Dallas, 22; Dennison, 23; Sherman, 24; Gainesville, 25; Wichita Falls, 27; Amarillo, 28; Dalhart, 29; Trinidad, 30.

**MRS. LESLIE CARTER** (Mrs. Leslie Carter, mgr.)—St. Paul, Sept. 13-15; Minneapolis, 16-18; La Crosse, 20; Dubuque, 21; Madison, 22; Milwaukee, 23-25; Kansas City, 27-30.

**MAX FIGMAN** (John Cort, mgr.)—Birmingham, Sept. 10; Meridian, 11; New Orleans, 12-18; Baton Rouge, 19; Natchez, 20; Jackson, 21; Vicksburg, 22; Greenville, 23; Memphis, 24-25; Hot Springs, 26; Little Rock, 27; Pine Bluff, 28; Shreveport, 29; Beaumont, 30.

**PAID IN FULL**.—Eugene, Sept. 13; Salem, 14; Astoria, 15; Portland, 16-18; Seattle, 20 and week; Tacoma, 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

**POLLY OF THE CIRCUS**.—Spokane, Sept. 12-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19-20; Anaconda, 21; Bozeman, 22; Livingston, 23; Billings, 24-25; Denver, 27-Oct. 3.

**RICHARD CARLE** (Carle & Marks, mgrs.)—Madison, Sept. 10; Eau Claire, 11; Minneapolis, 12-15; St. Paul, 16-18; Winona, 21; La

Crosse, 23; Madison, 24; Dubuque, 25; Davenport, 26; Clinton, 27; Cedar Rapids, 28; Iowa City, 30.

**RICHARDS & PRINGLE'S FAMOUS MINSTRELS** (Holland & Filkins)—San Antonio, Tex., Sept. 12; Floresville, 13; Beeville, 14; Goliad, 15; Victoria, 16; Cuero, 17; Yoakum, 18; Houston, 19; Galveston, 20; Beaumont, 21; Port Arthur, 22; De Ridder, La., 23; Leesville, 24; De Quincey, 25; Lake Charles, 26; Orange, Tex., 27; Conroe, 28; Huntsville, 29; Crockett, 30.

**RAYMOND TEAL**.—Phoenix till Aug. 16; then Tucson for four weeks.

**SOUL KISS** (Mittenthal Bros., mgrs.)—Jacksonville, Sept. 10; Macon, 11; Chattanooga, 13; Birmingham, 14; Atlanta, 15-16; Montgomery, 17; Mobile, 18; New Orleans, 19-25; Baton Rouge, 26; Natchez, 27.

**SANFORD DODGE**.—Buffalo, Sept. 13-15; Sheridan, 16-18; Crawford, 20; Lander, 22-23; Caspar, 24-25; Douglas, 27 and week.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—Springfield, Sept. 12-15; Peoria, 16-18; Milwaukee, 19-25; St. Paul, 26-Oct. 2.

**RINGLING'S CIRCUS**.—San Francisco, Sept. 9-13; San Jose, 14; Stockton, 15; Fresno, 16; Visalia, 17; Bakersfield, 18; Santa Barbara, 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

**THE CAT AND THE FIDDLE** (Chas. A. Sellon, mgr.)—Butte, Sept. 11-12; Great Falls, 13; Helena, 14; Missoula, 15; Wallace, 16; Colfax, 17; Spokane, 18-19; Sprague, 20; Walla Walla, 21; North Yakima, 22; Ellensburg, 23; Tacoma, 24-25; Seattle, 26-Oct. 2.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Seattle, Sept. 12-18; Portland, 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THE MAN OF THE HOUR** (Western).—(Brady and Grismer).—Newark, Ohio, Sept. 13; Springfield, 14; Richmond, Ind., 15; Terre Haute, 16; Springfield, Ill., 17; Decatur, 18; St. Louis, 19-25; Alton, 26; Mexico, 27; Moberly, 28; Hannibal, 29; Keokuk, 30; Brookfield, Oct. 1; Sedalia, 2; Kansas City, 3-9; Fremont, 11; Norfolk, 12; Columbus, 13; Grand Island, 14; Kearney, 15; North Platte, 16; Denver, 17-23.

**THE MISSOURI GIRL** (Merle H. Norton, lessee; Joseph Rith, mgr.)—Kennett, Sept. 13; Campbell, 14; Rector, Ark., 15; Jonesboro, 16.

**THE SOUL KISS** (Albert Hoogs, bus, mgr.)—Chattanooga, Sept. 13; Birmingham, 14; Atlanta, 15-16; Montgomery, 17; Mobile, 18; New Orleans, Tulane Theatre, week of Sept. 19; Baton Rouge, 26; Jackson, 27; Memphis, 28-30; Little Rock, Oct. 1; Hot Springs, 2; Dallas, 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10.

**THE GOLDEN GIRL** (Mort H. Singer, mgr.)—St. Louis, Sept. 5-11; Alton, 12; Jacksonville, 13; Quincy, 14; Hannibal, 15; Moberly, 16; Columbia, 17; Springfield, 18; Kansas City, 19-25; Atchison, 26; St. Joseph, 27; Lincoln, 28-29; Omaha, 30.

**THE TIME, THE PLACE AND THE GIRL** (Western) (H. H. Frazee, prop.)—Seattle, Sept. 5-11; Aberdeen, Sept. 12; Tacoma, 13-14; Victoria, 15; Vancouver, 16-17; Westminster, 18; Bellingham, 19; Everett, 20; Chehalis, 22; Portland, 23-25; Corvallis, 27; Chico, 29; Sacramento, 30.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

**THE SUNNY SIDE OF BROADWAY** (Boyle Woolfolk, mgr.)—Miles City, Sept. 13; Billings, 14; Bozeman, 15; Anaconda, 16; Butte, 17-18; Great Falls, 19; Helena, 20; Missoula, 21; Wallace, 22; Colfax, 23; Lewiston, 24; Pullman, 25; Spokane, 26-30.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Chehalis, Sept. 11; Seattle, 12-18; Portland, 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THREE TWINS** (Joseph M. Cartes, mgr.)—Minneapolis, Sept. 6-11; Billings, 13; Butte, 14-15; Helena, 16; Missoula, 17; Wallace, 18; Spokane, 20-23; Butte, 24-25; Helena, 27-30.

**TRAVELING SALESMAN** (H. B. Harris, mgr.)—Augusta, Sept. 11; Charleston, 13; Savannah, 14; Jacksonville, 15; Macon, 16; Atlanta, 17-18; Birmingham, 20-21; Montgomery, 22; Pensacola, 23; Mobile, 24-25; New Orleans, 27-30.

**THE LION AND THE MOUSE** (H. B. Harris, mgr.)—Staunton, Sept. 11; Bluefield, 13; Roanoke, 14; Bristol, 15; Knoxville, 16; Chattanooga, 17; Dalton, 18; Rome, 20; Anniston, 21; Atlanta, 22-23; Biloxi, 24; Gulfport, 25; New Orleans, 27-30.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—St. Louis, Sept. 5-11; Springfield, 12-15; Peoria, 16-18; Milwaukee, 19-25; St. Paul, 26-30.

**WRIGHT LORIMER** (W. A. Brady, mgr.)—Winnipeg, Sept. 6-11; Grand Forks, 13-15; Fargo, 16-18; Billings, 20-22; Helena, 23-25; Great Falls, 27-28; Butte, 29-30.

**YANKEE DOODLE STOCK COMPANY**.—(Geo. V. Haliday.)—Chippewa Falls, Sept. 6-12.

Elsa Ryan will leave the cast of The Blue Mouse, in which company she has been playing the title part for fourteen months, to become a member of Frank Daniels' company. Blanche Deyo will succeed Miss Ryan as the Mouse.

All Kinds of  
**SCENERY**  
Painted, built and installed. The only real Scene Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapolo"  
Home Phone F 5037  
**New York Dramatic Agency**  
Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHER

IN VAUDEVILLE  
Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets.  
"Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian.  
"Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Spotlights

Because he preceded the Ringling Circus, now coming down the State, and disposed of bogus tickets of admission, George Raymond was arrested at Chico and is now in jail there awaiting the arrival of the circus, when he will be formally charged with obtaining money under false pretenses. Raymond, it is alleged, has been selling bogus tickets from the Oregon line south. At Vina he disposed of about twenty, and in Chico Saturday had disposed of a large number before he was caught. The tickets are of paste-board, but the lettering is done with a typewriter and Raymond's name is attached in his own handwriting as a guarantee of good faith. He had a big bunch of the tickets in his hand when arrested.

As the Sun Went Down, the new play by George D. Baker, of which much was expected, received its initial performances yesterday afternoon and night at the Lyceum Theatre, and was welcomed by two of the best satisfied audiences that have ever left that playhouse. With a company absolutely without one weak member, one of the prettiest and most artistic scenic productions ever seen here, and the play brimming over with heart interest and bright comedy, this new venture has been surely launched on a season of great promise. Estha Williams, who heads the most excellent cast, is seen as "Colonel Billy," a role unlike any other she has ever before been seen in, but which gives her a splendid opportunity for the display of her undoubted talents. Miss Williams is well remembered here for her splendid work in other plays, and she is extremely well liked in Paterson, as she is elsewhere. Possessed of an unusual voice, both in strength and feeling, and a splendid stage appearance, she wins her audiences from the start.—Paterson Call, N. J.

Mrs. Lola Radcliff, an actress traveling with a company that showed a few nights ago at Colton, was today arrested on a charge of passing worthless checks. She issued a check on a Pomona bank in payment for the theatrical license at Colton and also for her hotel bill at the Anderson Hotel in that city. These papers were afterwards declared to be worthless. She has with her a little daughter, who was taken to the detention home in San Bernardino for the time being.—Mrs. Radcliff says she will be able to prove her innocence as soon as she can obtain an audience with the officials of the Pomona bank.

The Strand Improvement Company has just disposed of the Hyde-a-Wyle Theatre and several lots connected thereto, in Long Beach, for \$27,500. The purchasers are E. B. Campbell, A. Berheim and S. L. Mack. As to what disposition they will make of their purchase it is not known. It is reported that they intend erecting a larger and more commodious theatrical house.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

## Carlton Chase

Leading Man

Fischer's Theatre, San Francisco

## Lillian Hayward

Leading Business, Stock or Road.

Care of DRAMATIC REVIEW

## Arthur E. Witting-Mattie Davis

Character Actor

Character Actress

Joint or Single

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Doris Wilson

Prima Donna, Kolb and Dill Company

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

OLGA GRAY

Leads

At Liberty.

Care Dramatic Review

COL. D. P. STONER

Business Manager Newman Foltz Co.

Care Dramatic Review

THURLOW WHITE

Leads, Heavies

Address, Dramatic Review

HERBERT MILTON

Characters and Heavies

At Liberty Care of Dramatic Review

CHARLES E. GUNN

Leads

Care Dramatic Review

BERT PORTER

Juveniles

Newman-Foltz Co.

MAX WAIZMAN

Newman-Foltz Co.

GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.

MINNIE MAYFIELD

Heavies and Characters

Late of Richard Jose Co. At Liberty. Care

Dramatic Review

HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

DAN KELLY

Comedian

Care Dramatic Review

FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of Dramatic Review

GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

ALBERT ROWLAND

Late of Chas. Frohman and Chas.

Dillingham

At Liberty for Characters or Heavies

Care Dramatic Review

LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

FRED S. CUTLER

Late Manager for Richard Jose

Advance or with company

At Liberty

Address care Dramatic Review

EDWARD B. LADA

General Music Director

for Belasco & Mayer

A. BURT WESNER

Alcazar Theatre, San Francisco

TEDDY WEBB

Comedian, San Francisco Opera Co.

Direction John Cort

HARRY J. LASK

Representative New York Clipper

N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

CARRIE CLARKE WARDE

Characters

Dick Ferris Stock, Minneapolis

GILMORE WALKER

Stage Manager

Valencia Theatre, San Francisco



EDDIE

Mitchell

Juveniles

CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

MARY HARVEY-BARBOR

Leads (Versatile)

3d Ave. Theatre, Seattle

FREDERICK GILBERT

Burbank Stock, Los Angeles

ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

Howard Foster

Light Comedy and Characters

At Liberty

Care DRAMATIC REVIEW

IRENE OUTTRIM

Leads

Willard Mack Co.—Salt Lake City.

ROBERT LAWLER

Leading Man

SUSIE HOWARD

Engaged for Lyric Stock

Portland, Ore.

PIETRO SOSSO

Leading Man—Elleford Co.

Address, 179 De Long Ave., S. F.

FRED. C. CHARMAN

Juveniles and Light Comedy

General Delivery, Tucson, Arizona

WARDA HOWARD

Leads

Vancouver, B. C.

CHARLES MARRIOTT

Gardiner Stock Co.

Victoria, B. C.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

Princess Theatre, San Francisco

**Al Hallett**

Stage Director

Broadway Theatre, Oakland

**F. F. Munier**

Characters

Broadway Theatre Stock, Oakland

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Whit Brandon    Ethel Tucker**

Leading Man and Director

Leading Woman

At Liberty

Care DRAMATIC REVIEW

**Paul McAllister**

Leading Man

Valencia Theatre, S. F.

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Leslie King**

Season with E. H. Sothern  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Polly of the Circus**  
To open June 29th



# VAN NESS THEATRE, Two Weeks, Beginning Monday, Sept. 6

MATINEES SATURDAY AND ADMISSION DAY

DAVID BELASCO Presents

# BLANCHE BATES

IN HER GREATEST SUCCESS

# ... The Fighting Hope ...

BY W. J. HURLBUT

One Year at the Belasco-Stuyvesant Theatre, New York

PACIFIC COAST TOUR WILL EMBRACE THE FOLLOWING CITIES AND THEATRES:

Los Angeles (Mason Opera House), Sept. 20 and week. San Diego (Garrick Theatre), Sept. 27. Santa Barbara (Potter Theatre), Sept. 28. Bakersfield (Bakersfield Opera House), Sept. 29. Stockton (Yosemite Theatre), Sept. 30. Sacramento (Clunie Opera House), Oct. 1. San Jose (Victory Theatre), Oct. 2. Oakland (Macdonough Theatre), Oct. 4 and week. Portland (Bungalow Theatre), Oct. 11 and week. Seattle (Moore Theatre), Oct. 18 and week. Tacoma (Tacoma Theatre), Oct. 25-26. Victoria (Victoria Theatre), Oct. 27. Vancouver (Opera House), Oct. 28-29. Bellingham (Beck's Theatre), Oct. 30. Spokane (Auditorium), Nov. 1-3.

## Ye Liberty Playhouse in Oakland is Attracting Large Business

With a company of the merit of the Liberty stock company, presenting plays such as this week's production, The Lion and the Mouse, the public are certainly realizing a good return for their money. The cast is strengthened by the addition of E. L. Bennison, who is brought over from the Alcazar, to play the leading role of John Ryder, the Lion. His work is par excellence. As the Mouse, Florence Oakley has a clear conception of role and gives a very pleasing performance. Sidney Ayres, as Jeff Ryder, is as usual good and he shows cleverness in a light comedy vein. George Webster, George Friend, Henry Shumer and Walter Whipple had important roles and sustained them well. Mina Gleason, Edith Lyle and Laura Hudson are excellent in their respective roles. Ye Liberty is once more enjoying an era of prosperity and the attendance shows a remarkable increase. Pierre of the Plains will be the next attraction and then Dorothy Vernon of Haddon Hall. Dustin Farnum is drawing fair houses at the Macdonough and his latest offering, Cameo Kirby, is proving a success. His support is excellent. The Climax will follow. In the Bishop's Carriage, the current attraction at the Broadway, is one of the best productions that the Broadway players have presented.

Landers Stevens plays a strong Dorgan, and Georgie Cooper does clever work as Nance Olden. Godfrey Matthews and Wilton Dale make their appearance with the company and both show up well. Mr. Matthews plays the straight lead and shows up as a magnetic, forceful actor. The house is packed at every performance and the class of productions offered by Manager Smith seems to have struck the popular chord. The Man from Mexico will be the next attraction, with The Lightning Conductor and Zaza in preparation. Conway's Band is still proving a big feature at Idora and large crowds are in daily attendance. There is nothing very startling in this week's bill at the Orpheum, although every number is above the ordinary. A sketch entitled Jack the Giant Killer, is probably the most interesting and shares the honors with Joseph Hart's Bathing Girls. The balance of the program is good and every number is well received. Herr. J. Rubens, the Thalia Quartet, Wilbur Mack and Nella Walker, George Carson and Jake Willard, Curzon Sisters, John World and Mindell Kingston. The local lodge B. P. O. E. will have A Night in Bohemia at the Macdonough, 10-12. Some of the best talent on this side of the bay will take part and an interesting program is assured.

LOUIS SCHEELINE.

## Spotlights

McKean's Players ended the first

season last week with a three-night engagement in Sonoma. The company, under the management of Terry McKean, has made a host of friends during the past season and played return dates in almost every town visited. Plans for the coming season have not been arranged as yet, but when the company takes to the road again Manager McKean announces that it will be "bigger and better than ever."

Disgusted at the failure of others to construct a new up-to-date playhouse in San Diego, also their failure to get a lease on the beautiful Isis Theatre, now held by Mrs. Tingley, John D. Spreckels is said to have told some of his closest friends that he will this fall start the construction of a large playhouse on the site now occupied by the Diamond Stables, Second and D Streets. Mr. Spreckels is said to have been holding off to give others a chance, but will, his friends say, go ahead early in the fall and put up the

handsomest opera house on the Pacific Coast.

For once the cable dispatches failed to give "all of the news." From Marienbad comes the report that King Edward "smiled on" Miss Maxine Elliott. His interest in the American actress is avowedly deep—so deep, in fact, that it would call for an expression more intimate than "smile on." Miss Elliott, in writing to Mr. Lee Shubert, gives the most delightful account of her acquaintance with royalty, among other things, saying: "That the King inquired anxiously over my venture as a manageress and implied that he should like to 'drop in' at my new English villa in Hertfordshire, where, by the way, my sister, Gertrude, and her husband, Forbes-Robertson, are making their home."

The trustees of the city of Jackson have passed an ordinance charging \$3.50 per day for all classes of theatrical moving picture shows where an admission is charged.

<b>The Greatest</b> <b>Cast of</b> <b>Singers</b> <b>Headed by</b> <b>THOS. H. PERSSE</b> <b>Tenor</b> <b>EDITH MASON</b> <b>Soprano</b>	<b>Now Booking Season 1909 &amp; 10</b>		<b>Everything</b> <b>Complete</b>  <b>New Scenery</b>  <b>Excellent</b> <b>Music</b>  <b>Quartette of</b> <b>Comedians</b>
	<b>The Persse-Mason Co.</b> In the New Operatic Comedy		
	<b>The Singing Bandits</b> Book and Music by HERMAN PERLET		
	THOS. H. PERSSE.....Sole Proprietor JAMES FILLING.....Manager Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco		

## Playing to Capacity Business in Every City

Coast Tour  
Early  
in  
1910

## AS THE SUN WENT DOWN

By Geo. D. Baker

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

Season

William Stoermer Presents

09-10

## Millidge Sherwood

In a Sumptuous Scenic Revival of

## ... King Lear ...

Car of Scenery

25 People

Beautifully Costumed

Two "Ahead"



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, September 18, 1909

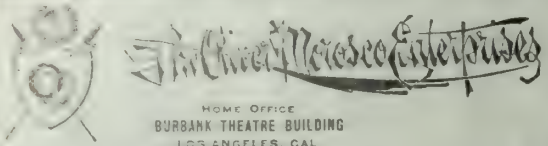
No. 4—Vol. XXI—New Series



Millidge  
Sherwood

Terkelsen & Henry, Foto.





**Oliver Morosco's Plays**  
*Ready for Stock*

**The Judge and the Jury**  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's **MAJESTIC Theatre**  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

The **Garrick Theatre**  
San Diego, Cal.  
**MOROSCO & WYATT,**  
Lessees and Mgrs.

## Theatre Going in Europe

The erudite editor of the Los Angeles Graphic, writing foreign theatricals, recently got hold of a live observer in the person of Dr. Walter Lindley, who had just returned from Europe, and discussed with him how the London and Paris theatres and actors compared with our own. Laughingly, he quoted what May Robson said, that the only good actors she had seen on the Paris stage were two monkeys, which he admitted was worse than his experience in London. Said Dr. Lindley: "I went there expecting to see the best there was in acting, but while I was in the British metropolis not a great actor appeared on the London stage, although it was the height of the season. In that same time the theatres of Los Angeles had Nazimova, Otis Skinner, Mrs. Fiske, John Drew, Ethel Barrymore and others of equal note. This made me realize what advantages we have right at home.

"One afternoon," said he, "I went to His Majesty's Theatre, Haymarket, and saw Beerbohm Tree in Ibsen's *An Enemy of the People*. The hero, a theatrical, altruistic physician, brought out more graphically the sordidness of the average man. The play was intense. Marie Tempest, at the Comedy Theatre, was giving, delightfully, to crowded houses, *Penelope*. In this play also a doctor and his wife hold the center of the stage, and Marie is the doctor's chic and charming wife. I enjoyed Bernstein's *Samson*, as portrayed by Arthur Bouchier at Garrick's. This play had been on for one hundred nights. At the New Theatre, St. Martin's lane, owned by the comedian, Sir Charles Wyndham, Fred Terry was giving an enjoyable *Henry of Navarre*, with beautiful Julia Neilson as Marguerite de Valois. Beerbohm Tree's regular play at His Majesty's Theatre, Haymarket, was *The School for Scandal*. I saw it in its two hundred and tenth performance. Whatever may be said of Beerbohm Tree as an actor, he is without doubt a great manager. Sheridan's play was costumed and staged with historical accuracy and without regard for expense. The stately minuet was magnificent.

"As to London Vaudeville, as a rule it was nothing like so good as can be seen any evening at the Los Angeles Orpheum. At the Tivoli, on The Strand, Harry Lauder was the whole show. He gets \$1,200 a week, and there are in London only six theatre nights in the week. Rounds of 'Hear! Hear!' and encore after encore greeted this humorous Scot. Rose Stahl, the bright American, was drawing great houses in *The Chorus Lady*. She had the Britisher crying and laughing. Caught him coming and going. They translated her slang on the instant and got right in the swing of her whole

performance. I searched in vain for the London 'pit' of history. It has given way to the orchestra of American theatres, and while seats in the first balcony are usually considered the choicest, prices are about the same as in the orchestra. In both London and Paris the ushers are women. The theatres are none of them large, and the prices are as high again as in the United States. A good seat, either in orchestra or first balcony, in the leading London theatres, is twelve shillings (\$3).

"Another thing that surprises the American is that all programmes are sold at from sixpence (12 cents) to a shilling. On the other hand, speaking of expenses, it is remarkable how cheaply one can travel in taxicabs. For instance, my wife and I took a friend with us to Rejane's Theatre in Paris, and after the performance I called a taxicab. We left our guest at her hotel and then went to our own. Taxicab charges, one franc five centimes, or twenty-one cents. Here is a further example in London: We called a taxicab that took my wife and me from the Victoria Hotel, Northumberland avenue, to the grand opera, Covent Garden Theatre. Taxicab charge, eight pence (sixteen cents). In all cases a ten cent tip is expected. The opera was *Madam Butterfly*, with Mlle. Destinn in the leading role. I know nothing of music—just enough to enjoy it—but the place to see grand opera is Paris. 'L'Opera' is the center of Paris. I heard Gounod's *Faust*. The orchestra, ballet, chorus and leading roles were doubtless perfection. In the grand foyer, between acts, were the occupants of all the boxes joined in a grand promenade and made a panorama never to be forgotten. I also saw Maeterlinck's *Pelleas et Melisande*, to the music of Debussy, at the Opera Comique. It is said that the music of Debussy is epoch-making, but it must take an artist to understand it. Nevertheless, the acting and singing were thrilling and impressive."

Klaw & Erlanger's massive production, *The Round-Up*, will be seen here this season.

Willard Mack is employing quite a large company in his stock endeavors in Salt Lake City. The company includes Willard Mack, Blanche Douglas, Lee Millar, Anna McNaughton, Bessie Dainty, John Alden, Elmer Booth, John C. Davis, Joe Kennedy, Frederick Allen, Harry Blanchard, John Wright, Arthur Busch, Arline Alaine, Irene Outtrim, M. Earle, William Donovan, Norman Ribadou, Ivan Chirsty, Earl Pingree and Frank Nelson.

## The Orpheum

Rosario Guerrero, pantomimic artist, will appear next week. Guerrero will, with the assistance of Signor

Pagliari, present that masterpiece little story without words, *The Rose and the Dagger*, with musical accompaniment and varied emotions. An entertaining feature of the new bill will be Tom Waters, one of the best of American comedians. He is favorably known as a comic opera star in *Comin' Thro' the Rye*. His engagement on the Orpheum Circuit must of necessity be brief, for he shortly departs for London, where he is under contract to appear in the leading music halls. Mr. Waters' performance includes his original piano pastime, songs, dances, story and mimicry. Murray and Mack, the Irish comedians, will contribute *A Harlem Argument*. An entirely novel and somewhat sensational act will be presented by Spaulding and Riego, comedy trapeze performers, who go through all sorts of daring feats as well as a series of difficult somersaults on a specially contrived springboard. Next week will conclude the engagements of Ed Wynn and Al Lee, Charles Montrell, the juggler, and Rosa Crouch and George Welch. It will also be the last of Harrison Armstrong's drama, *Circumstantial Evidence*. According to custom, the performance will terminate with a new series of imported motion pictures.

## Alcazar Theatre

*The Great Divide* will run a second week, commencing next Monday evening, and there is no lack of reasons for believing that the play's magnetism will tax the theatre's seating capacity until the final performance. Every person who has witnessed it is serving to advertise its excellence. Evelyn Vaughan's versatile artistry is given new demonstration in her portrayal of Ruth Jordan. It is difficult to identify in the repentant soul-racked New England girl the same

actress who made of *Sweet Kitty Bellairs* such a picture of piquancy. Augustus Phillips, too, is nicely fitted in *The Great Divide*, his Stephen Ghent being as striking an example of histrionism as was Jim Carston in *The Squaw Man*. Bessie Barriscale, Adele Belgarde, Will R. Walling, Louis Benison, Charles Dow Clark—in brief, the cream of the Alcazar company, are well bestowed in William Vaughn Moody's play. It is announced by the Alcazar management that there is no possibility of *The Great Divide* being retained a third week, as a contract calling for the presentation of *Sweet Kitty Bellairs* Monday after next cannot profitably be ignored.

## Valencia Theatre

This Sunday night will begin the second and final week of *Going Some*, that interesting comedy of college men and cowboys, and it is altogether within the bounds of reason to say that *Going Some* has made one of the most substantial comedy hits ever scored in San Francisco. There is good, wholesome fun in *Going Some*, and the play goes with an uproar of laughter from start to finish. Eugene O'Rourke, as the typical athletic coach, has scored an immense hit in the role. Frank Wunderlee, as Berkeley-Fresno, the Stanford tenor and college villain, and James Spottswood as the four-flushing, head yelling impostor, who makes a neat impression upon the girls by posing as Yale's champion footracer, are close seconds for laugh winning honors. Nothing like *Going Some* has ever been seen before in this city and it provides entertainment more than worth while. Corinne in *Mlle. Mischief*, a Viennese operetta, and with eighty-five people in the company, will follow *Going Some*.

# GOING SOME

As presented by Sam S. and Lee Shubert, (Inc.)

## Takes Frisco by Storm

## Duplicates Its New York Success !!

"'Going Some' is fast, furious and funny—rich in characters, situations and dialogue—quaint and novel—and it's a laugh all the way through, don't overlook that."—Al. C. Joy, in *The S. F. Examiner*.

"'Going Some' is one long laugh—without a let-up for four acts—really refreshing—something you can laugh at without blushing."—Waldemar Young, in *The S. F. Chronicle*.

"'Going Some' gets away quickly and keeps a rapid gait from start to finish. As a production it is a worthy successor to 'The Witching Hour.' Its mission is to create laughs and it succeeds—situations funny to the limit of your capacity to laugh."—Walter Anthony, in *The S. F. Call*.

"'Going Some'—with originality as the big feature—sends house into spasms of merriment—general opinion crystallized into the one word 'Immense'—fun at a tempo that comes near breaking all theatrical records."—Ralph E. Renaud, in *The S. F. Bulletin*.

September 12-25  
San Francisco

**WILLIAM MOXON, Manager**  
**ROLLIN BOND, Business Mgr.**

Sept. 27-Oct. 9  
Seattle



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Correspondence

PORTLAND, Sept. 13.—The season of 1909-10 is now in full swing in this city. All the different attractions offered to date have done good business.

BUNGALOW (Calvin Heilig, mgr.; Wm. Pangle, act. mgr.)—After the close of the grand opera season given by the International Grand Opera Company, and which was satisfactory from a financial and artistic standpoint, Brady and Grismer offered A Gentleman from Mississippi at this house. The play was advertised like a circus, thanks to Sam Thall, their hustling agent. And be it said to his credit that all the good things he told us about the play were true. The play deals with Washington politics, and enough heart interest is intermingled to satisfy anyone. James Lackaye is playing the leading part and is well qualified in every way to appear therein. He is surrounded with good support, Osborne Searle, Hal De Forrest, Olive Harper and Minette Barrett. Paid In Full follows. The Time, the Place and the Girl, and A Knight for a Day are early bookings.

STAR (Arthur A. Greene, mgr.)—This house opened yesterday as the temporary home of the Shubert attractions until the completion of the repairs at the old Heilig Theatre, hereafter to be known as the Portland Theatre. The Shubert house in this city will be under the management of Arthur A. Greene, who was formerly connected with the Oregonian, the morning newspaper of this city. Mr. Greene is a man well able to look after the destinies of the opposition to the syndicate shows, being a competent business man, and a press agent par excellence. The Shuberts could not have chosen a better man for the position. Last night Girls was the bill, and it was greeted by a good house. In fact, when it is considered that the play was at the Heilig several months since, the management cannot register any kick as to the opening night's attendance. The three girls in last night's company met all requirements. They were represented by Eleanor Burrell, Elvia Bates and Ethel Strickland. The male lead was well taken care of by William Claire. The company remains for the entire week.

BAKER (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—For the first musical play of the season Manager Baker has Cohan and Harris' company in Fifty Miles from Boston. It opened yesterday and at both performances was witnessed by big houses. This play comes nearer being along the lines of a legitimate one than anything Cohan has given us. Grace King is the bright spot of the present production. Edward O'Connor plays Harrigan and the audiences yesterday could not get enough of his song Harrigan. Laura Bennett is well cast as the village gossip, as is Dan Bruce in the heavy role. Next week—The Girl Question.

ORPHEUM (Jas. H. Errickson, mgr.)—Senora Rosario Guerrero and company were given the headline position the past week at this theatre, in their pantomime play, The Rose and

the Dagger, and while it must be admitted that their pantomimic acting was immense, Tom Waters made the biggest hit, and it looked like he was entitled to the place. Waters was here last season with Coming Thro the Rye, and at that time proved himself to be a comedian of no mean standing, but if there was ever any doubt as to his ability to jollify, those who saw him this week will vote unanimously for him that he is there with the goods. Murray and Mack are also on the bill and seemed to please. This week's bill is as follows: Edna Aug; Jessie Shirley and company; Big City Quartette; Walthour Trio; Henry Olive; Davey and Moore; and Les Myosotis.

LYRIC (Keating & Flood, mgrs.)—The Wages of Sin is this week's offering by the Athon stock company at this house. It drew well at yesterday's performances. Priscilla Knowles gave a first-class rendition of the leading role, and Robert Athon was a good foil for her in the leading man's part. The comedy was well taken care of by Alice Condon and Susie Howard. The play is well produced by the management.

GRAND (Frank Coffinberry, mgr.)—For this week the acts announced are: Dolan and Lenharr; Four Stagpooles; Three Vagabonds; Blanche Sloan; Johan and Matt; Caswell and Arnold; and Fred Bauer.

PANTAGES (John Johnson, mgr.)—This week's bill is as follows: Menetekel; Montague's Cockatoos; Miskel, Hunt and Miller; Arthur Deeming; Rivell and Deery; Jones and Walton; and Leo White.

A. W. W.

ASTORIA, Sept. 11.—Astoria Theatre (F. M. Hamlin, mgr.)—The opening of the season occurs 15th, when Paid In Full will be the attraction, following on the 16th with A Gentleman from Mississippi. The following are the bookings for the near future: 26—The Girl Question. Oct. 3—Dustin Farnum. 16—Emma Bunting. 17—Sunny Side of Broadway. 24—Three Twins. SELIG.

TACOMA, Wash., Sept. 11.—Clinton P. Ferry, who is interested in several stock companies in Illinois and other central States, has been in Tacoma on business connected with the estate of his father, and incidentally looking over the field with an eye to establishing a stock house here. Before he left for the East he announced that he would return in six weeks and arrange for a theatre building, the location of which he does not care to announce at this time, and that he would install a first-class stock company, playing a high grade of plays, with prices ranging from twenty-five to seventy-five cents. Beginning September 14th, the Grand and Pantages theatres announce a change in their schedule of prices, made necessary by the addition of more expensive attractions. At the evening performances, prices range from twenty-five to fifty cents, and matinees fifteen cents, except on Sundays and holidays, when night prices will prevail. Lena Rivers was the attraction at the Tacoma, Sunday, September 5th, with Emma Bunting in the title role. Miss Bunting displayed much ability and seems to be deserving of a far better play.

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUSE and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director

FRANK WYMAN, Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

The supporting company was only fair. September 9th, The Girl Question faced us again, the second time in six months. The present company did not make the hit the previous one did. 10-11, A Gentleman from Mississippi charmed every one who had the privilege of seeing him, and it was a privilege to witness such a clean, delightful comedy. Too much praise cannot be given Mr. James Lackaye and Osborn Searle for their all-round excellence. Dainty Minnette Barrett was all that could be desired as the Senator's lovable young daughter, and sharing honors with her were Olive Harper and Virginia Pearson. The large supporting company was a splendid one in every way, and to name one for excellence would be to name all. Sept. 12th, A Knight for a Day; 13-14, The Time, the Place and the Girl. At the Grand Theatre the Three Italian Street Singers made a big hit, and the Four Stagpooles proved to be expert acrobats. Much comedy was furnished by Johann and Matt in an eccentric musical sketch, and Dolan and Lenharr, with their comedy sketch, A High-toned Burglar's Christmas Tree. Headliners next week: Hall and Stark Minstrel Novelty Company of fourteen. Montagne's trained cockatoos were a decidedly interesting attraction at the Pantages. Arthur Denning proved to be an amusing monologist, and Miskel, Hunt and Mixler had a good musical specialty. Menetekel in a mystery act involving handwriting on a screen created much interest. Headliner for next week: The Three Demons, aerial cyclists. A. H.

The summer home of Raymond Hitchcock, the comedian, at Great Neck, L. I., was destroyed by fire on August 31. The loss is estimated at \$35,000.

## Letter List

Letters remaining in The Dramatic Review post office:

Beggs, Lemis (2)	Richardson, Frank
Bass, Willis	Riddell, Robert J.
Brandon, Whit	Selig & Co.
Bell, R. W.	Stanley, Geo. W.
Benham, Harry	Sosso, Pietro (2)
Charman, Fred C. (2)	Stuart, Harry
Chase, Carlton	Sheppard, Arthur (2)
Curtis, M. B.	Salisbury, Monroe (3)
Cooper, Leo	Swift, Lionel
Clarke, Thos. H.	Spofford, Eugene
Daintre, Carl	Tannehill, E. D.
Diemer, Joseph A.	Terrell, Cliff
Douglas, W. A.	Thorn, Wm. L.
Delamater, A. G.	Usher, James G.
Dunand, Eddie	Vance, Harry
Duprey, Harrington	Willard, Lee
Ealand, T. H. (2)	Walker, F. Lawrence
Everett, Elmer J.	Ward, James
Eckhart, Oliver J.	
Elyon, Edmund	LADIES' LIST
Fitch, Geo. W.	Burch, Miss Dorothy
Gillford, L. V. (4)	Barlier, Miss Alice
Golding, Alfred	Bull, Miss Lillie
Healy, Frank	Chandler, Juliette (5)
Howard, Frank B.	Darel, Miss Bertha
Howe, O. W.	Desmond, Paula
Harcourt, Gerald	Dalton, Miss Marjorie
Hall, Edwin	Drew, Miss Georgia
Hall, Norman W.	Fillum, Miss Lelia
Johnson, Chas. M.	Fisher, Miss Bessie
Kennett, George	Galvin, Mrs. James
Kohl, A. Bull	Havens, Miss Georgia
Leon, Rudolph (2)	Hillard, Miss Mahel
Lewis, Eugene	Kent, Miss Louise (2)
Lowe, Chas.	Knap, Miss Adeline
LaRosa, A. J.	Luce, Mattie Loyd
LeMoynes, Chas. J.	Lewes, Miss Ada
Love, Eugene	Miller, Miss Marion
Moore, D. R.	Mullally, Miss Pinkie
Montgomery, Frank E. (2)	Outtrim, Miss Irene
Milton, Herbert	Pitt, Miss Margaret (2)
Majestic Theatre Co.	Platt, Mrs. S.
Mock, Allen	Selbie, Miss Evelyn
Mitchell, Eddie	Vane, Miss Myrtle
Nugent, Howard	Williamson, Francis
Newman, Walter	Wakeman, Miss K.
Parker, E. D.	Williams, Miss Lillian
Quillinan, E. J.	Willingham, Florence J. (2)
	Zimmer, Miss H.

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted, full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

## Chas. B. Hanford's Plans

CHARLES B. HANFORD will again go out under the able direction of F. Lawrence Walker, using The American Lord and The Taming of the Shrew, which will be preceded by The Old Guard. The complete roster of the company is as follows: Charles B. Hanford, Conrad Cantzen, (stage manager), John E. MacGregor, John G. Burke, Edward F. Finley, Harrison Crofford, Chester Wallace, A. H. Cooper-Prichard, Joseph W. Kendall, Thayer E. Jackson, M. C. Stone, Richard Garth, Robert H. Bontz (carpenter), T. C. Coughlin (properties), Marie Drofna, Louise B. White, Nellie M. Hoffman, Iza Barnes, Helen Raymond, F. Lawrence Walker (manager), Alfred G. Buck (treasurer), William Sheffer (advance representative).

JIM SAYRE, Seattle's ablest dramatic writer, has transferred his allegiance from the Argus to the Seattle Daily Star.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.







## Critic Johnson of Los Angeles Tempts Fate with a Problem Play

LOS ANGELES, Sept. 16.—It is the Syndicate versus Shuberts this week. It is Cameo Kirby against The Witching Hour, and it is hard to say which will win. These are two great plays and beside that they are both new here. A local favorite is appearing in the cast of The Witching Hour at the Auditorium, Amelia Gardner was at one time leading woman of the Belasco company and she has a host of loyal friends who are giving her a royal welcome this week. John Burton has returned from his vacation and is in the cast of Before and After at the Burbank. Doris Wilson and Boyd Marshall of the Kolb and Dill company, leave that organization Saturday night. In all probability Miss Wilson will next be seen on the Orpheum circuit. Margo Duffet will soon move into her new home at Glendale. She drew the plans for her house herself and it is a very complete and artistic bungalow. Mr. Barnes has returned from his vacation spent in San Francisco. Week after next the People's Theatre re-opens under the management of Geo. H. Wilson. Master Peter Clancy will appear in the cast at the Burbank next week. Lillian Burkhart has been engaged by Mr. Morosco for a season of five weeks, at the Burbank, during the time that Blanche Hall is taking her vacation. Oliver Morosco will produce within a few weeks a new four-act play by Julian Johnson, dramatic critic of the Times, dealing with a subject of vital Southwestern interest. The title of the play is Invasion. The cast is small but the manager promises the largest production ever made in his theatre, and work upon this will be begun immediately. Lewis Morrison will terminate his Belasco engagement next Sunday night and will go to New York to join the Liebler forces. The Girl from Rector's will be produced, after all, at the Majestic. The interior of the Los Angeles Theatre is being re-decorated.

AUDITORIUM—Augustus Thomas's latest and best work is the play, The Witching Hour, that is having its first production in our city. It is one of the finest plays yet produced by an American author. It deals with mental suggestion and telepathy. John Mason, who plays the lead is well known through his fine work in Leah Kleschna. Miss Gardner is not a stranger to local theatregoers, having been leading woman of the Belasco company for some time. Miss Gardner's work has improved to a marked degree since she was here. As Helen Whipple, the mother of the boy on trial for murder, her work is fine. Her emotional intensity is felt most powerfully, though hardly seen. There are also other good parts that are well acted. Notably, Edward See, in the role of the old gambler, Lew E. Ellinger; also E. L. Walton, as the matter-of-fact Justice Henderson.

BELASCO—The Belasco is playing The Squaw Man for the second week. How long this piece will run is something which we cannot tell, but from present indications, it will be another run like The Dollar Mark, etc. Last week the crowds were so great that the management had to do away with the orchestra in order to accommodate people.

BURBANK—Before and After, a farce comedy in three acts, by Leo Dietrichstein, is the offering of the Burbank company this week. While the plot of the play is not very complicated, the action is at the same time brisk, the situations amusing, and the whole a very pleasant evening's entertainment. The complications which arise in the story are due to a funny powder, which, when taken, fills one with hearty, humorous spirits to an alarming extent. Dr. Page, a quiet, sober sort of a chap, is given one of these powders by his friend Dr. Latham and several things happen. Mr. Beasley plays Dr. Page and Mr. Hartford plays Dr. Latham. These two make a fine pair and they work well together. John Burton is cast as James Jeffreys and William Yerance as the Frenchman, Col. Larivette. Lovell Alice Taylor plays Mrs. Page. Louise Royce and Margo Duffet are very well cast as Cora and Odette. The balance of the roles are well taken care of.

MAJESTIC—Kolb and Dill are playing to packed houses for this is their second week of Dream City. These two clever comedians are great favorites here. Next week's bill will be their best piece, The Politicians.

MASON—Dustin Farnum is at the Mason this week in Cameo Kirby. The play is about people and doings of Louisiana in the early thirties. No pains have been spared on the part of the author to insure historic correctness in every detail. Booth Tarkington and Harry Leon Wilson are the authors. There are really three stars in this production, instead of one as is usual, they are Dustin Farnum, McKee Rankin and May Buckley. Farnum gives us his characteristic, thoroughly lovable American. His work is delightful and he gives us a finished performance. McKee Rankin, as Larkin Bunce, gives a better piece of portraiture than he has produced in many years. May Buckley has her soft Southern dialect mastered to a reality quite uncommon, and she is thoroughly delightful in the role of Adele Randall. The rest of the cast is good, the costuming superb in its reality and the scenic equipment is correct and sufficient.

ORPHEUM—With one exception, all the "new" acts at the Orpheum have been here before. The newcomer, Herr J. Rubens, the lightning painter, is the novelty. Herr Rubens contends that he is a Munich academician, and he certainly handles a brush as if he knew his business. The Curzon girls are still legitimately headliners, in their teeth-swinging stunt. John World and Mindell Kingston have picked up a number of new kinks in the last year or two. Mindell, in a daring costume, does the latest New York song, with the vociferous aid of the audience, and World appears as an old actor, instead of the familiar tramp. Wilbur Mack and Nella Walker find many friends awaiting them, and the former, in some new songs, such as Just Suppose, and I've Been Told, is the recipient of marked attention. Their little skit is called The Girl and the Pearl. Eleanor Gordon in a poor sketch is seen for a second week,



### Col. Bill Stoermer

Col. Bill Stoermer, who is a hustler par excellence and a splendid judge of dramatic material, was christened something more elegant than "Col. Bill" by fond parents, but in the show business he is plain "Col. Bill." And

with the Five Avolos, on their xylophones, Lena Pantzer and the odd "La Petite Revue," making up the score.

LOS ANGELES—This theatre offers a sprightly vaudeville bill this week, including a series of motion pictures photographed in this city. The Toro Troupe of Japanese performers combines acrobatics, juggling and magic in an entertaining way. Harry Taylor is successful as a monologist. He has a full, sonorous baritone, which he uses expressively. He also yodels. Gruet and Gruet would do well to shun vocal work and confine their musical atrocities to the blaring of wind instruments. The Princess Waldemaroff pleases moderately in Russian dances, a guitar solo and a song in her native tongue. Frank Bacon, Jane Jeffery and Bessie Bacon enact An Easy Liar. The little comedy is good, and Bacon's manipulation of it better. The Ernesto Sisters dance on the bounding wire, and one of them pretends to be on the brink of falling so many times that our stock of sympathetic fears is exhausted. The physical elasticity of the larger of the trio is noteworthy.

FISCHER'S—The School Girl is the bill at the little First Street house. Dialogue, lyrics and music are fully up to the standard of entertainment already provided by the company.

UNIQUE—One vaudeville act and a double bill by the Unique Stock Company comprises the program at that house for this week. Kelly and Violette are great favorites here. Their act shows the same degree of worth. The songs are well selected, and capably rendered. Miss Violette displays several new crea-

he can stand the intimately careless appellation, for as the reader may see by a glance at the above picture, "Col. Bill" is a pretty healthy, good looking young fellow. He is indefatigable and has planned some surprises this season in connection with the exploitation of his star, Millidge Sherwood.

tions in gowns. The double bill as presented by the Unique players allows them an excellent chance to prove their versatility. The first offering is a vaudeville version of The Devil, and was written by Mr. Emery. The little playlet is cast with Mr. Emory, Denton Vane, Miss Douvee and Miss Salmon. The other half of the double bill is also by Mr. Emery, and is entitled Mistakes Will Happen. The situations are well worked up, and the piece very well presented by the company. Mr. Emery, Al Franks, Herbert Cramer, Miss Douvee and Miss Hayden have the principal parts. Denton Vane and Hazel Salmon contribute several catchy songs.

GRAND—Ten Nights in a Bar Room is furnishing excitement for the patrons of the Grand for the week. This play is so old that it is moss-covered, but nevertheless it still pleases a large number of theatre going people. Mr. Webb does well in the part of the drunkard, Morgan. Mayne Charleston, a new member of the company, is seen in the role of Morgan's daughter and she is proving herself a valuable addition to the company. Ed Vivian is cast as Green, the gambler. Miss Rauworth, Miss Claire, Robert Leonard, Jack McDonald and William Brunton are all seen in good parts which they play carefully and well.

At the Empire Billy Onslow's and Charley Justi's musical comedy company, are playing to extremely well-pleased audiences. The show this week is The Prince of Budweiser, and such clever comedians as Max Steinle, Billy Onslow, Ben Sellar and such sparkling comediennes as Devona May, Annie Bauman, Nellie Hyde and Clara Merch, gives a hilariously good performance.

FLORENCE EMERY.



## Oakland Complains of Hot Weather and Theatres Suffer

Gee, but we all sat up and took notice of the weather and who wants to take in a house show when the mercury hovers about the 90 mark. Not for us Oaklanders. It is a great week for Idora Park. Immense throngs gather out there every evening, and Conway and his Gilmore's band are very much in evidence. The music lovers are certainly having big times out here and every selection is encoored to the echo. In addition to this, some good knockabout comedy is introduced by an acrobatic team, Clayton, Jenkins and Jasper. The Hanafourdes also do some good stunts on a trapeze. The Macdonough is closed, but will reopen September 19, with The Climax for a week. The Liberty management are presenting here for the first time a Canadian border sketch, entitled Pierre of the Plains. It deals strictly with the rough border life, and reminds one very much of The Great Divide and Cameo Kirby. Sidney Ayres had the principal role, Pierre, and his physique had simulation of manner and rough and ready ways made him just suitable to the part. William Wolbert had the comedy part and gave a good performance. George Friend, George Webster and George Rand of the Royal Mounted Police, made capital frontiersmen. Florence Oakley was a winsome lass, and Gladys Webster in the other female part, was seen to advantage in an Indian role. The attendance has been fair. Next week Charley's Aunt. At the Broadway, this week's offering, is The Man From Mexico. Landers Stevens is taking a rest and the principal role, Fitzhew, is in the hands of Maurice Stewart. His conception of the char-

acter is excellent. He has the faculty of bringing out every bright line to its fullest extent, and his facial expressions are great. The fun comes fast and furious and every ludicrous situation causes an uproar. The cast is strong and contains the well known faces of Charles Place, Wilton Dale, Godfrey Matthews, Francis Prosser, Lee Willard, Anna Rogers, Anita Murray, Georgie Woodthorpe and Georgie Cooper. The latter as Fitzhew's wife, shared the honors with Stewart. Owing to the hot weather business has been rather quiet. Zaza next. Jack the Giant Killer, is in the second week at the Orpheum and still continues to be a big feature. Of the new comers, Hyams and McIntyre, probably get the lion's share of applause, although some very clever specialties are introduced by Rose Royal and her posing horse. Chesterfield, Cunningham and Marrion, Hayes and Johnson, Joseph Hart's Bathing Girls, Thalia Quartette and Carson and Willard. At the conclusion of this week's performance at the Liberty, Florence Oakley, the leading lady, will be given a three weeks' vacation. She will make her reappearance in the title role in Dorothy Vernon of Haddon Hall. The Orpheum Club will give their annual concert at the Liberty on September 24. Senor de Grassi will give a concert. Prince Chap will follow Charley's Aunt at the Liberty. This will be the first time that this play has ever been presented at popular prices. Guy C. Smith, the Broadway's popular manager, leaves for New York the 21st inst. He will endeavor to secure some new plays for his stock company.

LOUIS SCHEELINE.

SAN DEGO, Sept. 15.—Pickwick Theatre (S. A. Palmer, mgr.)—James Post and his Buty Korus are presenting for their ninth week the funny farce, How Bradley Butted In, and is achieving great success. The vehicle is a good one for Mr. Post to display his inimitable Irish wit. Mr. Post in the character of Bradley hands the audience one of the biggest laughs of the season. The scene of the comedy is laid at the home of David Carson, a friend of Bradley's, who has sent his wife to the country and takes this opportunity to invite an actress to his house for lunch. He has Bradley bring the actress to his home so that in case his wife should return and find him entertaining he can lay the blame on Bradley. Bradley, after escorting her to the home doesn't get a look in and with trying to butt in to the conversation and his bad table etiquette keeps his audience in roars of laughter. Juliet Mahr sings Be Sweet to Me, Kid, with good effect, and a new song not yet published, Just a Tiny Little Smile, words and music by Scott Palmer, rendered by Lotus Moore scored a big hit. Susie Lehman and Master Teddy, two local artists, contribute to the olio with their clever singing act. Following his present engagement which terminates Sunday, Sept. 26th, Mr. Post will jump to Vallejo with his entire company where he will open at the Farragut Theatre October 3rd. Garrick (J. M. Dodge, mgr.)—The Gar-

rick will remain dark until Sept. 19-20 when Dustin Farnum appears in Cameo Kirby. A special matinee will be given on Monday. Blanche Bates in The Fighting Hope plays here Sept. 27th. The Girl from Rector's follows. Queen (John Donnelan, mgr.)—The bill as presented this week is a good one and composed of the following acts: Ross and Shaw have a fair musical act. Their act would be more effective if they cut some of the horse-play. Gaynell Everett, change artist, pleased with her act. She dances a great deal better than she sings. Zamloch, the man of mystery, had the audience guessing with his act. The act is very well dressed. Jack Symonds has an excellent monologue act and scored one of the hits of the bill. Glendower and Manion have a pretty little sketch, Christmas on the Comstock. Moving pictures conclude. Excellent business. Grand (Fred Ballien, mgr.)—The Grand has a good bill as is composed of the following acts: La Tosca, comedy cyclist; Del Costa Duo, singing act; James Derwin, ventriloquist; Hill Sisters, illustrated songs. Motion pictures. Good business. Empire, Bijou and Union, with motion pictures and illustrated songs, report good business.

LUNDQUIST.

SALT LAKE CITY, Utah, Sept. 13.—The Colonial (R. A. Grant, mgr.): The Arlington players opened their season here in The Love Route, and played to very good houses. This

**WE CARRY IN STOCK** ready for immediate shipment, the only line of special  
**Musical Comedy and Dramatic Lithograph Paper**  
We can equip your show with Special Cross-lined Lithograph Paper on 24 hours' notice, and sell you small quantities at 5 cents per sheet.

**Our Special Cross-Lined Lithograph Paper Looks Like Special Paper**  
Send for samples of Cross-lining and New 112 Page Illustrated Catalogue.  
**Lowest Prices on Block Work, Type Work, Dates, Heralds and Small Stuff**  
All your Printing and Lithographing in one shipment, and the lowest price on everything.

**60 Styles Stock Circus Lithograph Paper. Send for Special Catalogue.**  
**ACKERMANN-QUIGLEY LITHOGRAPHING CO.**

**KANSAS CITY**  
New York Sales and Sample Office: Chicago Sales and Sample Office:  
201-202 Knickerbocker Theatre Building, 1402 B'way. 61-65 Grand Opera House Bldg.

week Texas will be presented. It is a play of Western life. The Bungalow: This week the Bungalow Stock Company will present Raffles, the society drama, by E. W. Hornung and Eugene Presbrey. John Ince will take the leading role. The Grand (A. B. Jensen, mgr.): The Willard Mack Stock Company presented The Squaw Man last week to exceptionally crowded houses; the seating capacity was sold out at every performance. Mr. Mack did fine in the role of the Squaw Man, and Blanche Douglas, as Countess Kerhill, known as Diana, was also very good. The stock company has seemed to make quite a hit with Salt Lake theatregoers. This week they will present Richard Harding Davis' story, Soldiers of Fortune. The Orpheum (H. Sonnenberg): The bill last week was again good. This week: Sam Watson's Farnyard Circus; Walter Schrode and Lizzie Mulvey in their comedy skit, A Theatrical Agency; Griff, styled the juggling, jesting Johnnie; Herbert and Willing; the Musical Johnsons, players on the xylophone; Harry H. Richards in Love a la Mode; Beth Stone, the toe dancer, and the motion pictures.

R. HARBACH.

## Pantages Gets Injunction Against the Wigwam

Judge Van Fleet in the United States circuit court last Monday granted a temporary injunction restraining the Wigwam Theatre from producing a certain act offered by Taylor and Carter. The petitioner is Alex. Pantages, the owner of the Pantages circuit, who claims to have a contract with Taylor and Carter for the exclusive production of the act in this city. The court will hear the application to make the order permanent on Monday. Following this, W. Z. Tiffany, Mr. Pantages' partner and manager of the Pantages Theatre in this city, started last Wednesday an injunction and damage suit for \$3,000 against the Sullivan & Considine

vaudeville circuit in the United States circuit court. It is asserted by the plaintiff that the Sullivan & Considine people have taken certain attractions away from their vaudeville circuit, which fact has resulted in damages to the amount prayed for. This action was forecasted some weeks ago by a growing and bitter contest between the Sullivan & Considine circuit and the Pantages circuit.

William A. Brady has booked some of his most notable attractions for a tour of the Coast this season. Among them are A Gentleman from Mississippi; Grace George in her new play; Wright Lorimer in The Shepherd King, and the new production, The Dollar Mark.

The Traveling Salesman, the comedy by the author of Rose Stahl's The Chorus Lady, will be sent here by Manager Henry B. Harris. It has been one of the most striking hits of the past season in the East.

## Wanted

Capable actress of experience to play with me in "The Race Tout's Dream," over the vaudeville circuits. Blonde, five feet three to five. Refined looking, with very clear enunciation. Name lowest salary in first letter, with full description and experience, enclosing photograph.

MYLES McCARTHY

Grand Theatre, Victoria, week Sept. 13th.

Grand Theatre, Tacoma, week Sept. 20th.

## The Hotel Dale

**ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES**  
Only First-Class European Hotel close to The Garrick, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
**SPECIAL—We make a feature of Breakfasts Served in Rooms**  
**COR. GOLDEN GATE AVE. AND FILLMORE ST.**  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor  
SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**



## Correspondence

NEW YORK, Sept. 12.—Walker Whiteside, who played Hamlet in this city about fifteen years ago and has been out West nearly ever since, has come to town again and made good in Zangwill's Melting Pot, with which the Shuberts last Monday evening opened their new Comedy Theatre on West Forty-first street. The Melting Pot is a Jewish play produced under the management of Liebler & Co.. Regardless of Mr. Zangwill's expressed lack or regard for plot, the first act is especially a remarkable bit of artistic suggestion. Even the tributes to the Stars and Stripes and America were handled without the mawkishness one usually expects at such times, which is an achievement that is unusual as we all know. Mr. Whiteside carried off the honors of the evening. His voice quality almost all by itself would win him attention and he uses it with an intelligent reserve that won him much praise. Miss Chrystal Herne as the young Americanized Russian girl went through her lighter scenes delightfully and won merited applause. The best she did throughout the evening was the scene in which she tells her father of her love for the young Jew. Nellie Butler was an Irish servant girl. The Herr Pappelmeister, eminent leader of orchestras, as played by Henry Vogel was a good bit of character acting. The cast also includes Sheridan Block, John Blair and Grant Stewart among the men. Leonora von Ottinger played the Baroness and Louise Muldener as an aged orthodox Jewess was very well cast. Hugh Ford staged the production artistically. \* \* \* At the Hudson Theatre last Monday night An American Widow, by Kelllett Chambers was performed for the first time. The incidents began with a marriage between a wealthy young widow and a man she had just met. From that point there was no device too remote from probability to serve the dramatist's purpose. An American Widow should be called a farce. On the firm foundation of a will, this structure of impossibilities was deftly built. In love with the title of an English Earl the widow found herself condemned to lose her fortune if her second husband were any but an American. So she took a composer to get over that technicality, keeping the Earl in view as the third possibility. It would have been outside the realm of theatrical possibility for her to have done otherwise than fall in love with her husband and learn to hate the Earl and his coronet. Miss Grace Filkins was the widow. Frederick Perry stepped out of his usual character roles—as if a good actor was not expected to make a character out of every part—and acted a rather absurd composer with ease and undeniable distinction. John Flood deserved as much praise for his less important responsibilities and Harriet Davis exhibited all the temperament to be expected from a prima donna of Irish birth and Italian training. The actors were all capable and Mr. Chamber's entertaining play lost none of its possibilities from the manner of its performance. \* \* \* The Dollar Princess, which Charles Frohman produced at the Knickerbocker Theatre last Monday night, included Donald Brian of the Merry Widow company. It is by Willner and Green-

baum; the music is by Leo Fall. It was adapted for the American stage by George Grossmith Jr. There's plot in plenty in The Dollar Princess. There's an American, John W. Cowder, head of a coal trust, and with so many millions that his daughter Alice (Valli Valli), is a dollar princess and his niece Daisy (Miss Angarde), a sort of half dollar step-princess. Cowder's pet hobby is hiring broken down members of the European aristocracy to work for him in the hope that they may learn the dignity of labor. Enter then Freddy Smythe of England (Mr. Brian), as secretary of his daughter and Marquis de Johfontaine (Mr. Stamper) as chief groom, and the four cornered romance is ready. Mr. Cowder decides to engage as housekeeper some other needy aristocrat, and his scheming brother and nephew pick out for him Olga, really a lion tamer, but willing to be a Russian countess for the sake of a rich husband. How Freddy and the Marquis succeed and how Olga fails need not be told. It is inevitable that these things should happen, and happen they do with the help of a number of songs. Will West furnished most of the fun, and in one or two small scenes Percival Knight aroused hopes that he might have more to do. Louis Pounds, who is better known to London in shows of this kind than in New York, was the Olga, and Albert Hart and Frank Tierney the scheming brother and nephew. The Cowder was E. J. Connolly, whose skill as a character actor has been gained in far more serious parts. A large and gorgeously dressed chorus joined in the songs. \* \* \* The second performance of the Italian Grand Opera Company at the Academy of Music last Monday night was as creditable in most respects as the first, which took place on Saturday evening. The second opera was Puccini's La Boheme, which has been made tolerably familiar to this public. Ester Ferrabini made a pleasing impression as Mimi. Amelia Sedelmayer was Musetta. Giuseppe Armanini made his first appearance as Rodolfo and disclosed a very pretty lyric tenor voice. Ernesto Caronna as Marcello, Verri-Secci as Schaunard and Giovanni Gravina as Colline, sang acceptably. On the whole it was a commendable performance within its sphere. \* \* \* Such a Little Queen, a comedy in four acts, by Channing Pollock, is doing well at the Hackett Theatre. The quality in Mr. Pollock's play which will make it most appealing—is the fragrance of a love story—a story about the little exiled Queen, who fell into a fairy book and then fell out again. For she had not yet learned that fairy tales and Harlem flats do not exactly mix, or if they do, not until something of the sordidness of life has gone out with the daily sweepings. So the little Queen, for all her wisdom and courage, had to learn first of all how the great sacrifice is made before she could come into her own. An attractive theme, charmingly handled on its sentimental side, Such a Little Queen, though it is not without passages that may be made smoother in the playing, has many touches of gentle humor, with sly little ironical twists that point a moral and an undercurrent of gentle pathos that is most appealing. \* \* \* In the prospectus of the forthcoming season at the Manhattan Opera House which is to follow the present educa-

## ...First Pacific Coast Tour...

Wm. A. Brady and Joseph R. Grismer's Production

## A Gentleman From Mississippi

A Comedy of Washington Life by Harrison Rhodes and Thos. A. Wise

"Is a corker."—Colonel Roosevelt

ONE ENTIRE YEAR NEW YORK CITY

SIX MONTHS CHICAGO

Van Ness Theatre, San Francisco.....	Sept. 20 to Oct. 3
Santa Cruz .....	Oct. 4
San Jose .....	Oct. 5-6
Fresno .....	Oct. 7
Stockton .....	Oct. 8-9
Marysville .....	Oct. 11
Sacramento .....	Oct. 12-13
Oakland .....	Oct. 14-15-16
Los Angeles .....	Oct. 18, week
Salt Lake .....	Oct. 25, week

tional performances, Oscar Hammerstein has kept his promise to regard the Metropolitan Opera Company as his bitter rival so far as relates to the future conduct of his opera house. The regular season—the fourth of the house—will open with Massenet's Herodiade, to be sung for the first time in this country on November 15 by a cast which includes Maurice Renaud, Charles Dalmores, Lina Cavalieri and Jeanne Gerville-Reaché. "Mr. Hammerstein," the prospectus reads, "considers himself justified in asserting that under his direction he possesses an ensemble of artists far superior to those existing in another institution in this city, and also that in the matter of exclusive rights of operas he stands unique among impresarios and directors of opera houses in the world. \* \* \* The Sins of Society at the New York Theatre, is a melodrama in fourteen scenes and innumerable gowns. These two features are more important in the make up of this piece than the drama itself. The scenery, however, is extraordinary. There are no "front" scenes. Every scene has breadth and depth, and uses a great deal of the vast New York Theatre stage. Many of the actors who were engaged in the presentation of this play doubtless spent more time getting in and out of gowns than they did in playing, but the piece could not have had a better presentation. Melodrama only carries over the footlights when the actors believe in it, and those concerned with the piece last night put as much life into the situations as the situations would warrant. Louise Closser Hale gave a charming characterization of Lady Goldbury. Laura Nelson Hall was beautiful as the chief sinner. Lucy Sibley, imported from London, played the Dowager Duchess of Danebury in a wonderful make-up. Dodson Mitchell did good acting in the scene, in which the false tiara is stolen after the pawnbroker has been drugged. Leslie Kenyon as Hogg, W. L. Abingdon as Ferrers, and Conway Tearle as Sir Dorian, were all excellent in their parts. The heavy settings of the play

made the final curtain fall on the opening night only a little before midnight, but no one had left before then. \* \* \* The Hippodrome's annual productions are called this season A Trip to Japan, the Ballet of the Jewels and the scenic and musical spectacles of Inside the Earth. This brand new show that Messrs. Shubert and Anderson presented last week as their attraction of the Hippodrome for the season of 1909-1910, is the most magnificent performance of its kind New York has seen. The old Hippodrome favorites, W. H. Clark, E. A. Clark, Nanette Flack, the prima donna; J. Parker Coombs, the uproarious Marceline and the others are in the new cast. Harry Griffith, a young man whose fresh voice reaches the gallery gods even in the Hippodrome without straining, is a pleasing addition to the long cast. It is impossible to give all the wonderful details of all the things that happen in the new production. You must see them—from the time the curtain rises upon the bright colored first scene, through the beautiful Japan that Mr. Voegtlin not only has painted but also suggested and invented, and then on through the mazes of the bejewelled ballet and on again to the end, where waterfalls tower and fountains splash higher than ever, and silver clad soldier girls march singing into the sea down a great flight of steps that lead them, still singing, into the lake, never to come up again. One wondered then how the Hippodrome ever again will surpass this season's performance. It certainly never even was equalled before. \* \* \* An almost perfect little scheme for the assimilation of much wealth by the marital route, is enacted at the Gaiety Theatre in The Fortune Hunter, by Winchell Smith, with Jack Barrymore in the title part. The mercenary person who hated work stumbled into circumstances that proved his undoing, and was provocative of much mirth. The scheme was the idea of Henry Kellogg, a Wall street banker, who had fostered it for years and was only saved from put-

Continued on Page 12.



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Millidge Sherwood

One of the innovations this season will come to us when William Stoermer presents his new "star," Millidge Sherwood, in a sumptuous scenic revival of King Lear. Mr. Sherwood will be surrounded with the best and most thoroughly equipped organizations ever opened on the Pacific Coast. Mr. Stoermer has been fortunate in securing as his leading support for Mr. Sherwood, little Marian Meredith, a child "phenom.," but eleven years of age, for the difficult part of Cordelia in this production, and Ophelia, Juliet and Julie, in the repertoire, he will place his star in while touring this Western territory the coming season. Mr. Sherwood's student-like nature, qualifies him for a high place in the world of dramatic art. He possesses a magnetic personality, gripping with strong impulse and a keen sense of light and shade, that make his creations stand out boldly and brilliantly. Being singularly fortunate in his natural equipment for the stage, Mr. Sherwood has a remarkably rich voice and a temperament pregnant with emotional possibility. Mr. Sherwood is a young actor of great ability. Lear being his principal character this season, will give this artist ample opportunity for a delineation that cannot fail to test the qualifications that have been claimed for him. It would be difficult to improve in the minute detail on his characterization of this insane old king, a man "more sinned against than sinning." His is not the perfunctory manner of a trained actor, but he lives, breathes and above all else is Lear while before his audience. Those who will have the opportunity to witness this production will have the good fortune of seeing one of the best all-round supporting companies touring the country today.

### The New Theatre Will Start Its Career of Theory in November

The New Theatre of New York, which as an abstract proposition to those who look upon the theatrical business as one fraught with artistic possibilities, will open on November 8 under the direction of Winthrop Ames, who secured the aid of several New York millionaires, and they have erected the theatre and secured for it a suitable endowment to prospect along hitherto untried channels, which it is hoped will develop the artistic side of theatricals, and not necessarily fail on the financial side. The theatre opens on November 8, with Antony and Cleopatra, E. H. Sothorn and Julia Marlowe having the title parts.

On November 11 will be given a new play, called The Cottage in the Air, written by Edward Knobloch, the author of The Shulanite. In the schedule for the first six weeks is included a new play by Edward Sheldon, who wrote Salvation Nell. It is called The Nigger, and deals with the race question in the South. John Galsworthy's Strife, dealing with the capital and labor question, was a success in London last year and has been rewritten for early production at the New Theatre, with the scene transferred to Western Ohio. Sheridan's The School for Scandal, is also to be produced in November in a version approaching the early presentations under the author's own management. After the first week the theatre will be given over one evening and one afternoon each week to the lighter standard operas, sung by artists from the Metropolitan company. The directors say that there are to be no stars in the company so far as distinctions in the cast go. It is to be a stock company with the personalities subordinated to general effect. Albert Bruning, whose latest success has been as the old music master in the original cast of The Climax. Charles Cartwright, who played in the companies of Irving and Booth, and is best known here as Kleschna in Mrs. Fiske's production of Leah Kleschna. Rowland Buckstone, associated with Mr. Sothorn for a long time in low comedy parts. A. E. Anson, a young Englishman, at one time Viola Allen's leading man. Rose Coghlan, one of the most popular of the famous leading women in Lester Wallack's company. Henry Stanford, who last season was Eleanor Robson's leading man in The Dawn of Tomorrow. Ferdinand Gottschalk, famous for his "silly ass" impersonations in the old Lyceum company. Mrs. Sol Smith, perhaps the best known "old woman" on the American stage. Jacob Wendell, who becomes a professional after a long experience as an amateur at Harvard and in the exclusive New York Comedy Club. Beverly Sitgreaves, who started in Mr. Mansfield's company and has been seen in important parts in every city in the United States. Master John Tansey, well known in child part. Vida Sutton, a California college girl, for the last two years a member of the Donald Robertson company in Chicago. The youngest among the women in the company will be Leah Bateman-Hunter, who is only seventeen, but who may make up by heredity what she lacks in years, as she comes of a famous theatrical family, being a granddaughter of the celebrated Kate Bateman. Ben Johnson, whose Jimsey in Paid in Full was a delight to the thousands who saw that play during its long run with the original company. Jessie Busley, familiar in slavery and other eccentric parts. Among those less well known are Harry Melick, Charles Balsar, William McVay, Olive Wyndham and Thais Lawton, who gained her first artistic growth in San Francisco stock under Fred Belasco's management. The classic productions will be staged by Louis Calvert, an English actor and stage manager of wide experience. Modern dramas will be produced by George Foster Platt, assisted by Wilfrid North. The musical director will be Elliott Schenck, an American, educated in Germany and associated in this country with Walter

Damrosch and Henry W. Savage. The enterprise has in its favor, for the first season at least, its novelty and the attraction of one of the most splendid theatrical buildings in America. Through its sincerity of purpose it will attract a class of theatre-goers who have always demanded a more serious artistic consideration than the commercial managers have seen fit to give. The theatrical profession will resent the preponderance of English actors in the company listed above. It does seem a bit un-American that what is intended to be our leading dramatic institution should incline so strongly to foreign artists, but there are reasons. The American actor is very insistent on never cutting a salary which he has once received and which oftentimes is entirely out of proportion to his general ability. He is also inclined to be a trifle bumptious and not so ready to merge his individuality in the common good as is his British confrere. Therefore, in the experimental stage of The New Theatre it is perhaps well that there should be a good proportion of tractable material.

#### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.

Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

#### WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

### Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

This Saturday Matinee and All Next Week,  
Including Wednesday Matinee  
The Biggest Laugh in Years  
Sam S. and Lee Shubert, Inc., Present

### Going Some

A Comedy of College Men and Cowboys

Reserved Seats from \$1.50 to 50c. on sale  
at the Box Office and Emporium

Commencing Sunday Night, Sept. 26  
CORINNE, in "Mlle. Mischief."

### Garrick Theatre

Ellis Street, near Fillmore  
Phone West 1194

First Appearance in the West of the Noted  
British Star

### Harold Nelson

Tomorrow (Sunday) Matinee and Every  
Night Next Week

### Prince Otto

Otis Skinner's Dramatization of Robert  
Louis Stevenson's Novel

Thursday and Saturday Matinees Only  
SPECIAL

Harold Nelson in  
CANDIDA

Geo. Bernard Shaw's Psychological Drama

Prices—25c to \$1.00. Seats on Sale.  
Sept. 26—"A KNIGHT FOR A DAY."

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, September 20  
Starts the Second and Last Week of  
Henry Miller's Recent Successful Vehicle

### The Great Divide

By William Vaughn Moody

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

#### ARTISTIC VAUDEVILLE

ROSARIO GUERRERO, Assisted by Sig.  
L. Paglieri in the Musical Fantomime,  
"THE ROSE AND THE DAGGER"; TOM  
WATERS (One Week Only), in His Original  
Piano Fastime, Song, Dance, and Mimicry;  
MURRAY and MACK; SPAULDING and  
RIGGO; WYNN and LEE; CHARLES MON-  
TREL; CROUCH and WELCH; NEW OR-  
PHEUM MOTION PICTURES. Last Week  
—Great Sensation, "CIRCUMSTANTIAL  
EVIDENCE," with a company of twelve.

EVENING PRICES—10c, 25c, 50c, 75c,  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager

Tonight and All This Week

### Ferris Hartman

And His New Company, in  
James T. Powers' Greatest Success

THE BLUE MOON  
An Oriental Musical Play

MATINEES SATURDAY AND SUNDAY

Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

Next Monday

### The Mayor of Tokio

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

#### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.

No Acts too big. No Price too big.

### GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MARKET 1865

### THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

### Show Printers



## Van Ness Theatre

The two week's engagement of Blanche Bates and The Fighting Hope will give away Saturday night to A Gentleman From Mississippi, which comes next Monday. It has been a genuine treat to have Miss Bates once more in her old home, and to realize how tremendously she has advanced in her acting since we saw her last. The Fighting Hope does not give her adequate opportunities, and we will welcome her return in a play that will be commensurate with her abilities.

## American Theatre

Manager Abe Cohen has provided an expensive and well-selected offering this week that is a foretaste of what may be expected at the hands of this up-to-date management. Murphy and Whitman present the comedy sketch, The Prodigal Girl. This gets an enthusiastic reception. Eddie Girard and Jessie Gardiner present their good, ripe old Dooley and the Diamond. We all know it by heart. Alva York, a clever singing soubrette, is a handsome woman and her work is appreciated. La Maze Brothers have a very entertaining comedy acrobatic act, and Alfred K. Hall, the dancer, does some fine shuffling. Carter, the magician, presents some new feats of mystery and moving pictures have their share in the pleasing scheme of entertainment.

## Alcazar Theatre

Everyone who has seen Augustus Phillips this week is willing to give him credit for doing the best that he has done since coming to San Francisco. Were it not that the Alcazar's leading man has to stand comparison with Henry Miller after the latter had played the leading male part for two seasons, everybody would declare that the Alcazar's new leading man had risen to something that at times suggests greatness. No one can cavil at the way Phillips acts the part of Stephen Ghent, the cow-puncher, who through his crude love for a woman, beginning first with caring for her physically, discovers himself, and that he is capable of loving her with all that is best and noblest in his strong, though in some respects, simple nature. Miss Vaughn, who is Ruth Jordan, is excellent as the New England girl who sells herself to the least objectionable of the three bad men who gamble for the possession of her body, in the lonely cabin in the mountains. Much of Miss Vaughn's good work is lost, however, by poor enunciation. At times this week she was positively distressing in this regard. She has enough ability to make the overcoming of this defect well worth while. Will Walling, as Philip Jordan, the brother of Ruth, to express it frankly, was disappointingly bad. Either he was poorly cast, or else he did not care. George Baldwin had a minor part in which he was very good, but the part did not permit of much. Charley Clark was excellent as Lon Anderson. Roy Neill overacted the part of the small boy. Bessie Barriscale, who plays many roles very well, but all after a certain way, was good in that certain way. Others who had small parts were Adele Belgarde, Andrew Bennison, Charles Trowbridge, Walter Belasco, Herbert Farjeon, whose make-up as a Greaser was ex-

cellent, and E. L. Bennison. Of the play, little need be said. It easily ranks among the best of contemporary dramas of American life. It was first produced under the name of The Sabine Wife, a more poetic title, but less descriptive of the play than the one by which it is now known. It undoubtedly is a piece that will have a permanent place in the American drama, being not only a good piece of stagecraft, but good literature as well. With their usual regard for fine mounting, the play was put on with great effect.

## Princess Theatre

The Blue Moon, seen in San Francisco two or three years ago, as a vehicle for the droll humor of James T. Powers, has been revived at the Princess this week by Ferris Hartman and his associates. To the credit of Hartman, let it be said, that he in no way imitates Powers in his methods. It might be an entirely different opera, so dissimilar is the quality of the comedy of the two actors. The musical comedy was written for English audiences, and for that reason, at times it is a little hard to get the average American spectator to understand its subtleties as thoroughly as is necessary for a full appreciation of a piece such as this. Be that as it may, the comedians at the Princess have worked wonders with the book, and it is but paying them a just tribute to say that the bill is much more interesting to San Francisco people than it was when given by Powers and his company. Hartman, as the British soldier, whose adventures and misadventures form one of the most interesting elements of the piece, was very good. If an American musical comedy could be written about a similar character taken from the United States' army, Hartman would have an opportunity of doing some big things. Next to Hartman, "Muggins" Davies and Walter De Leon, are the most popular members of the company. Miss Davies has a catchy little song, That's All, that takes five or six encores, and would go for more, if she permitted it. Walter De Leon's interpolated number, If He'd Leave Me His Office to Run, was also a big hit. It gets from eight to twelve encores a night. Musically, and in the dancing numbers, the chorus deserves much praise. But as we said last week, someone should see to it that the girls get the grease paint on properly. Amateur theatricals could not be worse. Among the principals who assist Ferris Hartman to twinkle, are Joseph Fogarty, Oscar Walsh, Walter Catlett, Elvia Rand, Colin Clinch, Jack Martin, E. L. Epperly, F. W. Hanrahan, Don H. Seaton, Leonard Bowes, Josie Hart, Anna Little, Lillian Leighton, "Billie" Richardson, Flora Norris, Ethel Haines and Dixie Blair.

## Valencia Theatre

When Paul Armstrong and Rex Beach conceived the idea of Going Some, they certainly got hold of a new idea for the dramatist to toy with. The bare idea of Going Some is one of its chiefest charms, and there are many moments during the performance when insistent laughter tells of the comedy that has been developed for the audience. And there are quite a few moments when the authors have failed to keep up the interest. This is

the weak feature of the play. The idea is funny; the situations are funny, but there are a few blowholes on the surface of the play's texture that could be stopped up with amusing lines and business. The production is a complete and striking one, and the men in the play are capable, and their work is most satisfactory. Eugene O'Rourke, as the trainer and masseur, is the hit of the farce. He never has to force a point. His quiet get there methods are the result of experience and ability. Next comes Willis Brown in the guise of Willie, the quick-on-the-trigger cowboy, who is the most tense, absorbed character presented on the stage in years. Mr. Brown uses an excellent make-up and wears big silver-bowed eye glasses. This is funny in itself, for whoever saw a cowboy with eye glasses. Then the straight, serious manner he adopts, affords most excellent comedy. James Spottswood, as the champion bluffer and fake record sprinter, gives an enjoyable light comedy performance that demonstrates him to be a resourceful actor. Frank Wunderlee, who portrays "Fat," the glee club swain, makes a hit of large proportions. A fat man always gets a good start in the affections of an audience, and if he is an actor, he increases his standing right along. Mr. Wunderlee is an actor. These complete the chief parts given to the men. The women are greatly subordinated, and other than to look charming and to exhibit a fine proficiency in kissing, they were not called upon to do much. The trio who were equal to all demands were Jane Salisbury, Genevieve Cliffe and Bertha Kriehoff.

## Garrick Theatre

The novelty of The Girl From Rector's was fast and furious while the newspapers lambasted it, and in consequence the theatre did a record-breaking business. Now that the first fury is over things have settled down to an even, easy state of affairs, and the play is not found to be really so red as it was painted. It is really only an ordinary French play, a little more freely adapted than usual, and very humorously produced. Next week, Harold Nelson, the Canadian actor, will be seen in Prince Otto.

## Spotlights

CHARLES GUNN expected to leave for Denver last Thursday to take the position of leading man at the Curtis Theatre, but some hitch has occurred and for the present the deal is off.

E. NICHOLS, who has been acting as second man with John Campbell, ahead of The Girl from Rector's, was stricken with appendicitis last Wednesday and operated upon at Trinity Hospital. He is progressing nicely.

CHARLES OSGOOD is once more back at his desk in Klaw & Erlanger's office in New York. Whatever the trouble was that caused Mr. Osgood to leave some weeks ago, has been adjusted, and the booking is now directed by Mr. Osgood, with Ed Thurnear and Harry Lee as assistants.

The Hallett-Clements Stock opened the season at the Empire Theatre in Fresno, last Monday. The company gave great satisfaction, and as soon as the prevailing hot weather is over, a big season is looked for.

## Personals

GRIFFITH WRAY is contemplating going out with his own company in four weeks.

LESLIE and GARRA VIRDEN, late of the Ed Redmond company, have joined Perry Girton's stock in Long Beach.

AFTER nearly a year spent in European travel, among the various spas and health resorts, Joseph Gottlob has returned to San Francisco in splendid physical condition. This will be good news to a host of friends in this city and many others in the profession scattered all over the United States, for Joe has always been most popular. Always kindly, never too busy to be interested, and with a feeling of acute sympathy for his less fortunate brethren, Joe Gottlob has always carried with him the best wishes of everybody who knew him.

LOUIS LISSNER will retire from the position of business manager of the American Theatre in this city today, to accept a similar position with the Persse-Mason Opera Company. Theatre patrons of this city will miss Mr. Lissner's presence in their midst. He has made an enviable reputation in this city for continuous courtesy and ability. It is generally acknowledged that Mr. Lissner is one of the finest box office men in the State and his general knowledge of the business is thorough and extensive. Good luck to you on the road, Louis.

WILLIAM STOERMER has engaged Everett Sackett as agent ahead of Millidge Sherwood in King Lear. Mr. Stoermer will introduce the most thorough work in advance of this attraction and has signed Mrs. Daye, who will be two weeks ahead of Mr. Sackett and will devote her time to schools, clubs and societies. No attraction opening out of San Francisco will be as massive, beautiful and thoroughly equipped as this production, and it is safe to say from the success Mr. Stoermer met with while managing Joseph DeGrasse last season, in Shakespeare's Merchant of Venice, that this season's return will more than compensate his ambitious efforts in giving to the people the very best form of dramatic offerings.

W. S. GILBERT, although over 70 years of age, is at work on a new comic opera, which will shortly be produced at the Savoy Theatre in London. The hopes of a generation which first witnessed the production of the series of pieces by Gilbert and Sullivan and has since mourned that golden age of the stage will be raised by the news. It was in 1875 that W. S. Gilbert and Arthur Sullivan began to work together. In the next ten years were produced Pinafore, The Pirates of Penzance, Patience, Iolanthe and The Mikado. The partnership acquired the kind of fame that is the best patent of success, both popular and well-merited. Their comic operas were clean, wholesome, clever and really comic in more than name. They were grateful to the eye, ear and mind of persons of all ages. Sullivan's tunes were sung and whistled everywhere, and Gilbert's songs and dialogues became household words.

## Stockwell's Benefit

AS the DRAMATIC REVIEW comes off the presses, the Blanche Bates benefit to L. R. Stockwell is taking place at the Van Ness Theatre.



## Vaudeville

### The Orpheum

Dick Gardner and Anne Revere start the ball arolling this week with "real variety." You will note the quotation marks. They are ours. The term is the press agent's, and is used advisedly to differentiate between the old-time, interesting variety stunt and the sometime up-to-date advanced vaudeville which too often nowadays means much beautiful scenery and a lot of ambitious stuff of no particular interest. Gardner and Revere do their turn to a nicety and are good. Sig. Luciano Lucca holds over with his double-barreled voice, and he, too, is good—and unusual. Rosa Crouch and George Welch are two exceedingly clever dancers. They make a hit with this style of work, which they do not altogether do when they sing. The Arlington Four are one of the most successful comedy singing and dancing quartets ever seen on the local stage. They have worked up their act until it goes with a swing, and they have tried out their comedy stunts until they know just what will produce the desired effect. At the Country Club is another one of Jesse Laskey's big, ambitious musical affairs. The setting is good, and the idea also. The girls are strikingly gowned, and the boys are very good for chorus men. As a rule chorus men are strange fish. One of them has a fine baritone voice, which he uses with splendid effect. Jarvis Jocelyn is a good actor and piano player and something of a singer. Eulalie Jensen is a strikingly handsome woman, and she is very effective in her tightly fitting gowns. The laughing hit of the program is furnished by Ed Wynn and Al Lee in a scream called The Billiken Freshman. Mr. Wynn is a tremendously good low comedian, and he has a hat that should be featured. The dramatic offering is that which is sponsored by Harrison Hunter. It is called Circumstantial Evidence and is a distinct departure from the usual models of vaudeville plays. It depicts the slow times in a jury room, in trying to arrive at a decision, and the final dramatic ending that brings the differing members into an unanimous feeling and closer brotherhood. It is well worth seeing. Charles Montrell, the juggler, was in bad form. His misses were of such frequent occurrence as to be annoying. He has worked up an act that will be all right when he is more certain of himself. Interesting moving pictures concluded the performance.

### Pantages-Empire

A decided diversity exists in the offering this week, and as a whole the various acts are of superior calibre. Doranto in suitable garb presents a picturesque and entertaining, though by no means new, musical act, keeping in mind the chief characteristics of Chinese harmony, or rather lack of harmony. Lewitt and Ashmere have the playlet of the evening. They are assisted by Alf Hoffman, and while individually the three are clever people, the act rather drags. John Buckley, the eccentric dancer, is all right as a dancer, and then some, but he is

monkeying with the buzz saw when he attempts to sing. Cut out your vocalisms, John, and work up a novelty dancing act. As a dancer you're great. The Sandow Trio, three strong men, do a gymnastic turn in a fine special act. Though they do wonderful things, their act is not particularly appealing. They should revise it. Devine and Williams have a screamingly funny skit in The Traveling Salesman. Will Bradley and company conclude the performance by a pleasing musical novelty, entitled The Gypsy Wayfarers. They have the aid of a pretty set and some good lighting effects, and their singing is enjoyable.

### The National

Amusement with plenty of class to it characterizes the offerings at this popular play house this week. Manager Zeke Abrams has done himself proud with the offerings he has served up for the vaudeville palate at the National during the past six days. The program starts off with the two Ahlbergs. They introduce some clever clowning with their acrobatic stunts. It is a good turn with which to open a bill, having plenty of ginger in it. Their act is done in one. Billy Court, a Scotch comedian, who admits that he is not much for size, but somewhat long on comedy, follows, and makes good both his assertions. He is a scream, and the house is always sorry to let him go. Speaking of class, Morton Sharp and Vivian Montgomery, with the Dancing Belles, have a right to the use of that adjective. This is a blackface turn, done on a full stage, with a complete set. The music, humor and dancing are all good. Then, too, all the ladies have their portion of good looks, which helps out in its way. Grace Darnley has a good act. She is an acrobatic dancer and contortionist. Grace has a fair share of avoirdupois, and her turn does not suggest the antics of a skeleton in costume. Whatever her salary is, she earns it. Tom Moore and Stacia Moore, in what they call the act beautiful, win many plaudits for themselves. A turn as good as theirs deserves a more distinctive name. There have been so many "acts beautiful" at the different vaudeville houses during the past three years, that such a term hardly conveys what its originators no doubt intend that it shall. Anyhow, it is good and the Moores may be credited with delivering the merchandise. They sing, pose and dance in a very pleasing way. Stacia Moore, too, has her quota of pleasing fairness. A little one-act sketch, Pals, by Edmund Day, has the ability of gripping the attention from the moment the very first word is spoken on the stage. The principal work falls to Edwin Carewe, as Jack Wayne, and George Redmund, as his pal, done by Campbell Stratton. Higgins, the stable boy, is done by Wm. "Slivers" Singer. Madge Towle plays Grace Wayne, Jack's wife, and Byron Allen, is cast as Mr. Densmore. The company is as satisfactory as the tabloid drama. Actors as good as these have no place in vaudeville, with all respect to vaudeville.

### The Wigwam

Sam Harris and his associates offer this week: The Clarence Sisters; Wood Brothers; Vera de Bossini; Mitchell and Caine; and the Three

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California** **Colorado**  
**Utah** **Kansas**  
**and Eastern Connections**

**Good Acts Can Always**  
**Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

New York Office, Knickerbocker Theater Bldg., Lancaster, Pa., Family Theater.  
Booking the Longest Chain of Vaudeville Theaters West of Chicago.  
Playing the best acts in vaudeville.

**BERT LEVEY CIRCUIT**

2053 SUTTER ST.

INDEPENDENT VAUDEVILLE  
Phone West 9098.

SAN FRANCISCO, CAL.

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

Roehrs. The Carter-Taylor company went on Sunday, but were restrained by the Pantages circuit from appearing further until the trial next Monday.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Sept. 19, 1909:

NATIONAL, San Francisco—La Darros, Selbini and Grovini, Will Morrissey, Marion and Rial, Steele Sisters, Bothwell Browne & Co., Buckley's Dogs. BELL, Oakland—Alva York, Ahlberg Bros., Billy Cort, Mort. Sharp and his Dancing Belles, Tom and Stasia Moore, Edwin Carewe & Co., Grace Darnley. WIGWAM, San Francisco—Mondane Phillips, Roltaire, Harvard and Cornelle, Emily and Jessie Dodd & Co., Tom Bateman, Hugh Lloyd, La Maze

Bros. NOVELTY, Vallejo—Do-blado's Sheep, Jere Sanford, Haight and Dean. GARRICK, Stockton—Pritzkow and Blanchard, The Three Olivers, Franette Gilbert, St. Elmo. GRAND, Sacramento—Murphy-Whitman Co., Mitchell and Caine, Vera de Bassini, Wood Bros., Clarence Sisters, The Three Roehrs. JOSE, San Jose—J. Warren Keane & Co., Alfred K. Hall, J. K. Emmett & Co., Les Ploetz Larellas, Maude Rockwell. LOS ANGELES, Los Angeles—Tom McGuire, Girard and Gardner, Roberts' Rats, Stanley-Edwards Co., Defrej, Hildreth and Barbee. AMERICAN, San Francisco—Sunflower Trio, Chas. Mack & Co., Cogan and Bancroft, Goodhue and Burgess, Blossom Seeley, McFarland and Murray. ORPHEUM, San Diego—Gruet and Gruet, Frank Bacon & Co., Princess Wlademaroff, Harry Taylor.



## NAT FIELDS

CENTRAL THEATRE . . . . . San Francisco, Cal.  
Comedian and Producer

### Nat Field's Season of Burlesque

Nat Fields, a brother of Lew Fields of New York, and he himself a clever producer and comedian, inaugurated a season of Weber and Fields' burlesque at the Central Theatre last Sunday. The opening bill was 'Whirl-I-Gig'. A carefully worked up show was offered, and a strong cast played it. Myrtle Vane, who as an emotional leading woman or a prima donna, is a wonder, is playing the latter roles, and her success was instantaneous. Will Vack is playing the short Dutch opposite to Mr. Fields, and is going big. Fred Lancaster is doing the straights and scoring, and Dave Lerner is exceedingly clever as the Jew. This youngster is one of the best Jews the stage has developed in a long time. Mr. Fields has provided a good-looking and energetic chorus, and the shows are well worth seeing. A strong vaudeville program is also offered. The Arnolds present a good gymnastic act, and Frederick, the Great, in feats of magic is clever. Ingalls, Duffield and Ingalls, hard-shoe novelty dancers, have made such a hit that they will be retained for a second week.

### New Pantages Houses

Following the acquirement by Alex Pantages of the Colorado Circuit from the Empire Vaudeville Association of this city, comes the announcement from the Pantages headquarters that Pantages will have a new theatre down town within six months. A site has already been secured. A new house will be built in Oakland, and a new theatre is now building in Los Angeles.

The Selman Stock Company are playing three nights weekly in Petaluma and filling in the balance of the week in surrounding towns. In the company are Claude Hutchinson, Albert Edmonson, Sherman Bainbridge, Robert Selman, Nellie Lynn, Lulu Barlow and Caroline Edwards.

### Vaudeville Notes

After the villainous apology for grand opera that was given at the Clunie a fortnight ago, it is a pleasure to hear a real operatic voice—one that would have made the fortune of the so-called "International Grand Opera company if it could have secured such a singer. Fay Carranza is the possessor of a rich soprano that has been cultivated according to the best traditions of the operatic masters of song. Her opening song, the well-known Una voce poco fa from Il Barbiere di Siviglia, gives the audience a taste of real art, and last night was received with warm applause. Her second number is a charming English work of the florid school, The Rose Said to Me. Her concluding number is Il Bacio. The enthusiasm with which her work was received last night

proves that Sacramento is a city whose people possess real musical taste and appreciation. Sacramento Union.

Violet Holmes has secured a brilliant Oriental playlet, entitled The Captive of the Crescent, from Harry Cottrell, and is negotiating for Orpheum time.

Sullivan and Considine, the great western vaudeville magnates, will erect six new vaudeville theatres in Chicago in the near future. The Chicago commissioners for this enterprising firm have been instructed to secure sites for the new houses. They will be in the outlying districts, and will play the big acts of the Sullivan and Considine time. It is said that the houses will be like the new Wilson avenue theatre, which is playing the William Morris acts. They will be small, with moderate seating capacity, but modern in every way, and will be so situated that they will cater to certain thickly populated districts.

### Chutes Has Free Theatre

A free theatre in which the latest motion pictures and vocalists will entertain, will be opened at the New Chutes this Sunday. The theatre will give continuous performances. The seats will be absolutely free. The pictures will be of the latest importation and the illustrated songs number the popular ballads of the day. Among the many new offerings on this Sunday's free bill will be the Arnolds, Australian acrobats of note. The swinging trapeze and bars are used in their act. Ella Lavail, the Parisian aerialist, who has won a host of admirers with her delightful work during the past several days, will enter upon her last week tomorrow. Sunday will be the last appearance of these wizards of the triple bars, the Smiletta trio. The California State Band is proving the most popular musical organization presented since the opening of the Chutes.

### California State Fair at Idora Park

A fortnight of exposition and carnival events of which augmented band concerts, a dozen big aerial and acrobatic acts, a spectacular burlesque bull fight, brilliant illuminations and the auxiliary California State Fair will be the prominent features, is to be inaugurated at Idora this afternoon. The end of the two weeks frolic will terminate the Idora season. From that date the popular Oakland amusement park, which has been the playground of tens of thousand each week throughout the summer will remain "dark" until April, 1910. The line of free open-air attractions introduced today will be most pretentious in the history of Idora. The lighting effects, entailing the use of more than 50,000 incandescent lamps, will present a gorgeous spectacle. The decorations have called into play miles of bunting and two carloads of silken banner and gaily colored flags. Myriads of Mission-bell and Japanese lanterns will be festooned through the

### AVAILABLE FOR STOCK

## Greatest Book Play of the Decade

Dramatization of  
Mrs. Augusta Evans' Book

## St. Elmo

By Grace Hayward

Author of "Graustark"

This play has been produced in the East and has demonstrated itself to be a big business puller.

George M. Gatts, the manager of Miss Hayward, has given this agency the exclusive right to handle this play in this territory.

Cast is six men and four women. For terms, etc., address

**Great Western Play Agency**  
Van Ness Theatre Building  
San Francisco, Cal.

WALTER HOFF SUTLEY and P. McAllister left yesterday for New York.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Morning Afternoon and Night

**THE PROLOGS OF 1909**

Just opened

**THE NICKELLESS DEON**

First Motion Picture and Illustrated Song Theatre

**ARNOLDE FAMILY**

Australian Trapeze Wizards

**ELLA LAVAIL**

The Parisian Aerialist

**SMILETTA TRIO**

Last Appearance This Sunday

**WALLACE**

The Largest Lion in Captivity

## IDORA

**"The Park Beautiful"**

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement=20

**The Handsomest  
Park in America**

Playing Only the  
**World's Greatest Bands**  
and  
**Big Feature Acts**

Performers desiring time, address  
**J. H. B. Fitzpatrick**

## Huntress

IMPERSONATOR AND DRAPERY DANCER.

Carrying full set. The season's hit in vaudeville. First act to play three weeks of first-class time in San Francisco.



**3 times a day**

**Chicago-Kansas City**

AND POINTS EAST

**EASTERN EXPRESS**

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

**OVERLAND EXPRESS**

Leave San Francisco and Oakland, 8:00 p. m.

**CALIFORNIA LIMITED**

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago.

Our descriptive folders give reliable information.

**JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.**

T. LOVE, T. A., Market St. Ferry Depot, San Francisco.

J. J. WARNER, G. A., 1112 Broadway, Oakland.



## Correspondence

Continued from Page 4

ting it to practical use by being raised to a partnership in the firm for which he worked. So when Nathaniel Duncan, an old college chum, who had lost more jobs in two years than Kellogg ever held, happened along broke and thinking of the East river or gas, what was more natural than that Kellogg should turn it over to him? Briefly the banker's hypothesis was this: Given a town, of say 2,000, where the population is forty natives to one eligible young woman, and the marriage market is naturally logy; produce one young man from the city who dresses well, does not drink, smoke or swear, and see what happens. Of course the eligible young woman is an heiress. The city man dresses well and goes to church. His attractiveness makes a hit with the heiress and his virtues win her father. Jack Barrymore as Duncan occupied the stage most of the time. It was good, clean cut comedy and brought chuckles from the rise of the curtain. Graham, wrapped up in his inventions while his business went to ruin, but with a sweet, old-fashioned simplicity about him, was played appealingly by Forrest Robinson. Mary Ryan in the part of Betty, was winsome and pleasing. Kellogg was done by Hale Hamilton. **ROB ROY.**

**SEATTLE, Wash., Sept. 13.**—Moore Theatre: The International Grand Opera Company sang Rigoletto at the Moore last night to a small audience that was enthusiastic. Mine. Norelli easily bore off the honors. A different production will be given each night of their stay during the week. Last week's offering at the Moore was The Time, the Place and the Girl, whose popularity has not waned in Seattle, for they had a very successful engagement. Alhambra Theatre: After an absence of seven months, Corinne has returned to Seattle in Mlle. Mischief. She invests the part with all the charm of her personality, and her support is very adequate. A large Sunday night audience welcomed her back to Seattle. Grand Theatre: The Girl Question at the Grand is fully up to last season's standard in staging and chorus. John L. Kearny as Con Ryan is excellent. Seattle Theatre: Russell & Drew's new stock company are playing The Factory Girl this week, a harrowing melodrama seen for the first time in Seattle. Good work was done by all of the company. Majestic: The new Majestic Theatre gave the first performance of its new vaudeville program on Sunday. Heading the bill, Gardner Crane presented Mrs. Gardner Crane and company in Pixley's Prodigal Parents, an excellent one-act farce employing the services of five people. There are also Frobel and Ruge, the aerial coniques; Helen Beresford and company in Polly's Surprise, a one-act playlet; Bandy and Fields, vaudeville's dancing peers; William Cahill, the man from Ireland, with a wealth of witticisms, and Colby and Hay, in their diverting novelty, the Ventriloquist and the Dancing Doll. Orpheum: Mary Norman is seen in her monologues. She presents scenes from the lives of several great actresses, both before and behind the scenes. Other attractive features are Ed. F. Reynard, ventriloquist, who carries an entire production for his act, representing an

early morning in a little country town. Then there is James Young and company in a funny college farce; the Bison City Four, a comedy quartet; Pili, the mind-reading dog; Eddie G. Ross, known as the dancing banjoist, and the Hughes musical trio in a big musical act. Pantages: At this house is the sensational act, Minerva, the American queen of mystery, in her death-defying water escape. Other acts on the bill are Rogers, Sherman and Luken, in a sketch, A Visit to Uncle; Smith, Evans and Williams in a Hebrew comedy playlet; Capt. Nat Reissler and company in military sharpshooting; Roberts and Downey, the American dancers; Frank O'Brien, "the gentleman of leisure," and Helen Lowe, who sings. **E. MORGENSTERN.**

**SPOKANE, Wash., Sept. 13.**—At the Auditorium, 12-15, Polly of the Circus. It is one of the best attractions seen here in many seasons. Ida St. Leon as Polly scores heavily. Earl Ryder as the Rev. John Douglass and Kate Jepson as Mandy, the colored housekeeper, are splendid. Miss St. Leon was presented at the close of the performance by Baron Shibusawa with a large bouquet of white roses. The Japanese Commercial Delegation visiting Spokane were entertained at the Auditorium by the Chamber of Commerce, the opening night. The San Francisco Opera Company in Florodora—Teddy Webb, James Stevens, Mabel Day, the principals—opened to fair house at the Spokane. The Six Glinserretti's, European gymnasts, are a feature on the bill at the Orpheum. Tuscany's Troubadours sing grand opera selections; Valerie Bergere Company in a one-act playlet entitled Billie's First Love; Laura Buckley in a protean monologue, Studies from Life; Joe Jackson, comedy bicyclist; Carlin-Clark, German comedians; Albertus-Altus, a juggling act, and motion pictures conclude the bill. Anna Eva Fay is the star at the Washington this week. Josephine Ainslie, singing comedienne; The Stellings, comedy hat throwers and jugglers; Maddox-Melvin, The Messenger Boy and the Actress; Elsie Crescy Company presenting Fagan's Pupil, and motion pictures. Milton-Dolly Nobles, presenting Why Walker Reformed, is top-liner at Pantages. Others are, The Naples Trio; Sutton-Sutton; Lester-Shannon; Cordua-Maud; Wm. D. Gilson; motion pictures. The following picture houses report good business: Majestic, Empire, Casino, Arcade, Dreamland, Bijou, Dream, Unique, Star. The Spokane Interstate Fair, 20-25, is expected to be better this year than ever. The Traveling Men's Parade will be a feature on the opening day. **SMYTH.**

**SACRAMENTO, Sept. 14.**—Alexander Pantages, proprietor of the Pantages Theatre here, failed to make an appearance in court today to answer to a suit for \$5,000, and unless some action is taken at once judgment in default for that amount will be entered against him. Some time ago the local agent refused to sell tickets to Ulysses G. Holland, colored, and Holland sued for \$5,000 damages. Pantages has made no appearance in the case. Mr. Pantages claims that the verdict amounts to nothing as the suit was against him personally and that a corporation owns the theatre.

**JOHN MORRISEY** and wife leave next Tuesday for an Eastern visit.



### The Great Marshall Show

The above troopers are the members of the Great Marshall Show, which just closed a highly successful tour of the San Joaquin Valley in Hanford last Saturday night. Marshall, with his jail-breaking and high diving stunts, manages to create a great deal of excitement wherever the show goes.

### Florence Oakley Marries

Seizing time by the forelock, Florence Oakley, formerly leading lady at the Valencia Theatre in San Francisco and now at Ye Liberty Theatre, Oakland, and Percival C. Pryor, young son of J. H. Pryor, a capitalist of Pasadena, anticipated their wedding plans and were married at 2 o'clock Thursday afternoon in the palatial home on the Sausalito hills of Chas. E. Church, uncle of the bridegroom. Mr. and Mrs. J. H. Pryor, father and mother of the groom, were present at the ceremony, but Mrs. M. V. Oakley, the bride's mother, knew nothing of the wedding until the return of the party to the Pryor home, 2703 Forrest avenue, Berkeley, that night. No sooner had the wedding supper been served at the Pryor home in that city than Mrs. Pryor and her husband called for their machine and whizzed away to Ye Liberty Theatre, where the bride was given an ovation on her appearance. "It is not true that I am going to give up the stage," said the bride at the Pryor home. "I shall continue my stage career after my vacation and appear again in three weeks as Dorothy Vernon in the play of that name."

and his handcuff work this summer has been the cause of considerable newspaper comment. Marshall is now booking some Northern California time and has a fine line of paper ahead of his show. The Abbotts, song and dance artists; Snook, the magician; Ethlynde Roberts, the soubrette; Eddie Van, cartoonist, and Jake Ernest, the Hebrew impersonator, are with the Marshall Show for the coming season.

### Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.

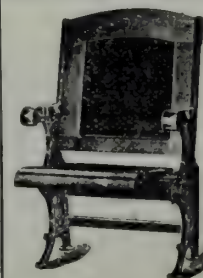


### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

### J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
860 Guerrero Street, Bet. 18th and 19th



### Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
**770-776**  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

### FOR SALE

All Scenery  
Drops, Set Pieces  
Border Lights  
Dimmers  
Switch Boards  
Chairs  
Good Gas Heater, etc.

USED IN THE OLD COLONIAL THEATRE

Everything in First-Class Shape  
McAllister Street, Near Market  
Enquire—H. H. WHITING,  
Office Leavenworth St., Near McAllister  
San Francisco



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—St. Louis, Oct. 1-2; E. St. Louis, 3; Jefferson, 4; Columbia, 5; Topeka, 6; Junction City, 7; Concordia, 8; Norton, 9; Denver, 10-16; Victor, 17; Boulder, 18; Greeley, 19; N. Platte, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-25; Creston, 26; Des Moines, 27; Grinnell, 28; Cedar Rapids, 29; Iowa City, 30; Clinton, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—San Francisco, Oct. 1-2; Oakland, 3; Sacramento, 4; Stockton, 5; Fresno, 6; Selma, 7; Bakersfield, 8; Santa Barbara, 9; Los Angeles, 10-16; San Diego, 17-18; Riverside, 19; Redlands, 20; San Bernardino, 21; Ogden, 23; Salt Lake, 24-31.

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Chicago, Sept. 19-25; St. Louis, 26-Oct. 2.

**A GIRL AT THE HELM** (H. H. Frazee, mgr.)—Portland, Sept. 19-25.

**A GENTLEMAN FROM MISSISSIPPI** (W. A. Brady, mgr.)—San Francisco, Sept. 20-25.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Portland, Sept. 19-21; Eugene, 22; Red Bluff, 24; Marysville, 25; San Francisco, 26-Oct. 1.

**ALCAZAR STOCK**—San Francisco.

**AS THE SUN WENT DOWN** (Arthur C. Aiston.)—Salem, Sept. 20; New Philadelphia, 21; Dayton, 22-25; Cleveland, 27, week.

**BLANCHE BATES** (David Belasco.)—Los Angeles, Sept. 20 and week; San Diego, 27; Santa Barbara, 28; Bakersfield, 29; Stockton, 30; Sacramento, Oct. 1; San Jose, 2; Oakland, 4 and week; Portland, 11 and week; Seattle, 18 and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BELASCO STOCK CO.**—Los Angeles.

**BILLIE BURKE** (Chas. Frohman, mgr.)—Colorado Springs, Sept. 20; Cheyenne, 21; Salt Lake, 23-25; Los Angeles, 26-30.

**BISHOP'S PLAYERS**—In stock, Ye Liberty Playhouse, Oakland.

**CHAUNCEY OLCOTT** (Augustus Pitou, mgr.)—Winnipeg, Sept. 20-25; Grand Forks, N. Dak., 27; Fargo, 28; Jamestown, 29.

**CHAS. B. HANFORD** (F. Lawrence Walker)—Lynchburg, Oct. 4; Roanoke, 5; Richmond, 6-7; Newport News, 8; Norfolk, 9; Petersburg, 11; Raleigh, 12; Winston-Salem, 13; Charlotte, 14; Spartanburg, 15; Greenville, 16; Atlanta, 18-19; Athens, 20; Augusta, 21; Charleston, 22; Savannah, 23.

**CLIMAX** (J. J. Rosenthal, mgr.)—Oakland, Sept. 19-25; Sacramento, 26-27; Chico, 28; Red Bluff, 29; Medford, 30.

**COMMENCEMENT DAYS** (John Cort, mgr.)—Vancouver, Sept. 20-21; Victoria, 22; New Westminster, 23; Bellingham, 24; Everett, 25; Seattle, 26-Oct. 2.

**DARE DEVIL DAN** (W. F. Mann, owner; Robt. J. Riddell, mgr.)—Chicago, Sept. 19-25; Detroit, 26-30.

**DUSTIN FARNUM** (Liebler & Co., mgrs.)—San Diego, Sept. 19-20; San Bernardino, 21; Redlands, 22; Santa Barbara, 23; Bakersfield, 24-25; Portland, 27-30.

**FIFTY MILES FROM BOSTON**

(Cohan & Harris, mgrs.)—Seattle, Sept. 19-25; Everett, 26; Tacoma, 27; Eugene, 28; Red Bluff, 29.

**EMMET DEVOY** (W. G. Smyth, mgr.)—Des Moines, Sept. 20-22; Omaha, 23-24; Denver, 26-30.

**GIRL FROM RECTOR'S** (Al H. Woods, mgr.)—Sacramento, Sept. 19-20; San Jose, 21-22; Stockton, 23; Fresno, 24; Bakersfield, 25; Los Angeles, 26-30.

**HONEYMOON TRAIL** (Mort H. Singer, mgr.)—Denver, Sept. 19-25; Victor, 26; Pueblo, 27; Leadville, 28; Grand Junction, 29; Salt Lake City, 30.

**GUY SMITH STOCK**—Oakland, Cal.

**HAROLD NELSON IN PRINCE OTTO**—San Francisco, Sept. 13 and week.

**IN THE BISHOP'S CARRIAGE** (Baker & Castle, mgrs.)—Minneapolis, Sept. 19-25; Des Moines, 26-29; Omaha, 30.

**IN OLD KENTUCKY** (A. W. Dingwall, mgr.)—Superior, Wis., Sept. 22; Hibbing, Minn., 23; Duluth, 24-25; St. Cloud, 26; Winnipeg, 27-29; Grand Forks, N. Dak., 30.

**KING DODO** (John Cort, mgr.)—Saginaw, Sept. 19; Bay City, 20; Lansing, 21; Jackson, 22; Battle Creek, 23; Kalamazoo, 24; South Bend, Ind., 25; Kenosha, Wis., 26; Oshkosh, 27; Fond du Lac, 28; Madison, 29; La Crosse, 30.

**LITTLE JOHNNY JONES** (Chas. L. Crane.)—Columbus, Sept. 20-22; Delaware, 23; Marysville, 24; Bellefontaine, 25; Piqua, 28; Wapakoneta, 29; St. Mary's, 30.

**McKENZIE'S MERRY-MAKERS**—Marshfield, Sept. 23, 4 weeks.

**MOROSCO'S BURBANK STOCK**—Los Angeles.

**McFADDEN'S FLATS** (Barton & Wiswell, mgrs.)—New Braunfels, Sept. 19; Waco, 20; Fort Worth, 21; Dallas, 22; Dennison, 23; Sherman, 24; Gainesville, 25; Wichita Falls, 27; Amarillo, 28; Dalhart, 29; Trinidad, 30.

**MRS. LESLIE CARTER** (Mrs. Leslie Carter, mgr.)—La Crosse, Sept. 20; Dubuque, 21; Madison, 22; Milwaukee, 23-25; Kansas City, 27-30.

**MAX FIGMAN** (John Cort, mgr.)—Baton Rouge, Sept. 19; Natchez, 20; Jackson, 21; Vicksburg, 22; Greenville, 23; Memphis, 24-25; Hot Springs, 26; Little Rock, 27; Pine Bluff, 28; Shreveport, 29; Beaumont, 30.

**PAID IN FULL**—Seattle, Sept. 20 and week; Tacoma, 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

**POLLY OF THE CIRCUS**—Butte, Sept. 19-20; Anaconda, 21; Bozeman, 22; Livingston, 23; Billings, 24-25; Denver, 27-Oct. 3.

**RICHARD CARLE** (Carle & Marks, mgrs.)—Winona, Sept. 21; La Crosse, 23; Madison, 24; Dubuque, 25; Davenport, 26; Clinton, 27; Cedar Rapids, 28; Iowa City, 30.

**RAYMOND TEAL**—Phoenix till Aug. 16; then Tucson for four weeks.

**SOUL KISS** (Mittenthal Bros., mgrs.)—New Orleans, Sept. 19-25; Baton Rouge, 26; Natchez, 27.

**RICHARDS & PRINGLE'S FAMOUS MINSTRELS** (Holland & Fil-

kins.)—Galveston, Sept. 20; Beaumont, 21; Port Arthur, 22; De Ridder, La., 23; Leesville, 24; De Quincy, 25; Lake Charles, 26; Orange, Tex., 27; Conroe, 28; Huntsville, 29; Crockett, 30.

**SIS HOPKINS** (J. R. Stirling.)—Ann Arbor, Oct. 1; Jackson, 5; Battle Creek, 6; Kalamazoo, 7; Dowagiac, 8; Benton Harbor, 9; Grand Rapids, 10-13; Cadillac, 14; Saginaw, 15; Port Huron, 16; Detroit, 17, week; Milwaukee, 24, week; Waukegan, 31.

**SANFORD DODGE**—Crawford, Sept. 20; Lander, 22-23; Caspar, 24-25; Douglas, 27 and week.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—Milwaukee, Sept. 19-25; St. Paul, 26-Oct. 2.

**RINGLING'S CIRCUS**—Santa Barbara, Sept. 20; Los Angeles, 21-22; Santa Ana, 24; San Bernardino, 25; Phoenix, 27; Tucson, 28.

**THE CAT AND THE FIDDLE** (Chas. A. Sellon, mgr.)—Sprague, Sept. 20; Walla Walla, 21; North Yakima, 22; Ellensburg, 23; Tacoma, 24-25; Seattle, 26-Oct. 2.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Portland, Sept. 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THE MAN OF THE HOUR** (Western).—(Brady and Grismer).—St. Louis, Sept. 19-25; Alton, 26; Mexico, 27; Moberly, 28; Hannibal, 29; Keokuk, 30; Brookfield, Oct. 1; Sedalia, 2; Kansas City, 3-9; Fremont, 11; Norfolk, 12; Columbus, 13; Grand Island, 14; Kearney, 15; North Platte, 16; Denver, 17-23.

**THE SOUL KISS** (Albert Hoogs, bus. mgr.)—New Orleans, Tulane Theatre, week of Sept. 19; Baton Rouge, 26; Jackson, 27; Memphis, 28-30; Little Rock, Oct. 1; Hot Springs, 2; Dallas, 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10.

**THE GOLDEN GIRL** (Mort H. Singer, mgr.)—Kansas City, Sept. 19-25; Atchison, 26; St. Joseph, 27; Lincoln, 28-29; Omaha, 30.

**THE TIME, THE PLACE AND THE GIRL** (Western), (H. H. Frazee, prop.)—Bellingham, Sept. 19; Everett, 20; Chehalis, 22; Portland, 23-25; Corvallis, 27; Chico, 29; Sacramento, 30.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Medford, Oct. 1; Ashland, 2; Dunsmuir, 3; Red Bluff, 4; Chico, 5; Marysville, 6; Woodland, 7; Vallejo, 8; San Jose, 9; San Francisco, 10-16; Oakland, 17; Sacramento, 18; Stockton, 19; Fresno, 20; Selma, 21; Bakersfield, 22; Santa Barbara, 23; Los Angeles, 24-30; San Diego, 31-Nov. 1.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Monterey, Oct. 1; Santa Barbara, 2; Los Angeles, 3-9; Redlands, 11; San Bernardino, 12; Riverside, 13; San Diego, 14-15; Santa Ana, 16; Bakersfield, 17; Hanford, 18; Visalia, 19; Stockton, 20; Oakland, 21-23; San Francisco, 24-30; San Jose, 31.

**THE SUNNY SIDE OF BROADWAY** (Boyle Woolfolk, mgr.)—Great Falls, Sept. 19; Helena, 20; Missoula, 21; Wallace, 22; Colfax, 23; Lewiston, 24; Pullman, 25; Spokane, 26-30.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Portland, Sept. 19-25; Astoria, 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up Play Books Established 1876. Lincoln Building, Market and Fifth Sts.

**THREE TWINS** (Joseph M. Gartes, mgr.)—Spokane, Sept. 20-23; Butte, 24-25; Helena, 27-30.

**TRAVELING SALESMAN** (H. B. Harris, mgr.)—Birmingham, Sept. 20-21; Montgomery, 22; Pensacola, 23; Mobile, 24-25; New Orleans, 27-30.

**THE LION AND THE MOUSE** (H. B. Harris, mgr.)—Rome, Sept. 20; Anniston, 21; Atlanta, 22-23; Biloxi, 24; Gulfport, 25; New Orleans, 27-30.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—Milwaukee, Sept. 19-25; St. Paul, 26-30.

**THE TIME, THE PLACE AND THE GIRL** (Eastern), (H. H. Frazee, prop.)—Toledo, 19-25; Louisville, 26-Oct. 2.

**THE CLIMAX**—Oakland, Sept. 19-25; Sacramento, 26-27; Chico, 28; Red Bluff, 29; Medford, 30; Eugene, Oct. 1; Salem, 2; Portland, 3, week; Seattle, 10, and week; Aberdeen, 17; Olympia, 18; Tacoma, 19-21; Victoria, 22-23; Vancouver, 25-27; Westminster, 28; Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

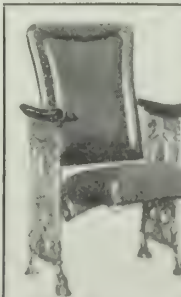
**WRIGHT LORIMER** (W. A. Brady, mgr.)—Billings, Sept. 20-22; Helena, 23-25; Great Falls, 27-28; Butte, 29-30.

In a suit at law in the circuit court of Illinois, Maud M. Stevens, formerly with M. B. Patten, in The Slow Poke, and who now resides in Palmyra, N. Y., received judgment for \$500. for injuries claimed to have been sustained two years ago in a railroad accident.

ARTHUR BYRON, who has recently made his first appearance under the management of the Shuberts, by the courtesy of Henry B. Harris, has severed his relations with Mr. Harris to remain permanently under the Shubert direction. Mr. Byron gave up his role with Hedwig Reicher in the Henry B. Harris production of On the Eve.



**All Kinds of SCENERY**  
Painted, built and installed. The only real scenic studio on the coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

**New York Dramatic Agency**  
Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE  
Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets.  
"Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian.  
"Working All the Time." "Featured Everywhere."  
**BERT LEVEY, AGENT.**

## Wanrell Will Arrange Real Spanish Singing Festival

A feature of Portola week which will attract attention and be strictly in the spirit of the celebration, is the musical entertainment and dance that Senor Joaquin S. Wanrell is preparing for the night of October 21st at Dreamland Pavilion. A chorus of 100 voices is promised, and music has been received by the well-known operatic basso direct from Madrid, which will be sung here for the first time. Spanish folk melodies, hundreds of years old, will be given and national chorales will be sung by the big chorus over the accompaniment of an orchestra of twenty-five instrumentalists. An auxiliary orchestra of guitars, mandolins and other characteristic instruments of Castile will be on hand to render novel numbers, and Wanrell himself will sing such essentially Spanish music as Los Ojos Negros, by Alvarez, as well as traditional songs of the Spaniard. The event promises much interest as showing the musical and social life of the early settlers of California and as a latter-day reflection of the peaceful, quiet California life lived by the real pioneers of the Golden State. Not alone will the entertainment be a musical even of importance. Spanish dances as seen in the old days and as danced in California then and as danced in Spain then and now, will be executed by young and beautiful Spanish dancers. Following the formal program there will be a dance, the music for which will be provided by the stringed instruments popular in Spain and the orchestra. The entire affair, says Senor Wanrell, will be as Spanish as it will be entertaining and lively.

## Boston Makes Record in Opera Selling

BOSTON, Sept. 10.—While Director Henry Russell is busy in Europe engaging some of the greatest talent of the lyric stage for his first season of grand opera at the new Boston Opera House, this magnificent, modern playhouse on Huntington avenue is rapidly nearing completion. The enthusiasm of Bostonians over their own opera is great and the management announced last week the unparalleled record of having sold every seat in the orchestra and first five rows of the balcony for the entire season of sixty subscription performances. The boxes are taken up by the most prominent leaders of New England society for three consecutive seasons. The season will begin on Monday, November 8, 1909. Fifteen weeks of opera will be given, the last performance being on Saturday, March 26, 1910. The season will be divided in halves, the first half ending Saturday, January 1. The second half will commence on Monday, February 7.

Fannie Ward arrived in America last week. She will be seen in a new play, as yet unnamed, by Forrest Halsey and Cosmo Hamilton.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

Character Actress

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Doris Wilson

Prima Donna, Kolb and Dill Company

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## Spotlights

When the first lot of their big productions is under way, Klaw & Erlanger and Joseph Brooks will bring out a play that is destined to attract more than passing attention. It is the first dramatic utilization of the San Francisco earthquake and fire. Against this background Gertrude Andrews has put forth a powerful story called Through a Window. It is a play of the hour in three acts, and will introduce Miss Mary Bertrand, a Western actress of note, in a role that is a departure in stage characterization. Miss Andrews has adroitly woven the tense tragedy of the stirring happenings during the earthquake and fire into a fabric that covers a phase of the graft prosecutions there which takes up a new angle of this highly interesting economic question. The personages of the story typify men and motives that have been very much in the public eye as related to recent history in San Francisco.

Max Figman is carrying a special production of The Old Curiosity Shop, which has been made into a comedy for him by Harry P. Mawson, from Charles Dickens' story of the same name. This play will probably be his offering for his annual engagement in this city, which occurs shortly.

Following is the complete roster of the Sanford Dodge Company: B. S. Ford, manager; R. A. Johnson, advance; A. C. Godfrey, treasurer; Sidney Carton, stage manager; Al Williams, electrician, and Sanford Dodge, George C. Somnes, C. Harry Sleight, L. Andrew Castle, Ralph D. Ormond, James Wentworth, Sidney Carton, Adelle Nickerson, Marion Stuart, Hazel Haslam, Jennie Cleery.

Geo. M. Cohan and his Royal Family began their tour to the Pacific

Coast at the Grand Opera House, New York, last week in The Yankee Prince. After a week in Brooklyn the big show will take to its special train and start for the South, Southwest and West. Mr. Cohan's tour will be a gala affair arranged on a scale of magnitude never before attempted by a musical comedy star. There are 110 persons on the payroll.

## FRANK OPPERMAN

Supporting Millidge Sherwood in King Lear

## JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

## ANITA MURRAY

Ingenue

Broadway Stock, Oakland.

## COL. D. P. STONER

Business Manager Newman Foltz Co. Care DRAMATIC REVIEW

## THURLOW WHITE

Leads, Heavies

Address, DRAMATIC REVIEW

## HERBERT MILTON

Characters and Heavies

At Liberty Care of DRAMATIC REVIEW

## CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

## BERT PORTER

Juveniles

Newman-Foltz Co.

## MAX WAIZMAN

Newman-Foltz Co.

## EDWARD B. LADA

General Music Director for Belasco & Mayer

## A. BURT WESNER

Comedian

At Liberty Care DRAMATIC REVIEW

## TEDDY WEBB

Comedian, San Francisco Opera Co. Direction Frank Healey

## HARRY J. LASK

Representative New York Clipper N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist

At Liberty. 8748 Vermont Ave., Los Angeles

## MINOR REED

Scenic Artist

At Liberty Address DRAMATIC REVIEW

## CARRIE CLARKE WARDE

Characters

## CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

## MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

## FREDERICK GILBERT

Burbank Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist

Care DRAMATIC REVIEW

## HOWARD FOSTER

Care DRAMATIC REVIEW

## IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

## PIETRO SOSSO

Leading Heavy

Chas. King Company, San Diego

## MINNIE MAYFIELD

Heavies and Characters

Late of Richard Jose Co. At Liberty. Care DRAMATIC REVIEW

## HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

## DAN KELLY

Comedian

Care DRAMATIC REVIEW

## FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of DRAMATIC REVIEW

## GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

## ALFRED ROWLAND

Supporting Millidge Sherwood in King Lear, Season 1909-10.

Care DRAMATIC REVIEW

## LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

## FRED S. CUTLER

Late Manager for Richard Jose Advance or with company At Liberty Address care DRAMATIC REVIEW

## OLGA GRAY

Leads

At Liberty. Care DRAMATIC REVIEW

## GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

At Liberty

CARE DRAMATIC REVIEW

**Al Hallett**

Stage Director

Empire Stock, Fresno

**F. F. Munier**

Characters

Empire Stock, Fresno

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Carlton Chase**

Leading Man

Kolb and Dill

**Evelyn Selbie-Virginia Thornton**

Alternating Leads

Frawley Co., Alaska

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Leslie King**

Season with E. H. Sothorn  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Polly of the Circus**  
To open June 29th



Scene in act III, *A Gentleman from Mississippi*

## A Gentleman from Mississippi

A newly-elected United States Senator, arriving in Washington with high ideals of the duty a man of his office owes the country, is formally interviewed by a smart newspaper reporter, whose cynicism in the matter of public officials is such that the older man thinks it best to have an adviser. So he makes an offer to engage the young reporter as private secretary. The latter hesitates until he meets the Senator's two beautiful daughters, whereupon he decides that it would be a very good sort of a job, especially as the young women are to remain in Washington with their father. That is the start of *A Gentleman from Mississippi*, the highly successful comedy to be made known here next Monday night and every evening, including Sunday, with matinees Saturday, in the Van Ness Theatre, by a special cast organized by William A. Brady and Joseph R. Grismer, which include the following well known players: James Lackaye, Virginia Pearson, Osborne Searle, Fletcher Harvey, Hal De Forrest, Fred J. Adams, Olive Harper, Edwin A. Sparks, Minette Barrett, H. Bratton Kennedy, J. P. Winter and Adelaide Wise. A

Gentleman from Mississippi comes with its reputation already made; while there can be no question of the manner in which it will be played here, inasmuch as the Brady-Grismer companies are noted wherever American plays are acted for the even make-up, the perfect ensemble, and the all-round high quality of their performances. What happens when the young reporter turns secretary to a United States Senator? A great many things. Thus, he teaches the older man how things are done in Washington. The older man is surprised, but he shows his good class by speedily changing the habit of thought acquired in forty years of residence on a Mississippi plantation for the habit of thought of a man of the world, and lets his opponents see that the supposed "good thing" new to Washington, is, in reality, the most determined of fighters. The promise is made by the management that every man and woman engaged in the cast of this comedy has "made good" in his or her role in the course of the long New York City run.

ALBERT McQUARRIE has joined the Elleford company, as has Lois Boltoy.

JOSEPH DE GRASSE is in the East supporting May Stewart.

## Bailey and Austin, Cook or Peary

Arctic weather is in sight for some time to come and that a thaw will never melt the feelings of Peary toward Cook is a safe bet. Every day brings forth spleen of contradictions from the alleged heroes of the Frozen North. "It was I," says Dr. Cook. "You're another; I nailed the flag first," says Peary, and so it goes between cables and wireless from the Danish capital and the frozen north, while the scientific minds of Arctic research are all agog trying to determine who is the actual discoverer of that coveted prize, which has baffled the determination and perseverance of the world's greatest explorers for

nigh four centuries. Why all this controversy and publicity over a subject which was made known as late as October 10, 1906, when the stars and stripes were planted at the Top O' Th' World by those intrepid explorers, Bailey and Austin, can only be ascribed to their modesty and retiring manner. Bailey and Austin discovered The Top O' Th' World October 10, 1906, or over two years before either Cook or Peary, and located the axis at parallel 89° 9' north, and who spent the entire year in one of the most unique cities ever dreamed of in fiction—the City of Illusia.

BLANCHE HARRIS, leading woman of the Burbank stock in Los Angeles, left last week for a vacation in Honolulu.

### The Greatest

Cast of

Singers

Headed by

THOS. H. PERSSE  
Tenor

EDITH MASON  
Soprano

Now Booking Season 1909 & 10

**The Persse-Mason Co.**

In the New Operatic Comedy

**The Singing Bandits**

Book and Music by HERMAN PERLET

THOS. H. PERSSE.....Sole Proprietor  
JAMES PILLING.....Manager

Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco

Everything  
Complete

New Scenery

Excellent  
Music

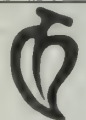
Quartette of  
Comedians

**A**

**Real Play**

**Real Company**

Headed by **ESTHA WILLIAMS**



**Complete Production**

Requiring a 60 ft. baggage car  
packed from floor to ceiling.

Address

**ARTHUR C. AISTON**

Sole Owner

Room 304

1505 Broadway

N. Y. City

Tel. 941 Bryant

Season

William Stoermer Presents

09-10

**Millidge Sherwood**

In a Sumptuous Scenic Revival of

**... King Lear ...**

Car of Scenery

25 People  
Two "Ahead"

Beautifully Costumed



# THE SAN FRANCISCO DRAMATIC REVIEW

## MUSIC AND DRAMA

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year


San Francisco, Saturday, September 25, 1909

No. 5—Vol. XXI—New Series



Mariam Meredith





**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

**HOME OFFICE**  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

**Oliver Morosco's Plays**  
**Ready for Stock**

**The Judge and the Jury**

**The Halfbreed**

**The Empress and the Soldier**  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

Hamburger's **MAJESTIC Theatre**  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

## Old Curocity Shop as a Play

The era of Charles Dickens' stories dramatized and illustrated for stage purposes, inspired by the coming centennial celebration in 1912 of the great English author's birth, will be commenced on Friday night, September 17, at the Tulane Theatre, in New Orleans, by the eminent comedian, Max Figman, under John Cort's management, who will present for the first time on any stage a new version of *The Old Curiosity Shop*, made into a comedy by Harry P. Mawson. The dramatist has selected incidents and characters from the story and woven them into a consecutive consistent dramatic whole of a comedy nature, with Richard (Dick) Swiveller as the central figure. Mr. Mawson used the dramatist's license in certain liberties with the theme, but endeavored to adhere as closely as feasible to the author and to retain as much as possible the distinct Dickens atmosphere. The play is produced and staged under the personal direction of Mr. Figman and is divided into four parts. The first occurs at the Old Curiosity Shop, the second at Sampson Brass' office, the third at the Inn of the Three Jolly Sandboys and the last in Richard Swiveller's apartments. The cast of characters will be as follows: Richard Swiveller, Max Figman; Grandfather Trent, Sydney Price; Mr. Garland, George Centre; Daniel Quilp, Hallet Bosworth; Sampson Brass, Ernest C. Warde; Kit Nubbles, J. H. Stuart; Fred Trent, Herbert Denton; Landlord, James Hardy; Codlin, Arthur C. Davis; Trotters, Thomas H. Krueger; Little Nell, Lolita Robertson; Sally Brass, Gladys Fairbanks Murry; Marchioness, Minnie Barrie; Mrs. Quilp, Vera Townsend.

Fannie Ward will open her season in America in a play by Forrest Halsey and Lee Arthur, entitled *Van Allen's Wife*. H. Reeves Smith has been engaged as her leading man. Miss Ward's London season was a personal success. Her development in her chosen field of endeavor has been sure and most artistic. *Van Allen's Wife* is a modern play. Its scenes are laid in New York City and on Long Island. The characters depicted are those of men and women of good breeding into whose circle circumstances force a young woman of the best instincts and sterling worth, but a toy of the fates. Her life falls in pleasant paths and happiness comes to her. In the midst of her contentment she again becomes a plaything of the unforeseen and is forced out of the warmth of her husband's home and her child's heart to take up the life of paying the penalty for the misdeeds of others. The company will be carefully selected and the play staged with taste and discretion.

## The Orpheum

Edna Aug, the comedienne, will be the headliner of next week's program. She names her offering *Types*, and it is a series of characterizations, partly serious and partly humorous. It includes her *Stupid Scrubwoman*, which first brought her into fame at the New York Theatre a few years ago. The *Big City Quartette*, whom the Eastern critics consider the sweetest singing four in vaudeville, will afford a distinct musical treat, as they only sing the better sort of solos and concerted numbers. They are all excellent vocalists who have individually won recognition. *Les Myosotis* are premiere or solo dancers. The beauty and grace of these girls has made them famous. They have chosen a varied program, including a grand pas de deux and a beautiful rendition of the *Old Vienna Waltz*. Henry Clive, a clever entertainer who has won golden opinions in the East, will with the assistance of Mai Sturgis Walker, present an unique and original offering. Mr. Clive makes no claim to being a great magician, but uses sleight of hand for comedy purposes only. Next week will be the last of Tom Waters in his original piano pastime; Spaulding and Riego, Murray and Mack, and of the beautiful dancer, Rosario Guerrero, in the musical pantomime, *The Rose and the Dagger*.

## Alcazar Theatre

One of the Alcazar's most successful offerings last season was *Sweet Kitty Bellairs*. It ran three consecutive weeks. David Belasco found his inspiration for *Sweet Kitty Bellairs*, which he describes as "a comedy of the heart," in Edgerton Castle's book, *The Bath Comedy*. Its scenes are laid at Bath, the British spa, made famous by Beau Brummel, Beau Nash and other foppish celebrities of the Gainsborough period, during the French republican wars. There the heroine, *Mistress Kitty Bellairs*, a piquant young Irish widow, adored by the officers of the Inniskillings, of which regiment her husband was a shining light, meets her fate in the person of an English baronet, and the play is largely made up of scenes in which she is flouted by envious women and championed by the red-coated soldiers, every man of whom is eager to fight for her. There is the usual happy ending, of course, but it is brought about in a way that surprises. Music is a feature of the play, and to give full justice to the score, composed by William Furst the Alcazar orchestra will be considerably augmented. The production will tax to the utmost the Alcazar's unequaled artistic and mechanical resources.

All the critics agreed that Miss Vaughan never appeared more winsome than as the merry young widow

with the sharp tongue and soft heart. As her noble English admirer, Augustus Phillips, will have opportunity for effective acting, and his handsome face and figure will lose no charm by their sartorial setting.

## Valencia Theatre

The last performances of *Going Some* will take place this Saturday afternoon and evening and on Sunday night. Corinne, with a large company in *Mlle. Mischief*, will begin a two weeks' engagement. This Viennese operetta by Carl M. Ziehrer, book Englished by Sydney Rosenfeld, is said to be better suited to her talents than anything she has ever had. In addition the Shuberts have surrounded her with a company which, if numerically large, has been selected with an eye to individual excellence. Corinne takes the part of a model who is betrothed of an artist, Andre Claire, and in order to win a fortune she accepts a wager that in the guise of a boy she can remain twenty-four hours in the local barracks without detection. As

she is at her wit's end to accomplish this, she chances upon a discarded suit of one of Andre's pupils, Freddie Meline, the callow son of a wealthy manufacturer, and, to add to the good fortune, finds his pocket book and papers. Armed with these she presents herself as a recruit and is immediately put through the rigorous discipline of the garrison, being informed that the special regimen of the colonel is baths, hot and cold, and that he is especially severe to those who have been accustomed to the over-indulgence of millionaire parents. Among the players and singers are Albert S. Howson, Charles F. Meyer, Edward W. Cutler, Alfred Wilder, Harry Linkey, Fred Connell, Frank Farrington, Ford LeDoux, Kittie N. Baldwin, Anna Mortland, Dorothy Lamar, Loretta Healy, Bonnie Farley and Louise Brunelle. Matinees of *Mlle. Mischief* will be given Wednesdays and Saturdays, with reduced prices on Wednesday. George Fawcett in *The Great John Ganton* will follow Corinne in *Mlle. Mischief* at the Valencia Theatre.

# On the Road Called Santa Fe



Words by E.C. Potter  
Music by Chas. T. Atkinson



Dedicated to  
Geo. T. Nicholson  
Third Vice-President A.T.S.F.R. System



This is the cover of a new song that will interest you. Tear out this page, write your name and address across it and mail to me. I will send the song by return post. IT IS FREE. If you think of going East mention the fact and several interesting illustrated travel books will be included.

**JAS. B. DUFFY, GENERAL AGENT, SANTA FE**  
673 Market Street, San Francisco



## Hotel St. James

**Cor. Van Ness Ave. and Fulton St.**  
San Francisco, California

**Headquarters for Agents and Managers**

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Correspondence

PORTLAND, Ore., Sept. 20.—Bungalow Theatre (Calvin Heilig, mgr.; William Pangle, resident mgr.): On the second appearance in this city of Eugene Walter's play, *Paid in Full*, at this theatre, Thursday night, the same big-sized hit recorded on its previous presentation was again indexed up against the production. Louis Morrell is playing the leading role this visit of the play, and leaves nothing to be desired in the part. The play did a good business, and it was followed by Frazee's *A Knight for a Day*, which opened last night to a fair house. This play is also a repeater, having been at the Heilig last season. Edward Hume is the chief funster of the show, and comes close to monopolizing the same. The company is shy of singers, but, taken as a whole, it gives a very satisfactory entertainment. The *Time*, the *Place* and the *Girl* follows. Baker Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): One of the best musical shows that has come this way in a long time is *The Girl Question*, offered at this theatre this week. It opened to two packed houses Sunday, and deservedly so, because it is full value for the money asked. The play was at the Heilig last season, and this year's company is the equal of last season's. In fact, John Kearney, in the chief comedy role, is a great deal better than the party found in that capacity last year. Kearney is just as good a comedian as one can find in musical comedy. The men of the company taken as a whole are good, and if the company falls down at all in strength, it is with the women. However, as Kearney has a role that calls for his appearance almost continually, any deficiency in other ways in the cast is hardly noticeable. Next week, Texas. Star Theatre (Arthur A. Greene, mgr.): Owing to the smallness of the stage, the Shubert attractions have been discontinued at this house, and no more will appear until the middle of the coming month, which is scheduled as the time when the alterations will be completed on the old Heilig house, known in the future as the Portland. Manager Greene informs me that the opening attraction of that house will be Eddie Foy in *Mr. Hamlet* on Broadway. Meanwhile the Star is being occupied by the McRae Stock Company. They opened yesterday in Mrs. Temple's *Telegram*, and had big houses. This play has been done here several times before, and he it said to the credit of the present company that their portrayal of the play is favorable in comparison with their predecessors. Margaret Oswald is the leading woman of the company, her work is of the natural order, and was of that character that strikes home at once to the hearts of her audiences. She promises to become a favorite with Portland playgoers. Allen Holuber is the leading man, and Edward Lawrence is the juvenile, and both proved to be clever actors. Bertha Cordray is the ingenue of the company. She is the niece of John Cordray, a well-known local theatrical manager, and since she left this city has made rapid strides in the profession. William Dills is to join the company the coming week. From present

indications it looks like the McRae Company have won a place in Portland theatrical affairs. Lyric Theatre (Keating & Flood, mgrs.): good bill is offered at this house this week by the Athlon Company in the racing drama, *The Missourians*. The play calls for a large cast, and the management have supplied it well, and also given a fine production of the play, and when the size of the Lyric stage is taken into consideration they have done wonders. Robert Athlon is well cast in the lead, and Priscilla Knowles, as his sweetheart, gets all possible out of her role. Sidney Payne gave a fine presentation of the heavy role, while the comedy roles were assigned to Alice Condon, Elmer Potter and Percy Kilbride, all of whom gave satisfaction. The horse race scene could not be improved upon. Orpheum Theatre (James H. Erickson, mgr.)—Edna Aug and Jessie Shirley carried off honors at this theatre the past week, the former in her act entitled *Types* and the latter in her little drama, *The First Woman Governor*. Miss Aug is a charming comedienne and has a way about her that is captivating in the extreme. Miss Shirley in her sketch has a splendid opportunity to enact her well known ability in emotional lines. Other acts that made hits were Henry Clive, the jesting juggler; Bay City Quartet and *The Walthour Trio*. This week's bill includes Mary Norman, Hughes Musical Trio, Eddie G. Ross, James Young, Pilu, Bison City Four and Ed F. Renard. Grand Theatre (Frank Coffinberry, mgr.)—This week's bill includes Hall and Stark Minstrels, The MacGregors, Florence Modena & Co., George Louder, Sharp and Tuerk and Fred Bauer. Pantages Theatre (John Johnson, mgr.)—The acts announced for the ensuing week are Three Demons, Naida & Co., Doric Trio, Sutherland and Curtis, Leo White, Markee Brothers and Justus and Romain. A. W. W.

DENVER, Colo., Sept. 20.—The Broadway—Billie Burke and her excellent company were the big attraction in Denver last week and so great was the vogue which the fair Billie left with us in other years that this time the theatre was not large enough to accommodate the demand for seats. The exclusives on various nights bought gallery seats rather than miss the presentation of *Love Watches* by the prettiest young woman on the American stage. Billie Burke is ripping no matter from whatever angle you begin to measure her. She is beautiful to view, with the flesh and glide of a child, the coquetry of a duBarry, the voice of a wood nymph and the joyousness of a perfect piece of femininity. Her extreme joy in the role she plays is shown in every tone, look, movement, embrace and kiss, the latter of which are in abundance. She exemplifies the joy of living and loving to the utmost and the play is one boundless ripple of delight from beginning to end. The leading man, Vernon Steel, is imported for the work with Miss Burke, and he does it exceedingly well. He is the counterpart of her bubbling character and makes a delightful and Frenchy husband. Ernest Lawford is an ideal dilettante in the role of Ernest Augarde, the literary character, and Kate Meek as the

ANNUAL TOUR OF  
**THE ELLEFORD COMPANY**  
IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Gussner's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
"A GENTLEMAN FROM MISSISSIPPI"  
W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

worldly wise marquise was the most natural old profligate in petticoats imaginable. In planning the marriage of her fractious niece, who is "Jackie," or Miss Burke, she counsels the girl's uncle to "Oh, let's stop talking of love, we are talking of marriage!" She emphasizes many times the stupidity of a man being caught, or rather found out, in vice. "Don't be found out!" And to the wife, "If you find your husband untrue, make it as hot for him at home as you like, but be correct, don't let any one know he is bad!" Her repeated advice is: "Don't be too good, good people are so stupid!" The French idea of marriage and all its entanglements are well brought out and the innocence of the girl-wife is so refreshing, when Jackie, after finding out the truth of her husband's many love affairs before marriage, plunges in headlong into the same pace for revenge, and after dispatching a letter off to a former admirer of hers, telling him she is coming to him, a few moments later she walks into his bachelor apartment, and pursing up her rosebud mouth, states: "Ernest, I am yours forever and ever! Here, I am all yours!" The rest of the company are splendid, every one a careful player. The Tabor—The week was filled by that romantic writer for school boys and especially school girls, Mary J. Holmes' *Lena Rivers*. It was not really the soul thriller and cloudburst to many as the novel, for in the dramatization many characters had to be left out. But the lovable ones are all there, dear old Granny Nichols, Nancy, the spinster, and Carrie as spiteful as ever. Emma Bunting played the martyr role of *Lena*, Cora Wells was a hit as *Granny Nichols* and Janet Loudon as *Carrie* was nicely done. The John Livingston in the play portrayed by Harry Taaffe is as much a figure as in the book. Charles Weiniger as Joel Slocum, the clod-hopper, who aspires to *Lena's* hand, was a big success, while Bessie Davis as Mrs. Graham and Si Condit as the vacillating Harry Graham were acceptably done. Alice McIntyre's portrayal of the New England spinster was a delicious bit of acting. Curtis—There is good old melodrama at the Curtis and the Van Dyke Stock Company is a very capable organization that can do a lot of high class things. A few "thrillers" will be intermingled with the comedy and drama and this past week's offering, *The Girl and the Bandit*, is a bunch of genuine thrillers. Orpheum—The show at the Orpheum the past week was on the whole worth while. Charlotte Parry was the headliner in her little play, *The Comstock Mystery*. It falls to Miss Parry to execute several types, which she did to splendid advantage. She gives all the types imaginable, ranging from the adventuress to the murderess and the wronged girl. C. Cathryn Rowe Palmer sings and dances very well. Rogers, the colored ventriloquist, was a surprise, for the best are tiresome generally, but his time was well filled. The Woods Trio do some remarkable feats on wire and bicycle, and Selma Braatz kept the air and audience well agitated with hats, umbrellas, etc. The Marshall, Freeman and Rogers Trio use

### New Oxnard Opera House

OXNARD, CAL.

Best stage between Fresno and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

### GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. Full stock of new scenery. C. H. WIDEMAN, Mgr.

### WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

### Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

### BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

### Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

### GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

### NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address: WALTER A. CLARK, Mountain View, Cal.

piano, violin and cello and Miss Marshall also sings well. Three Bounding Gordons proved their right to the name. On the whole, a good bill.

EMMA HEREY MEYER.

EL PASO, Sept. 20.—Majestic (Crawford & Rich, mgrs.)—The Majestic company is giving excellent satisfaction and is packing them in nightly. There are some very clever people in this company and they are giving a first rate show. Nan Halperin, the soubrette, is most pleasing, and has the audience with her every minute she is on the stage. Genevieve De Lacour sings in a most charming manner and dresses her part well. Fritz Fields gets away with his comedy work in great shape. W. B. Friedlander never fails to please and is deserving of extended mention. Benton Hinton is satisfactory in his part. The chorus is well drilled and well dressed. Crawford (Crawford & Rich, mgrs.)—Season opens Oct. 3 with *North Bros.*, Comedians. El Paso (Crawford & Rich, mgrs.)—Raymond Teal, Oct. 16-17. GEO. A. MANSFIELD.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## A Gentleman from Mississippi

This is one of the plays that has a purpose. Readers interested in American government and fond of a good exciting play, are advised to see *A Gentleman from Mississippi*, now being played at the Van Ness Theatre. Of the play, the *New York Journal* says, editorially: "This is the kind of play that deserves to succeed, and its success is great. The readers of the *Evening Journal* know, fortunately, something about their own government, and they are interested in that government. This play that we recommend is a truthful picture of government at Washington—a shameful, but accurate picture of Senatorial dishonesty and American "business methods" injected into politics. This "gentleman from Mississippi" is a strange fish in the Senate, for he not only comes there an honest man, but remains honest. And in his case, as sometimes happens on the stage and in real life, we find that honesty in the end triumphs and shames the dishonest. Langdon, the honest junior Senator from Mississippi, delights the crowds that go to *A Gentleman From Mississippi*, for he reminds them that, after all, there are honest men in the world—even in politics. The writing of this play and its very fine production by William A. Brady and Joseph R. Grismer, reflect credit upon the American stage and the theatregoing public in this country. The play is purely American, the characters are all American, the colored men that appear on the stage are actually genuine negroes, not preposterous imitations. The actor who plays the part of Langdon, gives a most admirable impersonation. He is actually the individual that he represents. Some time ago, when Messrs. Brady and Grismer produced *The Man of the Hour*, this newspaper praised that production and predicted great success for it, editorially, because it dealt energetically with real problems of American life, making the stage what it should be—a teacher and an uplifter. This play, *A Gentleman From Mississippi*, should be praised for the same reasons. It is an amusing play, full of laughter and sentiment from beginning to end, but it is, above all, an instructive play. It emphasizes the power of truth and honesty, it makes the big audiences think. It is not like so many unworthy plays that merely amuse, and, too often, actually appeal to base emotions. A stage with a purpose is a sign of civilization. The great period in Greece was the period of the great dramatists. The Greek stage reflected national intellect and character, and one single tragedy by Euripides was a great favorite on the Athenian stage for five hundred years—a run worth talking about. "The play's the thing wherein I'll catch the conscience of the King." That was said truly three hundred years ago, when Shakespeare wrote *Hamlet*. The play's the thing today to catch the conscience of the people, to awaken the people to a keen realization of national truths, national ideals, and, when necessary, of national dishonor. Plays of this kind, let us hope, will be produced more and more frequently and rewarded with ever-growing success. The day will come when capable managers and actors will be ashamed to use their power aimlessly and pur-

poselessly. Comedy pure and simple we shall always have with us, but it will be a comedy with a purpose, the comedy of a Moliere or a Sophocles. We shall always have love stories on the stage, for young people must have their sentimental provender. But these love stories can be woven into plays of serious purpose, as in the case of *A Gentleman From Mississippi*.

### Puccini's New Opera

Henry W. Savage has just received definite announcement from Giacomo Puccini that the opera based on *The Girl of the Golden West* will not be ready for production this fall as was expected. The manager had hoped to follow up the success of *Madame Butterfly* as quickly as possible with another of Puccini's melodious compositions, but although the composer has been working night and day, so far he has only completed two acts. Mr. Savage still holds an option on the opera, however, and will produce it as soon as it is available. Puccini has chosen *The Child of the West* as the title of the new opera which will be in three acts, and will require a larger cast than any of this author's earlier works. While the theme of the opera in the main follows the story of Mr. Belasco's play, Puccini has introduced a religious element, and in place of the schoolroom scene in the play will be a Bible class in the opera.

EDWARD MURPHY closes with the Selig Polyscope people in Los Angeles and joins the Gorton stock at Long Beach to play second business.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

### Personals

ELSIE ESMOND, well remembered on the Pacific for her clever work in ingenue roles, is prominent in the cast presenting *The Dollar Mark* at Wallack's, New York. She plays the part of Alice Chandler.

THE marriage engagement is announced in London of Auriol Lee, the actress, and Major M. Melloy Kennard, who served with distinction in the South African war. Miss Lee will remain on the stage.

MRS. HENRIETTA CHANFRAU, once a celebrated actress, died at her home in Burlington, N. J., last Wednesday, aged 79. Mrs. Chanfrau played Ophelia to the Hamlet of Edwin Booth during his famous run in New York. She was Portia, wife of Brutus, in the noted production of *Julius Caesar*, in which the three brothers, Edwin, Junius and John Wilkes Booth, appeared together. For some years she was with Forrest and later with the elder Davenport, Wallack, Fachter and William Warren. While lessee and manager of the old Varieties Theatre

### LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS

FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

in New Orleans in the early seventies, she "discovered" Mary Anderson, then playing Julia in *The Hunchback* in an obscure playhouse and introduced her to the public. Frank S. Chanfrau, her husband, died in 1885.

## Wanted

Repertoire people at once. Good all around actor to direct stage. Juvenile man, juvenile lady and others. Ghost walks every week and business is good. Season booked solid.

GEO. W. LOWE

Lewiston, Idaho.

## The Garrick

San Diego's Leading Playhouse  
San Diego, California

D. C. COLLIER, Proprietor  
WYATT & DODGE, Managers

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

# Overland Limited

## Crosses

## High Sierra—Great Salt Lake

### By Daylight

## CHICAGO IN THREE DAYS

Electric lighted—Fast Flying Cross-country Train—Luxuriously Equipped.  
Pullman Drawing Room, Stateroom, Vestibuled Sleeping Cars.

Careful and attentive dining service. Parlor Observation Car with  
Library and Cafe, Ladies' Reading Room, Gentlemen's Smoking Room.

Daily News Bulletins, Latest Papers and Magazines.

# SOUTHERN PACIFIC



## Los Angeles is Witnessing Dick Ferris's Advent Into the Real Estate Business

LOS ANGELES, Sept. 23.—We have a new leading woman and a new ingenue in our midst this week and that is about all that is new locally. Lillian Burkhart is making her debut at the Burbank Theatre and she is a decided success. She has been seen here before so is not an entire stranger to us. Florence Rittenhouse, as the ingenue of the Belasco company, is also a success. She makes her first appearance as Phyllis Stafford in *Classmates*. Both of these young women are valuable additions to their respective companies.

Robert Morris, former stage director of the Burbank Theatre, was on his way to his home in this city for a vacation when he stopped in Minneapolis. While there he decided to engage in a theatrical enterprise with James Neill at one of the theatres in Minneapolis and has deferred his vacation. His wife Elsie Esmond, is playing Alice Chandler in *The Dollar Mark* at Wallack's in New York. Ernest Van Pelt, a local theatrical man, has rejoined the Kolb and Dill forces and is in the cast of *The Politicians*. Louis Morrison is on his way to New York, having closed his engagement with the Belasco company Sunday night. Our friend Dick Ferris has gone into the real estate business in real earnest. In a short time he will place on the local market a new sub-division that will be known as the Dick Ferris tract. It is his intention to erect a number of bungalows. Allen Curtis, late of the Fischer company, has leased the Walker Theatre, and the policy of the house will be changed. October 1st it will be opened as a musical comedy house and Mr. Curtis promises us some rare treats in the way of some of the Eastern successes. Manager Morosco has engaged Maude Beatty to play the fashionable English dressmaker in *Lady Frederick*, which will be produced on the stage of the Burbank Theatre next week. May Boley, late of the Princess company, is singing and dancing at the American Music Hall, Chicago. Joseph Montrose, C. William Kolb, Max Dill, Sydney de Gray and "Bud" Duncan have arranged to settle a long standing dispute this week when they will swim a match race from the Ocean Park pier to the pier at Venice, a distance of one mile. The man who finishes last or who does not finish at all will buy a dinner for the victors. Oliver Morosco is trying his hand at scene creation these days and has just finished the preliminary sketches of the first two acts of Julian Johnson's new play, *Invasion*, to be produced at the Burbank soon. The Belasco company will be seen next week in a big production of David Belasco's *Du Barry*. Howard Scott returns from his six weeks' vacation and will be cast as Jean Du Barry. This is the final week of the Kolb and Dill engagement at the Majestic Theatre. After they leave here they go on the road for two weeks. They go to the Princess Theatre, San Francisco, for an extended run, opening Oct. 4. Later they will produce there a musical comedy by the late Judson C. Brusie, called *In Cuba*. Charlie Clarke, the business manager of the Grand, is spending his vacation at Catalina. He has taken his rod with

him and expects to return with the coveted gold button that all good fishermen are after.

**BELASCO**—*Classmates*, Robert Edeson's last year's vehicle, is being offered at the Belasco this week. This play has to do with military life at West Point, the training of the American youth for military service and the love of two men for a girl, with the natural consequences. The Edeson role affords Lewis Stone, as Duncan Irving, cadet from North Carolina, excellent opportunities for effective and forceful acting. Mr. Stone is not slow to grasp these opportunities, and he gives a very clever portrayal of the part. Frank Camp is proving himself a sterling actor in the part of Bert Stafford. Mr. Vivian, as Bubby Dumble, and James Guy Usher as Silent Clay both do exceptionally fine work. Florence Rittenhouse makes her first appearance with the company as Phyllis Stafford. She is a very charming young person and plays her role acceptably. Thais Magrane, as Sylvia Randolph, is charmingly sweet and she rises splendidly to the climax of the second act in her scene with Mr. Stone. Ida Lewis is cast as Mrs. Stafford. The scenic artist, Robert Brunton, is to be commended for his work in the jungle scene in the third act. It is certainly a very wonderful piece of work. The Belasco presentation of this play is far ahead of the road production in every way, and each one in the cast does his part as well as it is possible to be done. The make-up of Messrs. Stone, Vivian, Camp and Giblyn in the third act is worthy of special mention.

**AUDITORIUM**—*The Witching Hour* and John Mason continue to draw large houses at the Auditorium for the second week.

**MAJESTIC**—For the final week of their engagement, Kolb and Dill give their best bill, *The Politicians*. This play has been given so recently that we are all familiar with it. For the most part, the company is the same as when the play was first produced at this theatre. Those prominent in the cast, besides Messrs. Kolb and Dill, are Percy Bronson, Sidney de Grey, Carlton Chase, Albert Duncan, Olga Stech and Maybelle Baker. The songs are tuneful and catchy and the work of the chorus very fine.

**GRAND**—Across the Dividé, J. R. Sterling's melodrama, is the offering of the company at the Grand for the current week. The plot traces the machinations of a designing partner from New York City across the divide into the Widow Schmidt's cabin, where the victim of his wiles recovers from his experiences and assists in several scenes of a humorous nature. The conclusion, which sets things to rights, is laid in New York. The story is well told and the acting is good all the way through. Grace Rauworth is "Sunshine," a grown-up camp child. Miss Hayward appears in a somewhat mature role and Miss Claire is seen in a comedy part. Harry Oaks, Edward Vivian, Mr. Webb and Mr. Leonard are all well cast. Harry Earl repeats his familiar caricature of a certain English type. The stage effects are good and the whole performance is one of the best seen at this house.

**ORPHEUM**—This week's bill is headed by Joseph Hart's *Bathing Girls*,

which is well staged; well costumed, and moves briskly. There are a number of well-painted scenes as a background for some very good looking girls. Glenwood White, very much English, has some patter songs. George Auger is a very "large" factor in a skit called *Jack the Giant Killer*. As Mr. Auger tops eight feet by several inches, he substantiates the statement that he is the tallest actor on earth. Ernest Pommel as Jack is as diminutive as Mr. Auger is huge. There are several other little and big personages in this sketch. George Carson and Jack Willard present a capital sketch, *The Dutch in Egypt*, somewhat in need of the blue pencil. The Thalia Quartet, typical English group of singers, appear in one of the best musical stunts offered of late. Clever Mendell Kingston and John World, equally clever Wilber Mack and Nella Walker, the talented Herr Rubens and the sensationally picturesque Curzon Sisters are the holdovers, followed by the usual motion pictures.

**LOS ANGELES** Prof. Roberts' trained dogs, cats and white rats offer a very good number on the bill at the Los Angeles Theatre this week. The act is surely novel, but it is also clever. Another very good number is furnished by Defrey, the Venetian violinist. His rendering of *Annie Laurie*, the Lucia sextet and *The Rosary* is excellent. Hildreth and Robertson appear in a sketch called *A Four-Leaved Clover*. A living statuary act is presented by Stanley, Edwards & Co. The poses are well taken and heroically maintained. Tom McGuire appears on the bill in *A Bit of Scotch*. Eddie Girard is no stranger here, but he is still a favorite and his reappearance with Jessie Gardner is well received. They are seen in a skit entitled *Dooley and the Diamond*. One roll of picture films is shown.

**FISCHER'S**—Allen Curtis is the paternal misogynist at Fischer's this week. Needless to say he is a voracious Hebrew. The sketch is called *The Frolics of 1909*, and the idea similar to that of an act in which Nat Carr formerly appeared. It wears well and Curtis' handling of the principal role is excellent. The chorus numbers are well done, and the costuming pretty. Miss Baumann is seen as leading woman during the illness of Jean Hathaway.

**UNIQUE**—The bill at the Unique this week is made up of one new vaudeville act, one holdover and a new comedy by the Unique players. Abdallah and Nichols style themselves Arabian acrobats and their work is excellently done. Kelly and Violette, who are holdovers from last week, are still favorites. The comedy by the Unique players is well given. Al Franks has the title role of *The Married Bachelor*, and he gets many laughs out of the part. The other members of the company are well cast and assist Mr. Franks in an able manner. The

song numbers interpolated during the piece are well received.

FLORENCE EMER

**SACRAMENTO**, Sept. 23.—The Clunie was filled on the 11th when *Paid In Full* was given before a pleased audience. The Girl from Rector's drew fair houses, 19-20. Dustin Farnum in *Cameo Kirby* comes to the Clunie 25. The Climax, 26-27. *The Time, the Place and the Girl*, 30. **Grand Theatre**—Week commencing Sept. 19: *The Three Rohrs*, looping the loop in a revolving globe; George Edward Murphy and Walt Whitman, assisted by Florence Bates Horsfall, in *A Prodigal Girl*; Vere de Bassina, operatic prima donna and human violin; William Mitchell and John J. Cain, the Frenchman and the Other Fellow; Wood Brothers, those famous Irish athletes in their double flying rings; Clarence Sisters, the Australian nuggets. *Pantages*, week starting Sunday, Sept. 19. Ed Blondell and company, presenting *The Lost Boy*; the Spiller Musical Bumpers, original rag-time musical artists; Geo. Yeomans, just a German jester; Irene Lee and the Kandy Kid, singing and dancing; Dorothy Lamb and company, *A Night With the Red Men*; Ernest Brinckman, character singer; *Pantages* motograph.

**SAN BERNARDINO**, Calif., Sept. 20.—At the Opera House (Mrs. M. L. Kiplinger, mgr.): 21, *Cameo Kirby* was presented to a good house. Dustin Farnum in the title role depicted the old-time polished gambler to a nicety. McKee Rankin as Larkin Bunce evinced to a marked degree that commendable quality of the actor of losing his own identity in the portrayal of the part. May Buckley as Adele Randall makes the most of a part in which suppressed emotion is the chief characteristic. The play is exceptionally well staged and cast throughout. *The Time, the Place and the Girl*, Oct. 12; in the near future, *Honeymoon Trail*, *The Gentleman from Mississippi* and *A Knight for a Day*. J. E. RICH.

**MARYSVILLE**, Sept. 19.—Friday evening the Ellefords scored a great hit in *The Flag of Truce*. The entire cast was fine, the house was filled and to an appreciative audience. The specialties by the Gordon children were the best in the line ever seen here. Saturday afternoon *Cinderella* was played to a packed house and greatly enjoyed by the young folks. Saturday night *Beacon Lights* filled the bill, which was highly enjoyed. Sunday night, by request, *Flag of Truce* was repeated with same success. The Ellefords always have a soft spot in the heart of the Marysville theatregoers.

THOMAS W. HEFRON is understudy to Robert Hilliard in *A Fool There Was*, and is also intrusted with the stage management.

## Charles King

ANNOUNCES

## Marjory Rambeau & Company

At the PICKWICK THEATRE, San Diego, for an indefinite season

Producing Only Royalty Plays



## Correspondence

SEATTLE, Sept. 20.—Moore Theatre—Paid In Full is back at the Moore Theatre, and drew a large and enthusiastic audience last night. The interest in this much-discussed play has not abated. The company presenting it this season is extremely good. Alhambra Theatre—Corinne in Mlle. Mischief will close her engagement next Thursday night. It is doubtful if a more charming Rosette could be found than Corinne, and the company surrounding her is composed of a number of good singers and dancers. Grand Theatre—The Grand is securing large audiences this week to view Geo. M. Cohan's Fifty Miles from Boston, which is as good as ever. Every member of the cast scored an individual triumph last night. Seattle Theatre—Queen of the White Slaves is the bill at the Seattle and Dick French has given it an exceedingly effective staging. The company has also been enlarged in order to adequately present this sensational play. Lois Theatre—Seattle has at last a first-class stock organization which is capable of big acting. The Lawrence stock company are giving a presentation of The Heart of Maryland at the Lois this week that is up to the standard demanded by this great war play. Special mention must be made of the scenic production. Majestic Theatre—Anna Eva Fay, the White Mahatma, is in the city and opened a special featured engagement of one week at the Majestic Theatre this week. On the bill with her will be the Stellings, European novelty hat throwers; Elsie Crescy, in Fagin's Pupil; Josephine Ainslie, the singing comedienne; Maddox and Melvin in The Messenger Boy and the Actress. The Orpheum presents Valerie Bergere in her little playlet, Billie's First Love; the Tuscany Troubadours, a sextet of singers, who furnish a rare bit of grand and popular opera; the Six Glinserettis, European novelty gymnasts, who come here direct from Vienna. Carlin and Clark are German comedians with a "dialect" that is rich and rare. Joe Jackson is a unique bicyclist. Laura Buckley has an entirely new departure in vaudeville, a Protean monologue. She appears in three character sketches and makes up in full view of the audience. Sam Alburts and James Altos are juggling eccentrics who come direct from Europe with several new tricks and some good laughs. Pantages Theatre—The special feature is Franz's twenty-five Hungarian hussars. Besides, there are such great headline acts as Milton and Dolly Nobles and Cordua and Maud. The Nobles present their famous sketch, Why Walker Reformed. Mr. Nobles is one of the greatest actors and one of the leading playwrights of the country. Cordua and Maud are Europe's most sensational equilibrists.

E. Morgenstern.

TACOMA, Sept. 18.—Tacoma Theatre—A Knight for a Day, Sept. 11, repeated its last season's success. Edward Hume, who scored such a hit in The Flower of the Ranch, furnished the fun in this offering and pleased all. Grace De Mar also contributed to the success of the production. 12-13—That enjoyable mu-

sical show, The Time, the Place and the Girl, paid its third visit to Tacoma and was as popular as ever, many of the company having appeared here before in the piece. John E. Young and Elizabeth Goodall are replaced by Robert Pitkin and Elizabeth Thomas, who acquitted themselves creditably in every way. All the song hits were well rendered and the company an altogether satisfactory one. Sept. 24-25—The Cat and the Fiddle. 26—Paid In Full. The International Grand Opera Company will appear at the Tacoma Sept. 28-29. The artists' course of musical attractions opens at this house in October with the appearance of Mme. Jeanne Jomelli, operatic soprano. Other attractions to follow are Mme. Schumann-Heink, Sembrich, Fritz Kreisler, George Hamlin and Teresa Carreno. The Hall and Stark Minstrels made a big hit this week and divided honors with the Five Merry McGregors. Florence Modena and Charles Gardner furnished comedy in an amusing sketch and vocal numbers were furnished by Flo Patterson, likewise Sharp and Turk, who added to their act some clever dancing. An exciting cycling act by the Three Demons at the Pantages possessed the virtue of originality. The Doric Trio, old favorites here, are always well received. Miss Mabel Martin of the Martin and Maher team was a hit here. The scenic production by Naida and company, with brilliant lighting effects, was a pretty one. Some clever toe dancing was introduced. Markel Brothers were good in imitations and the Justin Romain company pleased lovers of melodrama. The managers of the Grand and Pantages last week announced the strengthening of the bills at their houses, and the excellence of the week's offerings confirmed their statements. A. H.

SALT LAKE CITY, Utah, Sept. 20, 1909.—The Salt Lake (Geo. D. Pyper, mgr.): Charles Frohman will present Billie Burke here in Love Watches. This is looked forward to with great interest by Salt Lake people. The Colonial (R. A. Grant, mgr.): Texas was presented here last week to fairly large audiences. This week the Arlington players will give the College Widow. John Ince, leading man, will portray the part of Billie Bolton, and Bertha Creighton will take the part of Jane Witherspoon. The Bungalow: Alfred R. Swenson and company will open with the farce-comedy, Hello Bill. Mr. Swenson will be seen in the part of William Fuller. The Grand (A. B. Swenson mgr.): The Willard Mack Stock Co. presented Soldiers of Fortune. The cast was good, but did not play to very large houses. This week there will be a different story, as the company is going to present The Girl of the Golden West, with Mr. Mack as Ramirez, and Miss Douglas as The Girl. This is the second time Mr. Mack has presented this play in this city. It was well received the first time, and judging from the way people are attending the play so far this week, he will make another big hit. The Orpheum (H. Sonnenberg, resident mgr.): Was about as good as ever last week. Beth Stone did fine as a toe dancer; Herbert and Willing were good as burnt cork comedians; Sam Watson's farmyard circus seemed to make quite a hit. Next week the bill will include Margaret Fealey & Co.,

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

in a one-act play entitled Witches' Hour and Candle Light; Bob Matthews and Herbert Ashley in their laughing sketch, Held Up; the Six American Dancers; Frank Conroy; Geo. LeMaire & Co. present A King for a Night; the Girl Behind the Veil; Chas. D. Webber, the juggler, and Master Willie Stafford, a Salt Lake boy who is a good mandolin player.

R. HARBACH.

LONG BEACH, Sept. 23.—Bentley Grand (L. H. Bentley, prop.; Perry Girton, mgr.)—The Girton stock last week presented Faust in a very creditable manner. The excellent display surpassed anything yet seen in this city. Richard Scott as Mephisto did excellent work. Some clever acting was done by Corbett Morris as Faust, and Chester Stevens as Valuntine, Iva Shepard as Marguerite gave us a treat with their artistic work. Business good. Bye-a-Wyle (Frank Clark, lessee and mgr.)—Good vaudeville to good business. Lundquist.

SAN DIEGO, Sept. 22.—Garrick (J. M. Dodge, mgr.)—Sept. 19-20 Dustin Farnum in Cameo Kirby played to two large and very appreciative audiences. Farnum in the title part gave a very artistic interpretation, but the bright, particular star of the piece was McKee Rankin as Larkin Bunce. May Buckley in the role of Adele Randall charmed her auditors with her soft, delightful Southern dialect. Sept. 27—Blanche Bates in The Fighting Hope. Oct. 3-4—The Girls from Rector's. The Gentleman from Mississippi follows. Pickwick (Scott A. Palmer, mgr.)—For the farewell week of the Jas. Post musical comedy company, one of the best comedies of the engagement is being given. A Striking Resemblance is the title of the comedy. It is patterned after Johnny and Emma Rays' well known A Hot Old Time. Post in the part of Larry Mooney has the audience laughing from the rise to the fall of the curtain. Millar Bacon in the part of Percy Lovejoy, in love with the farmer's daughter, has a good part and gives an excellent interpretation. May Ashley as the farmer's daughter pleases. Millar Bacon sings I Could Learn to Love You if You Would Only Let Me Try, in an admirable manner. Juliet Mahr scored with Hoodoo Tree. From here Post goes to Vallejo for a lengthy engagement. Next week Manager Palmer will inaugurate a season of high class dramatic stock, with the Charles King stock company. The company will open with Merely Mary Ann. The company is composed of such well known people as Louis Morrison, who will stage the plays, Pietro Soso, Frank Bonner, Louis Lytton, J. F. McDonald, Harry Willard, James Carley, Eleanor Crawford, Auda Due, Lillian Burnett, Elaine Davis, Mr. King and Miss Rambeau, who will play leads. Mr. King will alternate leads with Pietro Soso. Week beginning Oct. 4—The Heir to the Hoorah. Queen (E. J. Donnelan, mgr.)—Manager Donnelan has a

well diversified bill this week. Frank Bacon and company open the show with their sketch, An Easy Liar. This sketch is a scream from start to finish and is very well acted. Harry Taylor is down on the program as a song writer, monologist and yodler. If he is all of these his act certainly didn't show it. Princess Waldemaroff sings a little, dances and plays the xylophone all in a very clever way. She is a lively, likable little lady, and her act was one of the most enjoyable on the bill. Gruet and Gruet appear in a blackface act. While their patter is not new by any means, they got away with it, and from the volume of applause they received at the close of their act they more than made good. Motion pictures conclude a good show that is playing to excellent business. Grand (Fred Ballien, mgr.)—The Grand has a good show, which is composed of the following: The Two Joers in The Professor and the Newsgirl head the bill and have a good act. George T. Morey, the man who makes the banjo talk, has the regular banjo act. The Hill Sisters have a new illustrated song. Motion pictures conclude. Empire, Bijou and Union, with motion pictures and illustrated songs, are doing a very good business. Ringling Brothers, under canvas, 23. The managers of the San Diego theatres have formed an association. The object of the association is to promote a general feeling of good fellowship between the managers of the different local theatres. The association is purely a local one, not having any affiliation with a State or interstate organization. J. M. Dodge, manager of the Garrick, was elected president; Scott Palmer, manager of the Pickwick, was elected vice-president; Fred Ballien, of the Grand, secretary; and J. N. Donnelan, of the Queen, treasurer. Len. Behmeyer, of Shubert fame in Los Angeles, was a visitor in the city last week. He stated he didn't think it would be long before the Shuberts were in San Diego.

Archie St. Peter, the well known mining man, real estate owner and devotee of athletics, has embarked in the theatrical business. His many friends will be surprised to learn that he has purchased the Bijou, located on the east side of Fourth street, between D and E streets. Mr. St. Peter bought the house from A. M. Lory. It was opened some years ago by George Rehn, who will be well remembered as a member of the old Pickwick stock company. He disposed of the house to Mr. Lowry. "Montana Kid," the well known prize fighter, is to manage the house. His wife will act as cashier. It is the intention of the management to add to the popularity of the Bijou by adding illustrated songs to be brought here from Los Angeles. At intervals vaudeville acts will be used.

Mme. Wanda, the dog trainer, was operated on early this week for a tumor. She is in a very serious state.



## Correspondence

NEW YORK, Sept. 19.—G. B. Shaw's Arms and the Man furnished the skeleton for The Chocolate Soldier, which was sung last week at the Lyric Theatre. Oscar Strauss, one of the composers to contribute most to the new vogue of Viennese operetta, supplied the musical illustration to the libretto that Bernauer and Jacobson drew from the satirical comedy of war and heroism. It was Strauss who gave us The Waltz Dream, which fared ill at the hands of the company that introduced it here. The precipitate arrival of the Swiss mercenary in the bed chamber of the Bulgarian general's daughter and the result of his cordial reception provided a sufficiently amusing intrigue. There is abundant entertainment in the operetta. Arms and the Man had its own element of *opera bouffe* so only its serious phases were available to the librettists. The performers acted better than they sang. Ida Brooks Hunt, who was the Bulgarian heroine, has a good voice for operetta and used it with signs of a musical conscience. Her two assistants, Edith Bradford and Flavia Arcaro, did well with minor roles. J. E. Gardner, who had to act the title role before an audience with memories as to the manner in which this part has been played here, had a difficult task. But he satisfied the audience by his acting much more thoroughly than by his singing. Whereas Miss Brooks did all of the singing for the women. The male solo work was somewhat equally divided among Gardner, George Tallman and William Pruette, while our old Tivoli friend, Henry Norman, had more of an acting than a singing part. The Chocolate Soldier was originally called ironically The Bold Soldier, in Vienna, but in Americanizing it Stanislaus Stange saw fit to change the title as well as some of its dialogue. It remains to be seen to what extent the public takes to a rather new form of operetta. The beauty and charm of Lillian Russell, which seem to be perennial, have been put to some pretty difficult tests in the past and have carried plays without much vitality through more or less successful seasons. The comedienne appeared for the first time in a new play by Edmund Day called The Widow's Might at the Liberty Theatre last week. The play is billed as a comedy. Sentiment and melodrama are about evenly proportioned. Much of the complication of the plot is accomplished by eavesdropping and by taking papers off desks when the owners are out of the room, and the denouement is brought about in a like manner. The wicked uncle comes to the office of the man he has ruined to gloat over his downfall, and the widow, listening behind a half-opened door, hears him betray himself. Whereupon she accuses him. He flourishes the power of attorney in his hands and dares her to do her worst. A young boy friend seizes the power of attorney and hands it on to the widow, who tears it in shreds. Whereupon the uncle is turned from the door. As he leaves he hisses, "Sentimental idiots!" The two situations which seemed to achieve the most success were those at the ends of the last two acts. Every man in the play proposes to the widow in the second act, which bores her, and when the nephew of Wall comes to ask her for the hand of her sister, she pretends to understand that he wishes her own hand,

and accepts him in the presence of everybody as the curtain falls. In the last act there is much exciting business with the ticker when stocks are going up, after the widow starts backing her friends. Miss Russell's beauty is as potent an attraction as ever. Susanne Westford had some of the clever lines in the play and scored a great success as Mrs. Puffer. \* \* \* Col. Henry W. Savage made the first production in America at the Lyceum Theatre, Rochester, of Madame X. Dorothy Donnelly acted the title role, with Robert Drouet, William Elliott, R. Patton Gibbs, W. H. Denny, Celia Kern and James E. Wilson had important parts. The costumes and scenery were elaborate. Madame X is an adaptation into English by John Raphael and W. H. Wright of Alexandre Bisson's emotional drama La Femme X, presented in Paris by Jane Hading, and more recently by Lena Ashwell. The English version preserves as closely as possible the original French spirit and "atmosphere," the locale of the scenes and the types of characters being unchanged. Madame X is so called because she completely hides her identity when brought to trial for the killing of her companion in a Bordeaux hotel. She is actually the wife of Louis Floriot, a distinguished jurist, but for twenty years has been a wanderer in the gutters of the world. Though a hopeless victim of the ether habit, she retains one great virtue—love for the son she left when, a score of years before, she ran away from her home with a sweetheart. She kills her rascally male companion, one Laroque, to prevent him from blackmailing her son, Laroque having accidentally discovered her history. At the trial she discovers her husband on the bench, as a guest of the presiding judge, and also finds that her son, Raymond, is the attorney appointed by the court to defend her. Raymond does not know his mother, but he divines that the prisoner has been brought to her present sorrowful position through some man's wrongdoing, and unwittingly hits upon another truth—that had mercy been shown the erring woman in time she would have been saved. Raymond's appeal to the jury brings her acquittal, and there follows the real climax of the play—the reunion of mother and boy. \* \* \* On the Eve, a tragedy of Russian revolutionary strife, was presented in New Haven last Monday evening for the first time in the English language by Henry P. Harris' company. The piece was written in German by Leopold Kampf, and the English revision is by Martha Morton. Traditional military horrors are portrayed in the play. Hedwig Reichner, a German actress, made her first appearance in an English-speaking role, while Harry Davenport, Frederick Lewis and Frank Keenan acted important roles. \* \* \* The roster of the New Theatre company, as announced officially, includes the following players, none of whom, it is expressly stated, is to be known as a star: Edward H. Sothorn, Charles Cartwright, A. E. Anson, Albert Bruning, Ferdinand Gottschalk, Henry Stanford, Ben Johnson, Rowland Buckstone, William McVey, Charles Balsar, Jacob Wendell, Jr., Pedro de Cordoba, Master John Tansey, Julia Marlowe, Rosé Coghlan, Olive Wyndham, Jessie Busley, Mrs. Sol Smith, Beatrice Forbes-Robertson, Beverly Sitgreaves, Thais Lawton, Leah Bateman-Hunter and Vida Sutton. There will also be a cast of singers for opera

Garrick Theatre One Week Commencing SUNDAY Sept. 26

H. H. FRAZEE'S New Musical Furore

## A Knight for a Day

Book and Lyrics by  
ROBERT B. SMITH  
Music by  
RAYMOND HUBBELLAuthors of  
"FANTANA"  
And  
"MEXICANA"

Dainty Music

Effective Grouping

and Charming Features

With  
Edward Hume  
and  
Grace De MarFORREST CLEVELAND  
FRANK IRESON  
EDWARD LYNCH  
FRANK CAMERON  
FLORENCE LAPEN  
AGNES CONSULINE  
ISABELLE WINLOCKE

The "Ten English Dancing Mad-Caps"

The Famous American Beauty Chorus

A Score of Song Hits and Choruses

SCENICALLY, MUSICALLY and ELECTRICALLY  
: : : : UNEQUALLED : : : :

## VALENCIA THEATRE

Two Weeks, starting Sunday, September 26th

SAM S. AND LEE SHUBERT (INC.)

Offer the Effervescent Musical Comedy Star

## CORINNE

In the New York Lyric Theatre Success

## M'lle Mischief

Music by Carl M. Ziehrer; Book by Kraatz and Von Sterr; American  
Adaptation by Sydney Rosenfeld

## AUDITORIUM THEATRE

LOS ANGELES, CAL.

Two Weeks, starting Monday, October 11th

to be given. \* \* \* Liebler & Co. have signed a contract to use the time at Wallack's Theatre following the run of The Dollar Mark with These Are My People, the sequel to The Squaw Man, by Edwin Milton Royle. In this play H. B. Warner appears as a star. Mr. Warner is now playing the principal male part in Foreign Exchange and will continue in that comedy until rehearsals for These Are My People are called. Miss Alice Crawford, a leading juvenile of the London stage, has been engaged to play the part opposite Mr. Warner. \* \* \* The Blue Mouse will return to Maxine Elliott's Theatre tomorrow, September 20, for two weeks, preceding the engagement of Forbes-Robertson in The Passing of the Third Floor Back.

Charles Richman, in his own play, The Revellers, will then go to the West End Theatre for a week. \* \* \* The Shuberts announce that the premiere of The Paradise of Mahomet will be postponed until Oct. 4 and that on Sept. 20 The Rose of Algeria will come to the Herald Square for two weeks. \* \* \* Charles Frohman has arranged for Miss Marie Tempest to appear only in one play, W. Somerset Maugham's comedy, Penelope, during her American tour. She has played for eight months in London and is now touring the principal cities of the English provinces. ROB ROY.

NORVAL MACGREGOR has joined the Hortense Nielsen company, now playing the Middle West.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Mariam Meredith

A distinction worthy of note lies in the fact that little Mariam Meredith, who is supporting Millidge Sherwood in revivals of Shakespeare this season, is the youngest leading woman on the American stage. Miss Meredith is but eleven years of age, of striking appearance, graceful and superior intellectually. Miss Mariam has ideas of her own regarding her chosen profession and modestly speaks of her favorite heroines and their possibilities. To quote this child "phenom": "I'm not fond of prevalent fads and do not believe one serious in her work should resort to such methods to acquire fame. I do like the character I will do this season above all others, because Cordelia represents such a beautiful picture of a child's obligation to her parents. I find there is much scope to her interpretation and like her above all for her girlish simplicity. Later in the season Mr. Stoerner will give me Juliet. It has been my ambition since a" (with a little chuckle and shrug of her shoulders so characteristic of her pleasure) "little child to play this part. I crave the opportunity to display the emotions of this sacrificing maiden. In Hamlet I will do Ophelia to Mr. Sherwood's Hamlet, in which character he is ideal. I will do Ibsen's Doll's House for literary matings, and consider him the only modern author worth while."

### Details of the New Theatre

The palatial New Theatre, founded by representative citizens of New York, which is now nearing completion at Central Park West and Sixty-second street, will open its first season Monday night, Nov. 8, with Shakespeare's Antony and Cleopatra. During the first six weeks of a season of about thirty the repertoire will, in addition to Antony and Cleopatra, consist of The Cottage in the Air, by Edward Knobloch; The Nigger, by Edward Sheldon; Strife, by John Galsworthy, and Sheridan's School for Scandal. The presentations will be made by the New Theatre Company, a strictly stock organization, the members of which have been recruited with great care, and in which no player will be "featured" or "starred." While it is fully realized that the leading parts will always require interpreters of special eminence, the particular aim of the theatre will be, by careful attention to minor roles and all details of stage management and presentation, to insure productions of uniform, artistic excellence. The company, when fully organized, will comprise about forty players. Those already assigned to appear in the plays announced include

Edward H. Sothorn, Charles Cartwright, A. E. Anson, Albert Bruning, Ferdinand Gottschalk, Henry Stanford, Ben Johnson, Rowland Buckstone, William McVay, Charles Balsar, Jacob Wendell, jr., Pedro de Cordoba, Master John Tansey, Julia Marlowe, Rose Coghlan, Olive Wyndham, Jessie Busley, Mrs. Sol Smith, Beatrice Forbes-Robertson, Beverly Sitgreaves, Thais Lawton, Leah Bateman-Hunter and Vida Sutton. Louis Calvert, who was brought from London to produce the standard dramas, is an actor of ability as well as a stage director of long experience, and will appear in several important roles. Of equal eminence in their respective fields are Gorge Foster Platt, producer of modern dramas; Wilfred North and Frederick Stanhope, assistant producers; Elliott Schenck, musical director, and Edward Hamilton Bell, art director. As is already known, the directorate of the playhouse comprises Winthrop Ames, director; Lee Shubert, manager, and John Corbin, literary manager. The acting manager is Edward E. Lyons; the house treasurer, Jed F. Shaw.

#### THE THEATRE'S POLICY.

Although the theatre will be devoted to the presentation of dramas—musical comedies, spectacles and the like having no place in its repertoire—light opera will be given twenty evening and twenty matinee performances during the winter. Announcement concerning this departure will be made by Andreas Dippel, of the Metropolitan Opera House, under whose direction the operas will be presented by members of the Metropolitan company. The idea that the New Theatre's repertoire is to consist mainly of standard, or so-called "classical" works, and that the institution is intended primarily for the amusement of a small, social set, or that its plays are to be mainly "advanced," "faddish" and "literary," is not founded upon fact. The theatre will make its appeal, and depend for its success, upon the whole body of intelligent playgoers. In truth, it is hoped to make this institution as distinctly democratic and civic as is the Comedie Francaise. This statement is borne out by the fact that but one-third of the repertoire consists of so-called "standard" or "classic" works while the rest comprises brisk, wholesome comedies and popular plays. In making the selections Director Ames has striven to keep abreast of all worthy dramatic movements at home and abroad, as it is the belief of the directorate that the cardinal function of the drama is to entertain. In other words, the New Theatre is not to be made a school for the select few, wherein a dull or tedious play of merit will be kept upon the stage for the purpose of instructing its patrons, but a playhouse for the public at large. The standard works to be presented have been drawn from a field so extensive that a suitable selection was not difficult and they as well as modern plays will continue in the repertoire only for as long or short periods as their worth and popularity warrant. This is the only system under which the run of a play favored by the patrons can be continued without postponing the production of a drama which may appeal to a smaller number of playgoers.

Leo Bell and company, in The Parish Priest, appeared in Watsonville last night.

### Stock To Cease At The Broadway, Oakland

Manager Guy Smith has posted the notice closing the Broadway stock a week from Sunday. There are various reasons hinted at as being the cause of this sudden move. One is that Landers Stevens and Mr. Salinger, the owner of the company, differed as to the interpretation of Mr. Stevens' contract. In the meantime, Guy Smith is in Los Angeles, figuring on something, and the Ferris Hartman Opera Company open at the Broadway a week from Monday for sixteen performances.

The Roberts-Gillard stock company is playing in the province of Alberta, Canada, presenting among other plays Mrs. Temple's Telegram, Raffles, The Idler and The Judge and the Girl. In the company are L. Victor Gillard, William Chapman, Howard Nugent, Wayne Ross, Margaret Nugent, Beatrice Meade and May Roberts.

#### WILLIAM MAXWELL

##### ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

#### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

### Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

This Saturday Afternoon and Evening  
Last Times of  
"GOING SOME"

Two Weeks, Starting Sunday Evening, Sept. 26, Matinees Wednesday and Saturday  
Sam S. and Lee Shubert, Inc., Offer  
America's Own Comedienne.

#### CORINNE

In the Viennese Operetta in Three Acts  
MLLE. MISCHIEF

Eighty-five People, English Pony Ballet,  
Bewitching Beauty Chorus, Original Production.

Reserved Seats—Nights and Saturday  
Matinee, from \$1.50 to 50c. Wednesday  
Matinee, 50c, 75c and \$1.00. On sale at  
the Box Office and Emporium.  
Next—GEORGE FAWCETT, in THE  
GREAT JOHN CANTON.

#### The Garrick

ELLIS AT FILLMORE  
PHONE - WEST 1194  
Week Starting Sunday Afternoon, Sept. 26  
Matinees Sunday, Thursday, Saturday  
H. H. Frazee Presents the  
Musical Winner

**A Knight For a Day**  
Superior Cast of  
Principals, including  
EDWARD HUME  
GRACE DEMAR  
Stunning Chorus of  
Sixty  
The Ten English  
Madcaps

Prices—25c to \$1.00.  
Next—"FIFTY MILES FROM BOSTON"

### New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, Sept. 27, and Throughout  
the Week,  
A Revival, by Popular Request, of the De-  
lightful Heart Comedy,

### Sweet Kitty Bellairs

Founded on Egerton Castle's Book, "The  
Bath Comedy," by David Belasco.

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

**ARTISTIC VAUDEVILLE**  
EDNA AUG, The Comedienne in "TYPES";  
BIG CITY QUARTETTE; LES MYOSOTIS,  
Premiere Dancers at the Royal Opera, Mu-  
nich; HENRY CLIVE, Assisted by MAI  
STURGIS WALKER; TOM WATERS;  
MURRAY and MACK; SPAULDING and  
RIEGO; NEW ORPHEUM MOTION PIC-  
TURES. Last Week—Great Triumph the  
Famous Spanish Artist, ROSARIO GUER-  
REO, assisted by Sig. L. Paglieri in the  
Musical Fantomime, "THE ROSE AND THE  
DAGGER."

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

Only three more nights of  
**Ferris Hartman**

And his New Company in Richard Carle's Best Bit  
**The Mayor of Tokio**

MATINEES SATURDAY AND SUNDAY  
Popular prices: Evenings, 25c, 50c, 75c.  
Saturday and Sunday Matinees, 25c and 50c.

Next Monday—Last week of Ferris Hartman in  
**The Tenderfoot**

### AMERICAN THEATRE

Market St., near Seventh  
Abe S. Cohn, Manager  
Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

**AMERICAN VAUDEVILLE**  
Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION  
3065

**THE FRANCIS-VALENTINE CO.**  
**Show Printers**

Thirteenth St., near Mission, S. F. Cal.  
Spacious Headquarters  
for Theatrical Agents  
PHONE-MARKET 2114  
Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Thomas Wise and Harrison Rhodes have come perilously near to writing the great American comedy in *A Gentleman from Mississippi*. It is about the best thing we have had in the comedy line for years, and when it is cast alongside of the foreign brand of comedy, in the language of the street it makes the imported article look like thirty cents. A very fine actor heads the cast in Mr. Wise's part of the Junior Senator from Mississippi. His name is Lackaye, and he is a brother of Wilton Lackaye, but there is a decided difference in the two men. He is a better actor and he calls himself just plain "Lackay." Mr. Lackaye plays the part of the Hon. Wm. H. Langdon with a charm that is irresistible. His comedy moments are most pleasing and in developing the underlying pathos of the character, he brings out all of its possibilities with the art of a fine actor. We very much doubt if the author-actor in the part is as good. The men in the cast line up well. The best of them after Mr. Lackaye is Fletcher Harvey, who plays the strong, dominant character of the Senator from Mississippi with force and distinction. Osborne Searle is entrusted with the part of the private secretary to the Senator from Mississippi. This is one of the "fat-test" and most appealing juvenile parts ever written, and Mr. Searle scores plentifully, although his personality is not particularly well suited to the role. Olive Harper, a fine-looking woman, played Mrs. Spangler with a full appreciation of the value of the part, and Virginia Pearson, a pronounced beauty, was most pleasing in the character of Caroline Langdon. Minnette Barrett, who got her first training here with the Frawley Company, has returned after years in the East, and discloses herself as a most attractive and finished ingenue. Her Hope Langdon was girlishly simple and pleasingly effective. Adelaide Wise played the part of Senator Stevens' Secretary and gave a clean-cut portrayal of the part. The balance of the cast were generally effective, and the play is worth more than one visit.

## Alcazar Theatre

The honors of *The Great Divide* still fall to Augustus Phillips, as Stephen Ghent. William Vaughn Moody's stirring drama of contemporaneous life in America has developed a wonderful drawing power, and could, without any difficulty, continue into a third week, with the same interest for the theatregoers of San Francisco. *Sweet Kitty Bellairs* is to succeed next Monday night, however. A good performance has been promised.

## American Theatre

Manager Abe Cohn's fine vaudeville theatre continues to grow in popularity, and, thanks to Business Manager Pilling's system, the different acts follow each other with clock-like precision. The headliner on this week's bill is Charles Mack, who with clever support is presenting as a playlet a portions of his comedy, *Come Back to Erin*. Mr. Mack is a fine comedian, and in depicting a young Irish-American he scores heavily. W. P. Kitts, as Kerrigan, and Mrs. Chas. Peters, as an Irish mother, and Etta Bastedo, as a colleen, were pleasing. The next

big hit was achieved by Flora Gilbert, the whistler. Miss Gilbert has about the purest whistling tones we have heard, and her work was easy and really enjoyable. Blossom Seeley, the coon shouter, did her stunt well, although at times her remarks fell flat. The Honolulu Quartet seemed to please with their Hawaiian songs, and Cogan and Bancroft did all right with their skating act, except when one of the team tried to sing. MacFarland and Murray, the millionaire and the policeman, had a pleasing talking act. The horse, Kidnapper, was not much of a success. His work was slow and did not seem particularly novel. Good moving pictures completed the varied program.

## Princess Theatre

Ferris Hartman, in this next to last week, has revived Richard Carle's one-time success, *The Mayor of Tokio*. The part of irrepressible impresario, Marcus Orlando Kidder, is one that fits Mr. Hartman's personality to a nicety, and he does what is probably his best work of the present engagement. Joe Fogarty as the Mayor of Tokio does good work, and Oscar Walsh is an agreeable tenor. Walter de Leon as the song-book boy, and Walter Catlett as a Russian spy, give Hartman able assistance in the fun-making. Muggins Davis is a charming soubrette, and Octavia Broska is seen to advantage as the daughter of the Mayor of Tokio. Josie Hart is a stunning and effective American heiress. The business of the week has been very gratifying. The next bill, which will be the last, will be *The Tenderfoot*.

## Garrick Theatre

Harold Nelson, an actor well known and popular in the Canadian country, has been the stellar attraction at the Garrick this week in *Prince Otto*. While Mr. Nelson has been recognized as an actor of unusual merit, with a fine personality and pleasing voice, the play itself has never been popular in San Francisco, and his support, having been gathered hastily for this week, has not been all that could have been desired. Chief among the company who claimed attention for good work were Hope Mosher, Antoinette Crawford, Mr. and Mrs. Lytton and Stanley de Wolfe. On Thursday, Mr. Nelson offered Candida, he and Mrs. Lytton playing the leading roles. The performance called forth much favorable comment.

## Valencia Theatre

The second week of *Going Some* will conclude with tonight's performance, when Corinne in *Mlle. Mischief*, another Schubert attraction, will be seen, with a fine company of singers and comedians and a large chorus.

## Here Is a New One

The Central Theatre furnishes a novelty in Musical Director Joe Valle, who leads with an accordion.

The Newman Foltz company had a fair week in Hollister, Sept. 11, where Eddie Hall is now managing the theatre. Last week the show is doing nicely in Santa Cruz. This week the company appear in San Jose at the Victory for four nights, commencing Thursday.

## Theatres Arrange For Portola Benefit

Besides arranging for a monster benefit in aid of the Portola fund, the associate theatrical managers have made a donation of \$1,000. The San Francisco theatrical managers have hit upon this means of furthering the success of Portola week by arranging this great benefit, the proceeds of which will go to increase the Portola fund. This event will take place in the Garrick Theatre on the afternoon of Oct. 8, and judging from the number of popular attractions which will be there represented the Portola committee anticipates a crowded house and consequently a great financial success. Every feature of the afternoon will in itself be one of the best attractions then in the city. Billie Burke will be there, in one of her most popular roles in *Love Watches*. Then Evelyn Vaughan will appear as the piquant Irish widow in *Sweet Kitty Bellairs*. George Cohan's *Fifty Miles from Boston* will come in for its share toward the afternoon's entertainment, and the Orpheum will be represented by several of its best features. Kolb and Dill will appear to fetch a hearty laugh and other splendid features will be in evidence.

## Society Vaudeville

Plans for society vaudeville, to be given at the Novelty Theatre, are going along merrily, with every promise of duplicating the success attained at the Menlo Country Club. The revenue derived is for the fund for the equipment of the reading room and library for the blind. It is a splendid idea, this giving of the society vaudeville to bring cheer and entertainment into the lives of the sightless unfortunates of the city. The appeal to one's sympathies touches a responsive chord, for the plight of the blind always seems such a pathetic one. They are shut off from so many of the free delights—the sight of the shimmering blue bay, the trees, flowers, glad faces of children and familiar faces of good friends. The room was started years ago by Mrs. Andrew Rowan, wife of Major Rowan of "The Message to Garcia" fame, who had a brother who was similarly afflicted. The performance will be under the management of Will Greenbaum.

## Personals

BURT WESNER left Sunday with *The Girl from Rector's* company.

CARRIE GODFREY is playing with the Willard Mack company in Salt Lake and her singing is considered a feature.

L. N. THOMPSON, who has been press agent at Idora Park the past season, has been signed to go ahead of Harold Nelson.

ROD WAGGONER passed through San Francisco last Tuesday on his way to Los Angeles ahead of *The Time, the Place and the Girl*.

EVELYN MAXWELL has been signed by Carter, the magician, to make the tour of the world. She will assist in the illusions and do the mind-reading stunt.

JIMMY DE WOLFF, who started West to do the press work for the Ringling circus, has been shifted to El Paso, where he will spend some time in an

attempt to recover his health, which is in a pretty bad state.

JOHN R. RODGERS, "Yours Merri-ly," will soon be in town, ahead of Eddie Foy. It was quite a shock to learn of his having wandered away from the K. & E. fold.

JAMES SPOTTISWOOD, comedian of *Going Some*, after a hurried courtship begun in Los Angeles two weeks ago, was married to a charming widow from that city last Wednesday.

NICK TURNER left New York, September 1st, ahead of Commencement Days, and made only seven towns between there and the Coast; so this is another case of "going some." The show will be in this city around New Year's.

RUSSELL C. DURANT, of the Belasco stock of Los Angeles, and Miss Lena P. McFarland were married Wednesday, September 15, at St. Mathews' Church, Los Angeles. Mr. Durant is a son of W. C. Durant, manufacturer of Buick autos.

WALTER KOLL is making his first trip to San Francisco since 1889. He is ahead of Harry Frazee's show, *A Knight for a Day*. In '89 Mr. Koll was here with Pattie Rosa, under the management of Wm. Calder who is now an orange grower near Folsom in this State.

MME. CARO ROMA was the honored guest at an elaborate and enjoyable breakfast given last Saturday by the members of the Papyrus Club in the red room of the St. Francis the affair terminating with a program of clever toasts and delightful music. Mme. Roma is making her first visit home in several years.

THE marriage last April is now announced in New York of Rita Fornia one of the grand opera stars who has entertained America for the last three seasons, and Frank Labey, a New York business man. The singer would not say why the marriage was kept a secret, excepting that she thought it would be uninteresting.

FRANCIS REED, who was here not long ago ahead of John Drew, is in town ahead of Billie Burke. Mr. Reid and J. Clarence Hyde, who was here recently ahead of Ethel Barrymore and is now doing the advance for Blanche Bates, think seriously of linking the name of San Francisco to New York as headquarters. They may soon be making the transcontinental jump every two or three months.

GERTRUDE PERRIE, the actress, died August 29 after a lingering illness at the home of her mother, 171 West Forty-third street, Los Angeles, Calif. She was 27 years old and made her stage debut at the Third Avenue Theatre in Seattle, Wash., in 1900, and since that time has filled continuous engagements in stock and repertoire in California and the Middle Western States, playing the leads until three years ago, when she was taken ill in Salt Lake City.

AN OPERATION for appendicitis was performed upon Charlotte Walter September 14 in New York at the private hospital of Dr. John F. Erdmann. Dr. Erdmann, who had charge of the operation, said that no complications were found and that Miss Walker should be out in about four days. The actress, who is the wife of Eugene Walter, the playwright, had suffered a mild attack of appendicitis before, but no operation was deemed necessary until this week, when she had a sudden seizure at her country home at Greenport, L. I.



## Vaudeville

### The Orpheum

The best number on the Orpheum bill this week is the pantomime of Senora Rosario Guerrero, the Spanish actress, who, with the assistance of Signor L. Paglieri, presents The Rose and the Dagger, a fantastic representation by gesture of the adventures of a dancer in the power of a bandit. The little play without words runs for about eighteen minutes, but it seems less, so absorbing is the art of the two actors. A dancer is stormbound without a chaperon in the dead of night in the cabin of a cutthroat in the Pyrennees. The freebooter, after refusing the girl a drink of water, demands that she continue her journey, until she casts aside her wraps and reveals the diamonds on her fingers, arms and at her throat. Then his greetings change to those of assumed pleasantness, and he offers her a glass of wine. He resolves upon murder. The dancer sees that she is to be killed, and by flirting with the man attempts to save herself. All is for nothing until she dances, when he succumbs to her wiles. She asks him to exchange his dagger for a rose she wears, and she gains her point. No sooner done than the woman becomes a tiger. A struggle ensues, and in the contest the bandit is killed. The girl, horror stricken, flees into the night without even taking her mackintosh or rubbers. As an artist, Guerrero is, in her way, little short of marvelous. We are used, here in America, of assuming that intelligence in acting means repression. No one can gainsay that this Spanish woman is not the soul of intelligence, and her work is as far removed from the style of Mrs. Fiske as it is possible to imagine. Added to that dramatic fire and ebullition of temperament which is characteristic of the Latin races, she possesses much personal charm and magnetism. Every professional man and woman in San Francisco should see Senora Guerrero and Signor Paglieri. To make their work more striking, Murray and Mack have been placed immediately before Guerrero and her companion. These two alleged comedians do not work in dumb show. More is the pity. They perpetrate the same old prize fighting burlesque that they did over the Orpheum circuit fifteen years ago. Their patter and gags suggest that they were used three thousand years since. Circumstantial Evidence, Harrison Armstrong's little play, is as good of its kind as is the pantomime. Spalding and Riego, two Scandinavian gymnasts, do some very clever acrobatic work and some very stupid comedy. Tom Waters is entertaining with his singing, impersonations and piano playing. Crouch and Welch execute some gymnastic dancing that is original, and which goes with unusual vim. Charles Montrell, a juggler, proves himself to be more than usually dexterous. He is fortunate in having an assistant who is an excellent comedian, in a broad way. Ed Wynn and Al Lee present the Billicken Freshman, a bit of comedy that is without plot, comedy or much of anything else, but it goes well, for a large part of the audience seems to enjoy it.

### Pantages-Empire

Shelvey Brothers open the bill with

some exceedingly interesting and novel acrobatic work. Nada Moret follows, in dancing impersonations that mark her as an artist of more than ordinary merit. Hamilton and Ronca give a musical act that goes big, and which secures several encores. Tegge and Daniel, two German comedy artists, are very funny, their dialect is natural and their jokes funny. Hansen and Jenne, two novelty manipulators, roll a huge ball down an inclined plane, maneuvering it with their feet. The orchestra is as good as usual and the moving pictures hold the audiences until the last moment.

### The National

Buckley's famous dogs, who begin the program at the National this week, certainly have college educations. They do everything but talk. Selbini and Grovini do a novelty turn that is popular with the National spectators. The singing of the Steele Sisters is unusual for its merit. The Mafia, a one-act sketch, is a little melodrama that holds the house from beginning to end. Will S. Marion and Vira Rial, in the Witch's o' Power, are the two actors who shine in this turn. The Three LaDarros have a ladder act that is quite unusual. As balancers they are decidedly out of the usual. Will Morrissey has some good jokes and songs. Bothwell Browne, who once taught the young idea of San Francisco how to dance, returns with a side-splitting sketch, entitled Cleopatra. It is an excellent bit of burlesque. A live snake dance concludes his turn. Ernest Young, Paul Stanhope and Myrtle Guild assist in the presentation of the sketch.

### The Wigwam

The Mission theatre is playing to the regulation big business this week and offering Mondane Phillips, Roltaire, Harvard and Cornelle, Emily and Jessie Dodd & Co., Tom Bateman, Hugh Lloyd and La Maze Brothers.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Sept. 26, 1909:

NATIONAL, San Francisco—Jere Sanford, Johan and Matt, Caswell and Arnold, The Three Vagrants, Dolan and Lenharr, The Four Stagpooles, Blanche Sloane. BELL, Oakland—La Darros, Selbini and Grovini, Will Morrissey, Marion and Rial, Steele Sisters, Bothwell Browne & Co, Buckley's Dogs. WIGWAM, San Francisco—McFarland and Murray, Ahlberg Bros., Billy Cort, Mort. Sharp and His Dancing Belles, Tom and Stasia Moore, Edwin Carewe & Co., Virginia Moore. NOVELTY, Vallejo—Elizabeth Houston & Co., Harvard and Cornelle, Alva York, Grace Darnley. GRAND, Sacramento—Mondane Phillips, Emily and Jessie Dodd & Co., Tom Bateman, Hugh Lloyd, La-Maze Bros., Pritzkow and Blanchard. GARRICK, Stockton—Gavin Gilmaine, Geo. Jones, Portola Trio, Lynden and Wren, Olivia Quintet. THEATRE JOSE, San Jose—Clarence Sisters, Vera de Bassini, Mitchell and Caine, The Three Roehrs, Murphy-Whitman Co. LOS ANGELES, Los Angeles—Alfred K. Hall, Wood Bros., J. Warren Keane & Co., Cogan and Bancroft, J. K. Emmet & Co., Chas. Mack & Co. AMER-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM. ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California** **Colorado**  
**Utah** **Kansas**  
**and Eastern Connections**

**Good Acts Can Always**  
**Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

## Removal Notice

### Bert Levey Circuit

Will Remove on or about Oct. 1, '09, to

**144-150 Powell Street**  
**San Francisco, Cal.**

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

ICAN, San Francisco—Les Ploetz Lorrillas, Edwin T. Emery, Corrigan and Elliott, Armada, Goodhue and Burgess. ORPHEUM, San Diego—Girard and Gardner, Tom McGuire, DeFrej, Stanley-Edwards Co.

Edwin T. Emery's company in the afterpieces at the American will consist of Denton Vane, Al Franks, Reba Raymond, Cliff Thompson, Jean Howard, Ella Crane and J. P. Denton.

The capture of N. C. Goodwin for American vaudeville, at the enormous salary of \$3,500 a week, is proof that American managers have faith in the drawing qualities of this actor.

NEW.....JUST OUT.....NEW

## MADISON'S BUDGET

.....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 45 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

**Price One Dollar**

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York.



# NAT FIELDS

CENTRAL THEATRE . . . . . San Francisco, Cal.  
Comedian and Producer



## THE GREAT MARSHALL SHOW

Playing to Packed Houses Everywhere  
8 VARIETY ACTS 8  
Featuring  
MARSHALL, THE JAIL BREAKER  
Elegant Photos Classy Pictorial Paper A Sure Winner  
BERT LEVEY, 2053 Sutter St., S. F., Representative

### Vaudeville Notes

J. Bernard Dyllin and Lottie O'Mally are playing La Petite in Watsonville this week.

The American offers next week Edwin T. Emery and his associate players in The Millionaire; Three Los Plotz Lorillas, European equilibrists; James Corrigan and Lillian Elliott and company in a comedy sketch, and the return engagement of the celebrated whistler and yodler, Jere Sanford.

Charley Cole, general manager for the Pantages interests, returned from Colorado last Thursday, where he had been closing up the transfer of the Crystal circuit to the Pantages circuit.

Wm. Tompkins is the new business manager of the National Theatre.

Robert Hildreth and wife, in a clever sketch, are big hits at the Los Angeles Theatre in Los Angeles this week.

Archie Levey and Ed Foley have arranged the acts for the Smart Fair, which runs from Sept. 27 to Oct. 2. The attractions will consist of Mme. Wanda's dog, worked by Miss Varna, her daughter; Leon and Leon, trapeze experts; the Smiletta Trio, on the horizontal bars; Kawana, the Jap juggler; Tony Ryder and his monkeys, and ten free shows.

### Fiddle Dee Dee is Big Hit

Nat Fields and his company score heavily this week in Fiddle Dee Dee at the Central. The performance is a great laughing success. Nat Fields as Krausmyer; Frank Vack as Hockmeyer; Dave Lerner as Lechansky; Myrtle Vane as Miss Meadowbrook; Al Watson as McCann; Fred Lancaster as Con Bluffer, and Hazel Wilson as Countess de Vanderbilt, do splendid work, and the good-looking chorus are a great attraction. Next week, On Board Ship.

### Stockwell's Benefit

The Blanche Bates' benefit to L. R. Stockwell last Friday week at the Van Ness Theatre cleared about \$1,500, which will be held for the benefit of the blind comedian. Among the checks sent were one for \$15.00, from Andy Lawrence, and one for \$25.00, from Frank Worthing. An excellent bill, as follows, was rendered: Pendleton Sisters in Dance, by courtesy of Garrick Theatre and Al. H. Woods; John W. Cope, Bessie Barriscale and William Garwood in the one-act farce, A Horse on Father, by courtesy of Van Ness and Alcazar Theatre managements; The Arlington Four (Leever, Lee, Manny, Roberts), The Singing and Dancing Messenger Boys, by courtesy of the Orpheum Theatre; Flora Harrington, in a medley of songs; from the Alcazar Theatre, by

courtesy of Messrs. Belasco & Mayer, the third act climax of The Lion and the Mouse, by Will R. Walling, Augustus Phillips, E. L. Bennison, Charles Trobridge, Evelyn Vaughn, of the Alcazar Company; Budd Ross and Burt Wesner, in the skit entitled The Original Two-in-One; Mackenzie Gordon, in selections (Fred Maurer, accompanist; Blanche Bates and Richard M. Hotaling, in a scene from the fourth act of Richelieu, assisted by Robert Harrison, Goerge Friend, George Rand, Harry Shumer, E. L. Bennison, Walter Catlet; Vera De Bassini, the Human Violin, by courtesy of the Wigwam Theatre; Ferris Hartman (Paul Steindorff, director), by courtesy of the Princess Theatre; Eugene O'Rourke, assisted by Genevieve Cliffe and Willis Browne, presenting Parlor A, a one-act comedy; Alfred K. Hall, eccentric dancer, by courtesy of the American Theatre; Blanche Bates and Milton Sills, presenting the one-act farce entitled The Unhappy Pair, by courtesy of David Belasco and Gottlob, Marx & Co. Stage under the direction of Wedgwood Nowell and Fred J. Butler.

### Correspondence

PETALUMA, Sept. 23.—The Persse-Mason company opened the season at the Hill Opera House with the romantic opera comedy, The Singing Bandits. This was the first performance of the company, and of course many parts could be improved upon. On the whole, the piece was very well given and it took well with the audience. Tonight Lorraine Buchannan and company open a ten days' engagement, playing repertoire with Three Weeks for the opening bill.

theatre has been closed during summer months and opened tonight with the Ellefords for a three nights run. The play tonight was the American Girl, which opened to a full house, and the performance was highly appreciated. The cast, which included some new faces, was up to its standard and the company always can expect a royal welcome from the Marysville theatregoers. The specialties were far better than before.

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Morning, Afternoon and Night  
SUNDAY AND ALL NEXT WEEK

FREE NICKELODEON

The Latest Motion Pictures and Illustrated Songs Featuring a Moving Picture of the Opening Day Crowds at the Chutes.

IS YOUR FACE THERE?

Many Added Attractions, including the  
3—OLIVERS—3

Athletes of Prodigious Strength  
PROMENADE CONCERTS

By the California State Band  
SPECIAL FEATURES FOR THE  
CHILDREN



Corinne, who will appear at the Valencia Theatre next week

## IDORA

"The Park  
Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement—20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick

MARYSVILLE, Sept. 18.—Our



# 3 times a day

## Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employes—Unique scenery—Harvey meals—Equipment  
by Pullman—One management all the way to Chicago.  
Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.



# SCENERY

**WILLIAM H. FUNK**  
Pantages Theatre Sacramento, Calif.  
**ADVERTISING CURTAINS A SPECIALTY**

**YOUR CREDIT  
.... IS GOOD....**

## Correspondence

OAKLAND, Sept. 23.—After a short period of darkness the Macdonough re-opened, 20, with Joseph M. Weber's great play, *The Climax*. The management would have been better off if it had kept the house closed for another week; as the attendance has been decidedly disappointing and this notwithstanding that *The Climax* is really a good show and well worth seeing. There are but four characters in the entire cast, but each one is handled by an artist. Ruby Bridges, who did such excellent work in *The Man of the Hour*, is leading woman and her work is characterized by charm and ability. *A Knight for a Day* is booked Oct. 3d, and then the much-looked-for engagement of Blanche Bates, Oct. 4, for a week. At the Liberty, Charley's Aunt once again. We have seen George Friend in this role so often that we have almost come to look upon the character as a part of his personality. He makes up the female to perfection and his every act and move denotes femininity. Not a point escapes him and the succession of humorous situations and bright lines are brought out by him to the greatest advantage, much to the delight of the audience. The company was exceptionally well cast, Henry Shumer, as Stephen Spettigue, created many a laugh by his droll acting, and George Webster in the role of the College Scout, Brassett, was equally good. As the undergraduate of Oxford, Robert Lawlor was good and acted the role with clear conception. Mina Gleason outdid herself as the Aunt from Brazil. Hers was a nice little piece of character work. Edith Lyle is seen to advantage as Kitty. Her work shows improvement with every performance. Laura Hudson was charming as the other fair conspirator. The attendance is very satisfactory, good houses prevailing at every performance. George Webster is fulfilling all expectations as stage director and everything is carried through with the very best of regulation. Next week Manager Bishop announces a very elaborate production of *The Prince Chap*. The *Lightning Conductor*, an automobile story, is drawing pretty fair crowds to the Broadway, and is the medium of much favorable comment. The play is well presented by the Landers Stevens players and all the prominent members are recipients of much applause. Landers Stevens and Georgie Cooper receive the lion's share and the high class of their work certainly entitled them to it. Others in the cast who perform well are Godfrey Matthews, Wilton Dale, Francis Prosser, Charles Place, Lee Willard, Georgie Woodthorpe and Anita Murray. Zaza will follow. The California State Fair is in evidence at Idora Park and is drawing immense crowds. There are many fine exhibits from all parts of the State, and this in conjunction with the fine orchestral concerts of Con-

way's band made a doubly strong attraction. At the Orpheum, John Hyams and Leila McIntyre are scoring one of the biggest hits of the year with their quaint little comedy skit, *The Quakeress*. Their acting and singing take immensely. Others who share with the entertainment are Cunningham and Marion, Hayes and Johnson, Signor Luciano Lucca, Gardner and Revere, Rose Royal and her posing horse, Chesterfield; *The Arlington Four*, and *At the Country Club*. Business continues good, and according to Manager Ebey, the future bills will include some extra fine attractions. May Clement, who for the past season has been the leading lady with James O'Neil, has accepted an engagement with Bishop's players and will leave New York immediately. For Portola week, Manager Bishop is to present for the first time on any stage a new play by Richard Walton Tully, entitled *Cupid, The Cow Puncher*. There is to be a sudden and unlooked-for change at the Broadway. Next week is to be the final for Landers Stevens' players, and Ferris Hartman and his company will commence an indefinite engagement, opening in *The Yankee Consul* and following with *The Blue Moon*, *The Sultan of Sulu*, and other light operas in their repertoire. As yet Landers Stevens has made no future plans for his company but expects to announce something definite in a few days. The Signor De Grassi concert will take place at the Liberty, 24, and already Manager Jackson announces a good sized advance sale. All On Account of Eliza, and *The Half Breed*, will be early attractions at the Liberty. Louis Scheeline.

OGDEN, Sept. 18.—The work upon the Utahna Theatre which is being remodeled at a cost of \$50,000 by the Peery Estate of Ogden, is progressing very rapidly and will undoubtedly be opened November 15. According to the plans drawn by Architect E. W. Houghton of Seattle for John Cort of the Northwestern Theatrical Association, who have leased the new house, it will be one of the most beautiful theatres between Omaha and San Francisco. The new theatre will be known as the Ogden, and will be under the management of R. A. Grant, State manager for the Northwestern Theatrical Association. The local manager will be named later.

## Garrick Theatre

Harold Nelson closes his successful week at the Garrick with a matinee of *Candida* this afternoon, and a final appearance as Prince Otto in the Robert Louis Stevenson play tonight. Nelson's week has been an artistic success, and the versatile Englishman has proven his worth in two exacting parts. The musical comedy season starts at the Garrick tomorrow afternoon with Harry Frazee's production of *A Knight for a Day*. The presenting company this season is a large one and includes among its prominent members Edward Hume, an energetic

comedian of original methods; Grace Demar, an engaging comedienne, who has scored quite heavily in the "Slavey" part. There are but two acts in *A Knight for a Day*, but they are declared to be of unusual brilliancy and beauty. The electrical effects introduced have attracted wide-spread attention, and were devised by Gus Sohlke, who staged the production. Last season the comedy was given at the American Theatre here, and scored the most decided hit of their combination season, and this year's company looks to be even better than the one Mr. Frazee had last year. There will be the usual matinees, Sunday, Thursday and Saturday.

## Baseball Reception at the Chutes

This Saturday evening is to be "baseball night" at the New Chutes, and from 7:30 until the last light goes glimmering, the "fans" will have possession of the grounds. The San Francisco team will be the guest of honor and all patrons who come dressed in the costume of the day will be admitted free. As the patrons pass through the turnstiles they will be given a coupon. This they will be asked to cast for their favorite and the player receiving the majority of ballots will be presented with a loving cup. Sunday's program promises to be one of the best of the season. It has lately become the policy of the Chutes management to present new attractions every week holding over those entertainers who have proven most popular during the week just passed. Tomorrow the biggest of the added attractions will be the three Olivers, athletes of prodigious strength. The free motion picture theatre is the most popular feature introduced since the opening of the Fillmore street resort. Other features will be the concerts of the California State Band, a continuation of high diving by Towers and numerous other open-air attractions.

## Idora Park

Enormous crowds have been entertained during this week's exposition and carnival, and it is expected that the next eight days will constitute the banner period of the season. One week from tomorrow night the popular Oakland resort will close its gates until next April. The Spanish bull

fight continues to be the favorite attraction with all who go the joy route at Idora. A burlesque aspect will be added in the form of a trick mule ensconced behind a papier mache bull's head. Matador Jose Fernando and his train of fighters will "slaughter" the quarry afternoon and evening and the fun promises to be fast if not furious. The mule used will be the one that has been entertaining audiences with his capers in the humorous circus act put on by Clayton, Jenkins and Jasper. This skit will be continued as usual as a part of the open-air program. All of the aerialists and acrobats, including the Six Fondulacs, the Peerless Potters, the La Salle Trio and the Hanafourde Family of flying trapeze artists, will be on the closing week's bill. The Gilmore Band, conducted by Patrick Conway, will give daily concerts from the Idora music shell, and the Callaghan Military Band play promenade programs in the agricultural pavilion. The entire exposition will be open to the public on Sunday and twenty-minute Key Route ferry excursions will be operated for the accommodation of San Francisco patrons.

## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.

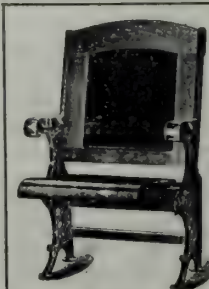


## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
880 Guerrero Street, Bet. 18th and 19th



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

## FOR SALE

All Scenery  
Drops, Set Pieces  
Border Lights  
Dimmers  
Switch Boards  
Chairs  
Good Gas Heater, etc.  
USED IN THE OLD COLONIAL  
THEATRE  
Everything in First-Class Shape  
McAllister Street, Near Market  
Enquire—H. H. WHITING,  
Office Leavenworth St., Near McAllister  
San Francisco



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—St. Louis, Oct. 1-2; E. St. Louis, 3; Jefferson, 4; Columbia, 5; Topeka, 6; Junction City, 7; Concordia, 8; Norton, 9; Denver, 10-16; Victor, 17; Boulder, 18; Greeley, 19; N. Platte, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-25; Creston, 26; Des Moines, 27; Grinnell, 28; Cedar Rapids, 29; Iowa City, 30; Clinton, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—San Francisco, Oct. 1-2; Oakland, 3; Sacramento, 4; Stockton, 5; Fresno, 6; Selma, 7; Bakersfield, 8; Santa Barbara, 9; Los Angeles, 10-16; San Diego, 17-18; Riverside, 19; Redlands, 20; San Bernardino, 21; Ogden, 23; Salt Lake, 24-31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—San Francisco, Sept. 26-Oct. 1.

**ALCAZAR STOCK**.—San Francisco.

**AS THE SUN WENT DOWN** (Arthur C. Aiston.)—Cleveland, Sept. 27, week.

**BLANCHE BATES** (David Belasco.)—San Diego, Sept. 27; Santa Barbara, 28; Bakersfield, 29; Stockton, 30; Sacramento, Oct. 1; San Jose, 2; Oakland, 4, and week; Portland, 11 and week; Seattle, 18 and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BELASCO STOCK CO.**—Los Angeles.

**BILLIE BURKE** (Chas. Frohman, mgr.)—Los Angeles, Sept. 26-30.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**CHAUNCEY OLCOTT** (Augustus Pitou, mgr.)—Grand Forks, Sept. 27; Fargo, 28; Jamestown, 29.

**CHIC PERKINS** (Frank G. King, mgr.)—Grundy Center, Oct. 1-2; Story City, 4-5; Open, 6-7; Gladbrook, 8-9; Strawberry Point, 11-12; Fredericksburg, 13-14; Riceville, 15-16; Stacyville, 18; Mason City, 19-20; Open, 21-22; Goodell, 23; Pocahontas, 25-26; Webster City, 27-28; Ames, 29-30.

**CHAS. B. HANFORD** (F. Lawrence Walker)—Lynchburg, Oct. 4; Roanoke, 5; Richmond, 6-7; Newport News, 8; Norfolk, 9; Petersburg, 11; Raleigh, 12; Winston-Salem, 13; Charlotte, 14; Spartanburg, 15; Greenville, 16; Atlanta, 18-19; Athens, 20; Augusta, 21; Charleston, 22; Savannah, 23.

**COMMENCEMENT DAYS** (John Cort, mgr.)—Seattle, Sept. 26-Oct. 2.

**DARE DEVIL DAN** (W. F. Mann, owner; Robt. J. Riddell, mgr.)—Detroit, Sept. 26-30.

**DUSTIN FARNUM** (Liebler & Co., mgrs.)—Portland, Sept. 27-30.

**FIFTY MILES FROM BOSTON** (Cohan & Harris, mgrs.)—Everett, Sept. 26; Tacoma, 27; Eugene, 28; Red Bluff, 29.

**EMMET DEVOY** (W. G. Smyth, mgr.)—Denver, Sept. 26-30.

**GUY SMITH STOCK**.—Oakland, Cal.

**GIRL FROM RECTOR'S** (Al H. Woods, mgr.)—Los Angeles, Sept. 26-30.

**HONEYMOON TRAIL** (Mort H. Singer, mgr.)—Victor, Sept. 26; Pueblo, 27; Leadville, 28; Grand Junction, 29; Salt Lake City, 30.

**IN THE BISHOP'S CARRIAGE** (Baker & Castle, mgrs.)—Des Moines, Sept. 26-29; Omaha, 30.

**HAROLD NELSON**.—(G. G. Garrette, mgr.)—Gilroy, Sept. 27; Hollister, 29; Watsonville, 30; Salinas, Oct. 1-2; Gonzales, 3; Paso Robles, 4; San Luis Obispo, 5-6; Santa Maria, 7; Ventura, 8; Oxnard, 9; Santa Barbara, 11-12.

**IN OLD KENTUCKY** (A. W. Dingwall, mgr.)—St. Cloud, Sept. 26; Winnipeg, 27-29; Grand Forks, 30.

**KING DODO** (John Cort, mgr.)—Kenosha, Sept. 26; Oshkosh, 27; Fond du Lac, 28; Madison, 29; La Crosse, 30.

**LITTLE JOHNNY JONES** (Chas. L. Crane)—Indianapolis, Sept. 23-25; Urbana, 27; Piqua, 28; Wapakoneta, 29; St. Mary's, 30; Van Wert, Oct. 1; Decatur, 2; Dayton, National The., 4-6; Logansport, 7; Frankford, 8; Lafayette, 9; Crawfordsville, 11; Robinson, 13; So. Chicago, Calumet The., 14-16; Burlington, 18; Kenosha, 19.

**MCKENZIE'S MERRY-MAKERS**.—Marshfield, Sept. 23, 4 weeks.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**McFADDEN'S FLATS** (Barton & Wiswell, mgrs.)—Wichita Falls, Sept. 27; Amarillo, 28; Dalhart, 29; Trinidad, 30.

**MRS. LESLIE CARTER** (Mrs. Leslie Carter, mgr.)—Kansas City, Sept. 27-30.

**MAX FIGMAN** (John Cort, mgr.)—Hot Springs, Sept. 26; Little Rock, 27; Pine Bluff, 28; Shreveport, 29; Beaumont, 30.

**PERSSE-MASON OPERA CO.**—Richmond, Sept. 25; Fairfield, 26; Vacaville, 27; Winters, 28; Woodland, 29; Oroville, 30.

**PAID IN FULL**.—Tacoma, Sept. 26-27; Victoria, 28; Vancouver, 29-30; Bellingham, Oct. 1; Everett, 2; Ellensburg, 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

**POLLY OF THE CIRCUS**.—Denver, Sept. 27-Oct. 3.

**RICHARD CARLE** (Carle & Marks, mgrs.)—Davenport, Sept. 26; Clinton, 27; Cedar Rapids, 28; Iowa City, 30.

**RINGLING'S CIRCUS**.—Phoenix, Sept. 27; Tucson, 28.

**RAYMOND TEAL**.—Phoenix till Aug. 16; then Tucson for four weeks.

**SOUL KISS** (Mittenthal Bros., mgrs.)—Baton Rouge, Sept. 26; Natchez, 27.

**RICHARDS & PRINGLE'S FAMOUS MINSTRELS** (Holland & Filkins.)—Lake Charles, Sept. 26; Orange, 27; Monroe, 28; Huntsville, 29; Crockett, 30.

**SIS HOPKINS** (J. R. Stirling.)—Ann Arbor, Oct. 4; Jackson, 5; Battle Creek, 6; Kalamazoo, 7; Dowagiac, 8; Benton Harbor, 9; Grand Rapids, 10-12; Cadillac, 14; Saginaw, 15; Port Huron, 16; Detroit, 17, week; Milwaukee, 24, week; Waukegan, 31.

**SANFORD DODGE**.—Douglas, Sept. 27 and week.

**THREE TWINS** (Joseph M. Gartes, mgr.)—Helena, Sept. 27-30.

**TRAVELING SALESMAN** (H. B. Harris, mgr.)—New Orleans, Sept. 27-30.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—St. Paul, Sept. 26-Oct. 2.

**THE CAT AND THE FIDDLE** (Chas. A. Sellon, mgr.)—Seattle, Sept. 26-Oct. 2.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Medford, Oct. 1; Ashland, 2; Dunsmuir, 3; Red Bluff, 4; Chico, 5; Marysville, 6; Woodland, 7; Vallejo, 8; San Jose, 9; San Francisco, 10-16; Oakland, 17; Sacramento, 18; Stockton, 19; Fresno, 20; Selma, 21; Bakersfield, 22; Santa Barbara, 23; Los Angeles, 24-30; San Diego, 31-Nov. 1.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Monterey, Oct. 1; Santa Barbara, 2; Los Angeles, 3-9; Redlands, 11; San Bernardino, 12; Riverside, 13; San Diego, 14-15; Santa Ana, 16; Bakersfield, 17; Hanford, 18; Visalia, 19; Stockton, 20; Oakland, 21-23; San Francisco, 24-30; San Jose, 31.

**THE SUNNY SIDE OF BROADWAY** (Boyle Woolfolk, mgr.)—Spokane, Sept. 26-30.

**THE GOLDEN GIRL** (Mort H. Singer, mgr.)—Atchison, Sept. 26; St. Joseph, 27; Lincoln, 28-29; Omaha, 30.

**THE THIRD DEGREE** (Henry B. Harris, prop.; Harry E. Allen, act. mgr.; R. W. Priest, bus. mgr.)—Denver, Sept. 20-26; Colo. Springs, 27; Victor, 28; Pueblo, 29; Boulder, 30; Greeley, Oct. 1; Cheyenne, 2; Salt Lake, 4-9; Los Angeles, 16; San Francisco, 18-31.

**THE TIME, THE PLACE AND THE GIRL** (Western) (H. H. Frazee, prop.)—Corvallis, Sept. 27; Chico, 29; Sacramento, 30.

**THE MAN OF THE HOUR** (Western).—(Brady and Grismer). Alton, Sep. 26; Mexico, 27; Moberly, 28; Hannibal, 29; Keokuk, 30; Brookfield, Oct. 1; Sedalia, 2; Kansas City, 3-9; Fremont, 11; Norfolk, 12; Columbus, 13; Grand Island, 14; Kearney, 15; North Platte, 16; Denver, 17-23.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Astoria, Sept. 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Astoria, Sept. 26; Salem, 27; Albany, 28; Eugene, 29; Roseburg, 30.

**THE SOUL KISS** (Albert Hoogs, bus. mgr.)—Baton Rouge, Sept. 26; Jackson, 27; Memphis, 28-30; Little Rock, Oct. 1; Hot Springs, 2; Dallas, 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10.

**THE LION AND THE MOUSE** (H. B. Harris, mgr.)—New Orleans, Sept. 27-30.

**THE GIRL QUESTION** (Eastern), (H. H. Frazee, prop.)—St. Paul, Sept. 26-30.

**THE TIME, THE PLACE AND THE GIRL** (Eastern), (H. H. Frazee, prop.)—Louisville, Sept. 26-Oct. 2.

**THE CLIMAX**.—Sacramento, Sept. 26-27; Chico, 28; Red Bluff, 29; Medford, 30; Eugene, Oct. 1; Salem, 2; Portland, 3, week; Seattle, 10, and week; Aberdeen, 17; Olympia, 18; Tacoma, 19-21; Victoria, 22-23; Vancouver, 25-27; Westminster, 28; Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

**WRIGHT LORIMER** (W. A. Brady, mgr.)—Great Falls, Sept. 27-28; Butte, 29-30.

BETTY HARTE, now that she has regained her composure after the celebrated diamond trial in Los Angeles, has joined the Selig Polyscope company in that city.

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store, Established 1876.  
Make-Up, Play Books. Lincoln Building, Market and Fifth Sts.



Jim Post

Every man, woman or child in the city of San Diego and outside of it who have witnessed the change of bill weekly at the Pickwick during the last ten weeks will regret the departure of Jim Post and his famous Buty Korus. They have certainly endeared themselves to the theatre-going people of San Diego. Their stay has been of a most pleasant character. Not one thing has happened to mar the pleasure of it all. Jim (as everybody calls him) has caused many people to split their sides with laughter with his quaint, honest and inimitable portrayal of the Irish character. As for the girls, they have by their most excellent work and splendid deportment both on and off the stage set an example that will be most difficult to follow. The engagement has been exceedingly pleasant and a profitable one, and the best wishes of the people of San Diego go with them wherever they are called. The company goes direct from here to Phoenix, Arizona, where they will play the Grand Theatre.

ROBERT HOMANS and wife left yesterday for Mr. Homans' home in Lexington, Mass.

**All Kinds of SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts. Portland, Oregon

**C. F. Weber & Co. Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street San Francisco  
210-212 N. Main St. Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F5037  
**New York Dramatic Agency**  
Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Message from Mabel Taliaferro

To My Friends: Please in the future know me as Nell. Explaining this, Frederick Thompson, her husband, has written us: "'Taliaferro' is pronounced correctly in two totally different ways and incorrectly in half a dozen others. The name is so foreign and so confusing to playgoers generally that in many theatrical centres it is unfamiliar to the lips of men and women of whose every-day conversation, plays and players form a part. It does not suggest to friend or stranger any of the daintiness and girlish charm of the little star. Instead, by its spelling and verbal weight it has too often indicated the massive spread of a grand opera soprano rather than the slender delicacy of a young American girl. Nell happens to be the erstwhile Miss Taliaferro's middle name, and as it is hers by right and as through its very simplicity and sweetness, it eliminates in a moment all the difficulties and unfortunate misconceptions of the larger surname it has been chosen by the winsome actress herself as the title by which she wishes to be known in the future.

## The American Idea

Trixie Friganza and her fellow-players of Cohan and Harris Comedians, are rehearsing Geo. M. Cohan's The American Idea for its second tour of the nation. This huge musical play, which won unstinted praise in New York, Chicago and Boston last season, will visit new territory this year and introduce to playgoers who love piquancy, melody, dancing and effervescent humor one of the brightest things that Cohan has done. The American Idea was written and composed by Mr. Cohan as a musical presentation of the speed with which America lives; it all moves at a break-neck pace, and the laughs are so frequent that they come at machine gun velocity. Miss Friganza heads the cast. She is a sterling comedienne with a tremendous personal following. Her support is uniformly strong, the Cohan and Harris Comedians being a permanent organization. New costumes have been imported from Paris to give the proper local color to the piece, whose locale is the French capital.

## Personals

HENRY AUERBACH has joined the company at Fischer's Theatre, Los Angeles.

COLGATE BAKER, formerly dramatic critic on the Chronicle here, is now special writer on the New York Review, the new theatrical daily there.

FRANK CHAPMAN, one of the best advance men in the business, has been engaged by Liebler & Co. to go in advance of Madge Carr Cooke in The Cabbage Patch.

JUSTICE DOWLING in New York last Thursday passed upon the findings in the judgment rendered in the Howard Gould case and decided that Dus-

tin Farnum is not guilty of the charges made against him.

HELEN BERTRAM has been engaged for the prima donna role in Havana, in the special company which will play the George Edwards musical piece to the Pacific Coast. The opening takes place in Atlantic City, Labor Day.

MME. EMMA EAMES has announced that she has quit the stage and will establish a home and enjoy life for the first time in many years. Mme. Eames is living in an old-fashioned, but attractive house in Paris, and avers that it is to be her home in the future. She says she has cancelled all her American engagements.

IN ACCEPTING for production The Lottery, a three-act comedy, by Rida Johnson, the Shuberts learn that Miss Johnson will no longer make use of her married name, which is Young. Miss Johnson, or rather Mrs. Young, wrote Brown of Harvard. Her husband, James Young, for several seasons with Viola Allen, last year starred in the college play. This season he is playing vaudeville dates.

WOMEN WHO have been toying over billiard tables will be amazed to learn that a woman has developed into a real amateur champion both at billiards and at pool. She is Mrs. Richard Harding Davis, wife of the playwright and novelist, and it is said that she can defeat every society man in the country and that only real champions of international skill can cope successfully with her at balk line billiards and "running in" the whole 15 balls at pool after a break. Mrs. Davis is noted for doing whatever she undertakes, and she excels in golf, tennis, horseback riding and painting. In pool none of her sex can compare with her. She is expert in straight and reverse english, in follow and half follow, while double shots are easy.

STEVE I. SIMMONS

MAXWELL ALEXANDER.

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

Character Actress

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Doris Wilson

Prima Donna, Kolb and Dill Company

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## ORRIN SHEAR

Eccentric Characters

Engaged

## FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

## JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

## DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

## ANITA MURRAY

Ingenue  
Broadway Stock, Oakland.

## COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

## THURLOW WHITE

Leads, Heavies  
Address, DRAMATIC REVIEW

## HERBERT MILTON

Characters and Heavies  
At Liberty Care of DRAMATIC REVIEW

## CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

## BERT PORTER

Juveniles  
Newman-Foltz Co.

## MAX WAIZMAN

Newman-Foltz Co.

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Comedian  
At Liberty Care DRAMATIC REVIEW

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist  
At Liberty. 2748 Vermont Ave., Los Angeles

## MINOR REED

Scenic Artist  
At Liberty Address DRAMATIC REVIEW

## CARRIE CLARKE WARDE

Characters

## CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

## MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

## FREDERICK GILBERT

Burbank Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist Care DRAMATIC REVIEW

## HOWARD FOSTER

Care DRAMATIC REVIEW

## IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

## PIETRO SOSSO

Leading Heavy  
Chas. King Company, San Diego

## MINNIE MAYFIELD

Heavies and Characters  
Late of Richard Jose Co. At Liberty. Care DRAMATIC REVIEW

## HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

## DAN KELLY

Comedian  
Care DRAMATIC REVIEW

## FLORENCE DAVENPORT

Ingenue or Soubrette  
At Liberty. Care of DRAMATIC REVIEW

## GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

## ALFRED ROWLAND

Supporting Millidge Sherwood in King  
Lear, Season 1909-10. Care DRAMATIC REVIEW

## LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

## FRED S. CUTLER

Late Manager for Richard Jose  
Advance or with company At Liberty  
Address care DRAMATIC REVIEW

## OLGA GRAY

Leads  
At Liberty. Care DRAMATIC REVIEW

## GEORGE VON BLIX

Stage Manager  
Newman-Foltz Co.



Walter H. Newman

AND

Bertha Foltz

KLE

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

Alf. T. Layne

Daisy D'Avra

Del Lawrence Stock, Victoria

Edith Lyle

Ye Liberty Stock, Oakland

Donald Bowles

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit

Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

Mina Crolius Gleason

Ye Liberty Playhouse, Oakland

Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

Sidney B. Payne

Lyric Stock, Portland, Or.

Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

Budd Ross

Comedian

At Liberty

Care DRAMATIC REVIEW

Al Hallett

Stage Director

Empire Stock, Fresno

F. F. Munier

Characters

Empire Stock, Fresno

Priscilla Knowles

Leads

Bennett Jack

Characters

Lyric Theatre, Portland

Carlton Chase

Leading Man

Kolb and Dill

Evelyn Selbie-Virginia Thornton

Alternating Leads

Frawley Co., Alaska

George B. Baldwin, Jr.

Alcazar Stock, San Francisco

Monroe Salisbury

Leads

Care DRAMATIC REVIEW

James Austin Gleason—Webster

Lucile

Playing Title Role in Checkers

Juveniles in Checkers

Godfrey Matthews

Second Business

Broadway Stock—Oakland, Cal.

Leslie King

Season with E. H. Sothern

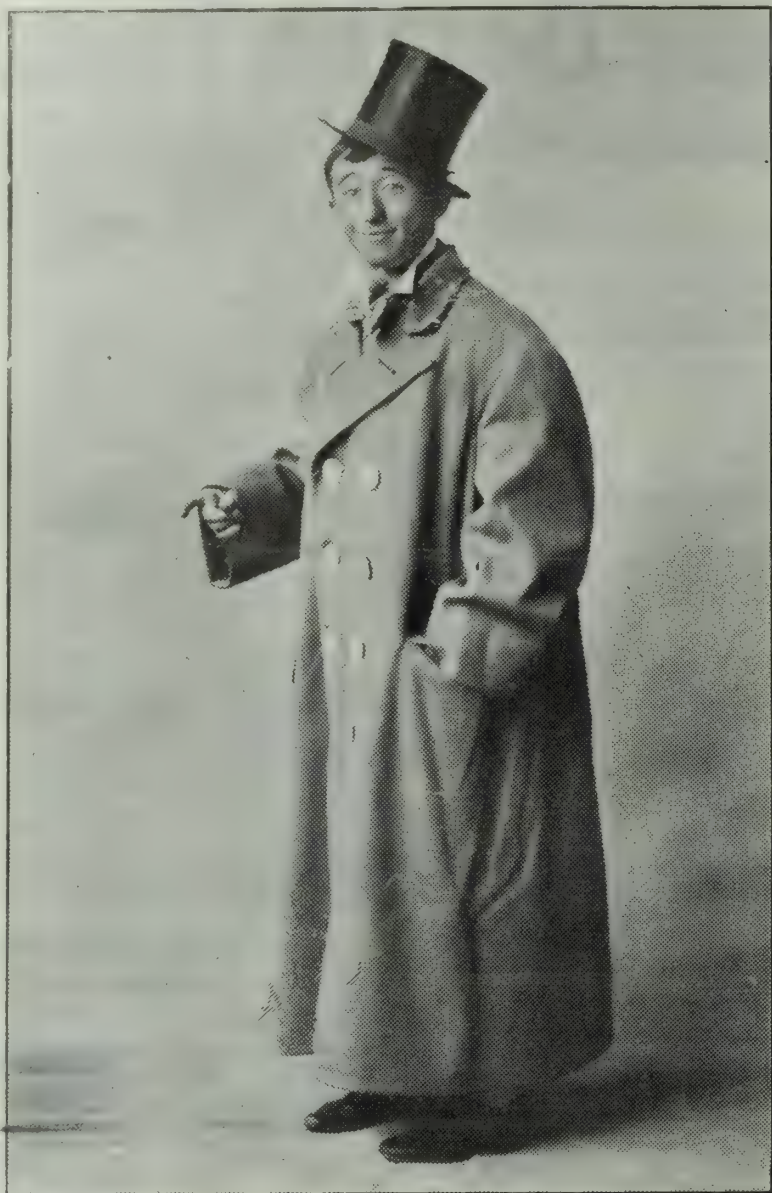
Closed June 17th

Immediately Engaged by

Frederic Thompson for Polly of the Circus

To open June 29th.





Edward Hume, who plays Jonathan Joy in *A Knight For a Day*, at the Garrick Theatre next week.

## A Knight for a Day

First of the big musical plays to visit San Francisco this season is *A Knight for a Day*, which comes to the Garrick tomorrow. Boasting a new production, and a cast of principals that appears to be even better than that which interpreted the work on the occasion of its former visit, *A Knight for a Day* will return to the Garrick for a week. Edward Hume will be seen as Jonathan Joy, the diminutive waiter who, failing to get a tip from a customer, appropriates a package of papers left behind by the latter, and proceeds to impersonate the gentleman. This is one of the best eccentric comedy parts ever written, and in it Mr. Hume's work is splendid. Hume is declared to be one of the best eccentric dancers upon the

American stage, and to have an exceptionally good singing voice. The role of Tilly Day, the slavey, a decidedly humorous character, will be impersonated by Grace DeMar, who scored heavily in the part in the Eastern cities last season. Ruth Florence will be seen as Muriel, to whom falls the delightfully haunting song; *Life is a See-Saw*. Miss Florence is said to possess a voice of unusual sweetness and power, and an engaging personality. Alice Considine is a dainty and unusually handsome young woman who will play Elaine. Rennold Cameron will be the Marcelaine; Forrest Cleveland the Emile, and the other principal roles are said to be in especially capable hands. Manager Frazee is said to have taken great pains with the chorus, which includes a number of those who were with the organiza-

tion last season. Of the dozen song numbers in the show, those best remembered are *Life is a See-Saw*, *The Little Girl in Blue*, *Whistle When You Walk-Out*, and *I'd Like Another Situation Just Like That*.

## Bob Priest Ahead of Third Degree and Assures Us It Is Great

I am proud to advise you that the cast of *The Third Degree* is one of the best ever sent west of the River, including as it does Paul Everton, Fernanda Eliscu, Margaret Drew, E. A. Eberle, Alfred Moore, Ralph Ramsey (who, by the way, is an own cousin of Andrew Carnegie, and even at that very clever), Harry Forseman, A. H. Simmons, Francis Bonn, and others. I expect to be in San Francisco on or before Oct. 7th, for a two weeks' sojourn in the big western metropolis, as *The Third Degree* plays the Van Ness there Oct. 18th to 31st, inclusive, which I understand takes in the great celebration date.

## Charles Frohman Pacific Coast Tours

Charles Frohman has arranged for the following stars to visit the Pacific Coast this season, each tour to begin in Kansas and to end in Seattle: Maude Adams, in *What Every Woman Knows*; John Drew, in *Instant George*; Ethel Barrymore, in

Sir A. W. Pinero's *Mid-Channel*; Wm. H. Crane, in *Father and the Boys*; Hattie Williams, in *Detective Sparkes*; William Collier, in *The Patriot*; Otis Skinner in *Your Humble Servant*; Marie Doro, in a new play to be announced later; Kyrle Bellew, in *The Builder of Bridges*; Francis Wilson, in his own comedy, *The Bachelor's Baby*; Sir Charles Wyndham and Mary Moore, in *The Mollusc*. Mr. Frohman has chartered two private cars which will be used in succession by these companies traveling to the Pacific Coast.

## New Home for Lambs

Negotiations have been begun by the real estate committee of the Lambs Club for the purchase of the Berkeley Lyceum in Forty-fourth street, New York City, to be used as the club's new home. The club has outgrown its present quarters on Forty-fourth street, between Broadway and Sixth avenue, and the members wish to obtain a new clubhouse as soon as possible. The Berkeley Lyceum property is a five-story building and is large enough to accommodate the needs of the club.

With two theatres in the Columbus Circle district (the Majestic and the Lincoln Square) the Shuberts have acquired a building site on West Sixty-third street, near Broadway, New York, upon which they will erect a theatre. This house, when completed, will make the eighteenth New York theatre under their and associates' management.

## ...First Pacific Coast Tour...

Wm. A. Brady and Joseph R. Grismer's Production

# A Gentleman From Mississippi

A Comedy of Washington Life by Harrison Rhodes and Thos. A. Wise  
"Is a corker."—Colonel Roosevelt

One Entire Year New York City. Six Months Chicago

Commencing Monday, Sept. 27, Second and Last Week Van Vess  
—AT THE—

The Greatest

Cast of

Singers

Headed by

THOS. H. PERSSE

Tenor

EDITH MASON

Soprano

Now Booking Season 1909 & 10

The Persse-Mason Co.

In the New Operatic Comedy

The Singing Bandits

Book and Music by HERMAN PERLET

THOS. H. PERSSE.....Sole Proprietor

JAMES PILLING.....Manager

Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco

Everything Complete

New Scenery

Excellent Music

Quartette of Comedians

## Booked Nearly Solid to June 1, 1910

Estha Williams

and a great

Supporting Company

in

## AS THE SUN WENT DOWN

By Geo. D. Baker

Coast Tour Early in 1910

Address

ARTHUR C. AISTON

Sole Owner

Room 304

1505 Broadway

N. Y. City

Tel. 941 Bryant

Season

William Stoermer Presents

09-10

# Millidge Sherwood

In a Sumptuous Scenic Revival of

## ... King Lear ...

Car of Scenery

25 People

Beautifully Costumed

Two "Ahead"



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

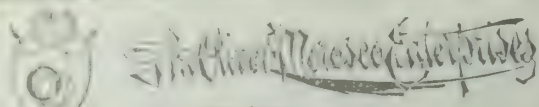
San Francisco, Saturday, October 2, 1909

No. 6—Vol. XXI—New Series



W. Robert  
Hildreth





**MOROSCO'S  
BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

**Oliver Morosco's Plays**  
*Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

## Menzel's Dramatic Agency

These are busy times: I want 50 good actors. Orders are pouring in every day. **A record of my recent activity:** Supplied Ed. Redmond's company for Santa Cruz; Edwin Emery for the American Theatre, this city; Chas. King's company for the Pickwick, San Diego; Del Lawrence company, Seattle; Hallett and Clement stock, Fresno; Lorraine Buchanan company, for road; Millidge Sherwood company in King Lear, for road; and a host of single orders. Notwithstanding some pessimists, I **do** do business.

**WM. MENZEL, 915 Van Ness Avenue**  
San Francisco, Cal.

## Fifty Miles From Boston

With all the tunefulness, snap and mirth that characterizes the work of Geo. M. Cohan, Messrs. Cohan and Harris will present the former's successful musical play, *Fifty Miles from Boston*, at the Garrick Theatre, week commencing Sunday, October 3d. Pro-

duced originally in Chicago, the play at once met with the usual favor that has been accorded all the plays of this popular young American author. With its scenes laid in the little village of Brookfield, Mass., the action of the story has been written around the doings of a typical small town, with a uniquely realistic portrayal of the characters that live in such places. There is the general storekeeper, whose son is in love with the pretty postmistress; and the hotelkeeper, whose son, a Harvard baseball player, also loves the



postmistress. Then there is her weak brother, who robs the postoffice and gets everybody into trouble. Town gossip and neighborly quarrels keep all those concerned in hot water, and as the story moves forward a picture with photographic minuteness is given of small town life in its every phase. Messrs. Cohan and Harris have provided an unusually strong company to

fill the different parts, and likewise a large and well-drilled singing and dancing chorus. The production is ample to the extent of lavishness. Among the song hits are *Waltz with Me*, *Jack and Jill*, *Harrigan*, *The Boys Who Fight the Flames*, *Ain't It Awful*, and *My Small Town Gal*. Included among the cast are: Richard Bartlett, Grace King, Edward O'Connor, Frank Buoman, Daniel Bruce, Flossie Martin, Laura Bennett, Edwin Belden, May Maurice, Helen Young and Bobby Wagner.

## Portola Benefit

Yesterday the theatrical managers of this city held a meeting to make their final arrangements for the Portola benefit to be given on the afternoon of October 8th in the Garrick Theatre. Each theatre has decided upon just what features it will bill for that afternoon, but there are a few minor arrangements to be made. The tickets which are now on sale are not seat tickets, but they may be ex-

changed for reserved seats without extra charge at the Garrick box office after Tuesday, October 5th. The hour of the benefit has been changed from 2 o'clock to 1:30, and the prices are to be \$2 in the orchestra and \$1 in the balcony, all of them reserved. The offerings will include Evelyn Vaughan as Sweet Kitty Bellairs, a scene from *Mlle. Mischief*, Kolb and Dill, another scene from *Fifty Miles from Boston*, and a number of Orpheum headliners, among them Edna Aug, Mary Nor-

man, the Myosotis Sisters, the Big City Four, and Ed Reynard. At the meeting held Wednesday, our managers decided that after the Portola benefit, they would shut down on all future benefits, except the annual benefit for the theatrical charity fund.

## Spotlights

The Play Readers' Committee of the Actors' Society of America resumed work Friday, September 24th, under the chairmanship of Harold R. Woolf. The committee will receive and read all plays submitted, with a view to production or to placing them with suitable managers. Some few plays are still on hand, from which one will be selected for early presentation. The Play Readers' Committee consists of the following men and women: Thomas A. Wise, president of the society, Fanny Cannon, vice-president; George Arliss, Mary Shaw, Richard F. Carroll, Edith Ellis Baker, Robert Owen Meech, George S. Christie, H. Nelson Morey, Mrs. Felix Morris, Nellie Callahan, W. D. Stone, Frank Jamison, David Landau, Edwin Brandt, Edith Campbell, Edward Ellis, George Farren, Charles Fleming, John Gorman, Lillian Kingsbury E. W. Morrison, Edward McWade, Harry O. Stubbs, Robert McWade, Jr., George H. Trader and Harold R. Woolf, chairman.

Appropos of a recent article that appeared in a little press agent's sheet called *Playgoers*, issued in Chicago, to the effect that "Harry La Mack will not go ahead of our Western company (A Pair of Country Kids). We have declined to engage handsome agents in advance of any of our attractions—Mr. La Mack writes to THE DRAMATIC REVIEW and states that he will be on hand to see his friends this season ahead of Uncle Josh Spruceby.

## The Orpheum

The Orpheum announces for next week one of the best bills in the history of vaudeville. All the new acts have been headliners wherever they have appeared and their association in one program will be not only a remarkable but unprecedented event. James Young, assisted by Lorayne Osborne and Robert Strauss, will present a one-act college play called *When Love is Young*, which is a condensed version of Rita Johnson Young's comedy, *Brown of Harvard*. Mr. Young has been starring in *Brown of Harvard*, and the vaudeville sketch he is to appear in here is said to contain most of the important and fascinating moments of that comedy of college life. The career of Mr. Young has been a most interesting one. Some years ago he was the youngest prominent Shakespearean actor in this country, and of late he has been

the principal male support of Viola Allen and other distinguished exponents of the classic drama. Mary Norman will introduce her refined and clever monologue, *Some Types of Woman*. It presents incidents from the lives of several actresses before the public and behind the scenes. Ed. F. Reynard, who is included in the new attractions, is styled "The Ventriloquist with a Production, for he performs an entire play with the assistance of his automatons, which totally eclipses anything of its kind previously witnessed on a stage. All the characters are automatons, to whom Mr. Reynard's marvelous ventriloquial powers appear to impart the gift of language. Pilu is the quaint name of an extraordinary dog brought to this country by Signor D. Ancillotti, an European animal trainer. Pilu will give his so-called demonstration of mind-reading next week at the Orpheum. While Ancillotti is in the auditorium receiving questions from those about him, this remarkable canine answers from the stage without any perceptible exchange of code or signal from his master. The Big City Quartette, the Myosotis Sisters, Henry Clive and that inimitable comedienne and character actress, Edna Aug, will conclude their engagements with next week. A series of novel motion pictures will be the finale to a most delightful entertainment.

## Alcazar Theatre

Sweet Kitty Bellairs will be started on its second and positively last week in the Alcazar next Monday evening. That it would exceed the customary seven days' run was assured by its initial presentation, for everyone who then witnessed it went forth to announce that it eclipsed its previous production, last season, in both acting and staging. While the wonderfully effective work of Evelyn Vaughan in the title role is more largely responsible than anything else for the rendition of Sweet Kitty Bellairs a second week, the acting of the other principal people, the elaborate scenic effects, the luxurious costumery and the cleverly drawn situations and bright lines of the play itself must be taken into consideration as important factors in the whole magnetism. That the play could profitably be retained a third week, probably longer, is unquestioned, but it must be withdrawn after next Sunday evening to make room for *The Rose of the Rancho*, which, with Bessie Barriscale in her former role of Juanita, will be the Alcazar's appropriate offering while the Portola festival is on. This attraction will be given a complete new scenic equipment, and there is good reason for believing that it will equal, if not excel, its three weeks' run when it was first presented in the Alcazar.



## Hotel St. James

**Cor. Van Ness Ave. and Fulton St.**  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Theatres and Opera Houses, National and Municipal, in Latin America

Cuts and data furnished through the courtesy of The International Bureau of the American Republics.  
SIXTH ARTICLE.

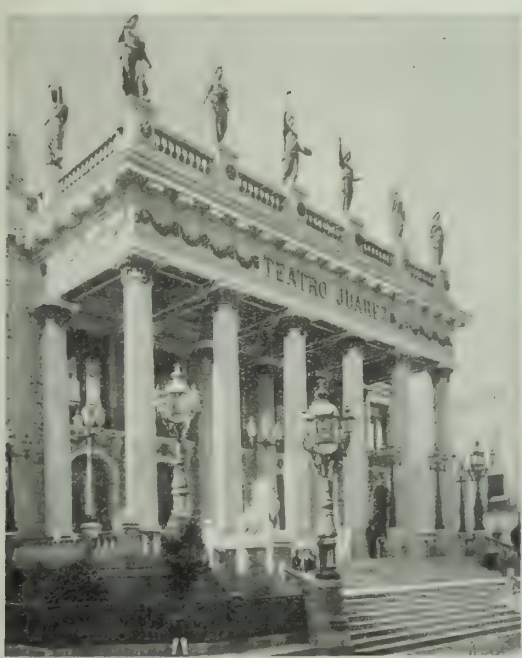


NATIONAL THEATRE, SAN SALVADOR, CENTRAL AMERICA

The National Theatre, in the city of San Salvador, is liberally patronized and is visited every season by an opera company from Italy or France.

It is astonishing when the number of state theatres is enumerated in these Latin American states. There seems to be no end of beautiful art edifices

that have been erected as monuments to a public desire and architectural taste. Two most beautiful structures are depicted this week.



FRONT OF JUAREZ THEATRE, GUANAJUATO, MEXICO

The magnificently decorated interior of the Juarez Theatre is a dream of color. The proscenium arch is of the horseshoe form, in red, gold, and blue stucco relief, while the walls of the boxes and of the whole interior are stenciled in the Catalan style with dull reds and golds. The cost of the edifice, which has a seating capacity of 1,300 persons, was \$1,000,000.

## Chas. Hanford Will Use Modern Play

This season Charles B. Hanford will concentrate his efforts on two plays, both comedies—The Taming of the Shrew and The American Lord, the latter a modern comedy by George H. Broadhurst and Charles T. Dazey, two representative American dramatists. Mr. Hanford's Petruchio is recognized as a standard performance, so completely has he identified the role with his own personality that thousands upon thousands of playgoers have accorded him unqualified acceptance as

its representative living interpreter. In continuing this vivacious Shakespearean creation in his repertory, Mr. Hanford responds to the definitely expressed wishes of numerous theatre managers who have taken occasion to voice the wishes of their patrons. A strong element of the popularity of this production lies in the portrayal of the leading feminine role by Marie Drofna. Her presentation of Katherine is universally admired as a worthy accompaniment of the Hanford realization of Petruchio. Great as has been the interest in the continuation of Mr. Hanford's appearances in The Taming of the Shrew, it has not ex-

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director

FRANK WYMAN, Manager

WILLIS BASS, Business Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

celled the manifestations of eager expectancy concerning his production of a drama of the present day. The American Lord gives opportunity for character delineation of the kind in which this actor peculiarly excels. The subject of the picture is a man who has grown up amid rugged surroundings to be big—morally, temperamentally and intellectually. He meets emergencies with the same fortitude as that displayed by the heroes of classic distinction who have hitherto engaged Mr. Hanford's talents. Mr. Hanford has long held the belief that the responsibilities and perplexities of our own day are no less worthy of an artist's study than those of ancient or mediaeval Italy.

## Gets Fortune if She Avoid Actors and Divorced Men

NEW YORK, Sept. 28.—The will of Ellen M. Hennessey, widow of former Fire Commissioner James S. Hennessey, leaves one-third interest in her \$500,000 estate to her 12-year-old granddaughter, Catherine Bradley Bigelow, provided that at no time shall she marry a divorced man or an actor. If the girl does marry a divorced man or an actor she shall forfeit her interest in the estate, according to the will, and her portion shall revert to Hennessey's son, J. Forbes Hennessey, and a daughter, Ellen Mary Parker. Evidently Mrs. Hennessey belonged to the old school of narrow vision. The present-day actor is proving to be a very domestic person and he makes in as great a proportion as good a husband as the average.

## The Next of Kin

Charles Klein, the author of The Lion and the Mouse, and The Third Degree, is to have his latest work, The Next of Kin, produced by Henry B. Harris in November. Mr. Klein, following his usual custom, has taken for his theme a subject of great interest to the American public. In his new play he deals with the enactment by legislatures of loosely constructed laws capable of many interpretations. He also attacks our modern methods of legal procedure which culminate in the courts, becoming clogged, and as a result delaying the proper adjudication of the rights of litigants and the tying up of large estates, thereby withholding from widows and orphans their just inheritances, causing great suffering as a consequence. Mr. Klein also takes occasion in his new play to inveigh against the connection of politics with the Bench and the Bar, for the purpose of extorting blackmail.

## The Invasion

Oliver Morosco has accepted and will soon produce at his Burbank Theatre in Los Angeles, Invasion, a new play by Julian Johnson, a well-known

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITOR

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

Los Angeles dramatic critic. The play deals with the descent of an avalanche of Asiatics upon the Pacific Coast. The action is local. Illuminating their path with giant searchlights, the invaders land below Long Beach in the night, after annexing the Hawaiian Islands with their powerful fleet. The aim is to take Los Angeles and its three great railway arteries, and thus to establish an impregnable base far up in the Rockies, "setting a new Gibraltar on the Great Divide." The invaders are not Japanese. The only native Nippon in the plot dies a martyr in the defense of his adopted country. There is but one rifle shot in the piece, and that off stage. The silent gun, the wireless telegraph, the high explosive, the submarine mine and the aeroplane are the weapons chosen by the author for his distinctly modern play. The final scene shows the possibilities of the deadly warfare. The cast is small, but the production will be elaborate, and work upon it already has begun.

**Madison's** Budget No. 12, Just Out  
818 Van Ness  
Parent's Stationery Co., Avenue, S.F.



## Billie Burke at the Van Ness

When Billie Burke visited San Francisco season before last with John Drew in *My Wife*, she turned everybody's head and won everybody's heart. She returns to the Van Ness next Monday night as a full fledged star and the indications are that everybody is eager and anxious to undergo the pleasing operation of having his head turned and his heart won once more. No actress of recent years has gained a vogue so quickly as Miss Burke and it looks very much as if it was a vogue that was going to last indefinitely, too. She has youth and beauty and ability and temperament

love with a young man, thinks it the most natural thing in the world to tell him that she has. The young man marries her, of course, and then she learns that he has a past—several pasts in fact. She taxes him with it and he admits that he has flirted a little, but he'll do so no more. And he doesn't, but appearances are against him and his little wife thinks that he has. How shall she be revenged? Why, she'll flirt, too. And she tries, but she can't



*Billie Burke in Love Watches*

and, above all—wonderful charm. And it is charm that counts most, after all, when the points in an actress' favor are summed up. But Miss Burke can act, too, and she will prove it in *Love Watches*, the comedy in which she is to appear at the Van Ness. This piece, by the way, is by Mm. de Flers and de Caillavet, the same clever Frenchmen who wrote *My Wife* and who have just given John Drew another big success in New York—*Inconstant George*. *Love Watches* was adapted into English for Miss Burke by Miss Gladys Unger, a former San Franciscan, and for that reason the play ought to be especially interesting to theatregoers of this city. It tells a delightful story of a pretty little French girl, just out of a convent and entirely unversed in the ways of the world, who, when she falls in

and it is this unsuccessful attempt that furnishes the plot for the play. The part of the little French girl might have been created especially for Miss Burke, so perfectly in every way does it fit her. She is supported by an excellent company, too, including Vernon Steel, a young English actor who is on his first visit to America; Ernest Lawford, who was seen here with Maude Adams; Maude Odell, Kate Meek, Stanley Dark and Frank Martin, all of them prominent in the profession. Miss Burke will remain at the Van Ness for two weeks and will give matinees on Wednesdays as well as Saturdays. There will be no Sunday performances.

A Gentleman from Mississippi will close its engagement at the Van Ness Theatre on Sunday night.

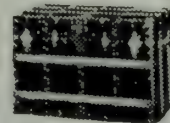
surroundings with all the charm and feminine graces that have long combined to make her an institution on the American stage.

On account of the death of Clyde Fitch, the production of *The City*, his latest play, will be brought out much earlier than originally planned by the

## Spotlights

In the parlance of the first-nighters who gathered to receive Lillian Russell in her new comedy, *The Widow's Might*, in New York, week before last, the consensus of opinion was that the fair Lillian wins again. Edmund Day's comedy of *Wall Street*, which is her stellar vehicle for the present, turns out the play that permits Miss Russell to shine in new

## LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS

FOR THE

**Taylor Trunks**

687 Market St., S. F. ODD. Kearny GENERAL REPAIRING Phone Douglas 3192

Shuberts. This firm has another Fitch play, *The Manicure Girl*, which was written for Zella Sears, which will probably be soon launched.

C. W. Blagg and C. J. Stevens have arranged to give Pasadena theatre-goers a full week of attractions at the Lowe Grand Opera House. These gentlemen have secured an option on the opera house and the services of the Wright Stock Company, which will present a number of recent successes, the prices of admission being placed at 15, 25, 35 and 50 cents. The engagement opens Monday evening, September 27th. On that night *The Devil* will be offered. On Tuesday evening will be presented *My Country Sweetheart*. On Wednesday evening comes *In Old Virginia*. On Thursday evening the play will be *The Young Rivals*, on Friday evening *The Belles*, and for Saturday matinee, *The Young Rivals*. Marian Melville will play leads.

Sarah Bernhardt, the French actress, who is suing the Press Publishing Company, publishers of the New York World, for \$100,000 damages, applied last week for permission to have her testimony taken in France by an open commission. Judge Lacombe in the United States Circuit Court granted the application. In private life Sarah Bernhardt is Mme. Dalmala. She asks damages for an article in the World entitled "Fakes Don't Do, Sarah," which she says hurt the sale of her memoirs and libeled her character. Frenchmen of letters who are said to know just how much of her own memoirs Mme. Bernhardt wrote will testify before the commission.

The progress made upon the construction of the new Columbia Theatre has been so great during the past few weeks that Gottlob & Marx have every reason to expect that the December date set for the opening will find the theatre in readiness for occupancy.

The *Traveling Salesman*, James Forbes' successor to his other hit, *The Chorus Lady*, is underlined for early presentation at the Van Ness Theatre. Complete in laugh lines, displaying a large assortment of plain and fancy laughs, Mr. Forbes' latest effort should attract much attention here.

## The Garrick

San Diego's Leading Playhouse  
San Diego, California

D. C. COLLIER, Proprietor  
WYATT & DODGE, Managers

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS



## Thais Magrane Is Immense as Du Barry and Billie Burke Takes Her Audience By Storm. All This Happens in Los Angeles

LOS ANGELES, Sept. 30.—The biggest thing that is taking the attention of people theatrical this week is the production of Du Barry by the Belasco Company. It surely is a big undertaking, but it is being done and well done at that. This is the last week of the Allen Curtis Company at Fischer's. Next week the company goes to the Walker Theatre. They will be succeeded by Charles Alphin and his company, playing musical productions from Mr. Alphin's pen. The company is now rehearsing for the opening bill, The King of Patagonia. We are told that A. Byron Beasley has received a letter from "Our Bill" Desmond from New Orleans, in which he says there has been a tornado down there, but that he still has the watch presented to him by the members of the Burbank Company. He is quoted as saying that a tree fell on him, and still the watch was unharmed. Blanche Hall has sailed from Honolulu for Los Angeles. She will return to the Burbank as leading woman, October 17th. Beth Tate, who is playing the maid in The Girl from Rector's this week, has received a signed contract to create the soubrette role in a big musical comedy called Slumming, which will be produced in New York in January. Miss Tate is to be "featured," which means that she will become a star if she makes good. The comedy will be under the management of Al H. Woods. John Philip Sousa will give his longest engagement in Southern California at the Auditorium next month. Under the local direction of the Fitzgerald Music Company he and his band will give twelve concerts. The Bank Clerks' Show has been announced for November 4, 5, 6, at the Mason Opera House. Instead of the usual minstrel show, the entertainment will consist of a light opera. The libretto is written by Charles Saxby, and set to music by Philip Kaufman. There are several women's parts this year, which is a new departure for this organization.

AUDITORIUM—The Great John Ganton, dramatized by J. Hartley Manners from Arthur J. Eddy's story of Chicago packingtown, Ganton & Co., is being presented at the Auditorium this week by a large percentage of the original company, including the one really important figure, George Fawcett, who plays Ganton himself. The play itself is not a very strong one, but it serves to introduce to us George Fawcett, who is really a great actor. His characterization of Ganton is ideal, and one that will not soon be forgotten by any who see the production. An admirable piece of work is done by Allen Fawcett as the packer's confidential clerk. John Webster is manly as Allan Borlan leader of a hopeless fight against the packing trust. Mr. Gray is a typical stage clergyman. Miss Campbell as May Keating shows that she has ability and that she is capable of more than she is called upon to do in this play. Thurston Hall and Lucius Henderson also do well in the roles assigned to them. The geographical atmosphere is well instilled. It is the minor note in the harmony of realism which makes the play worth so much.

BELASCO.—The company at the

Belasco has undertaken a big thing this week in the production of Du Barry. The whole performance does credit to the company. It is most too much for a stock company to do when there is so little time for rehearsals, and the present offering is a surprise to many who did think that the company was unequal to the task. Thais Magrane in the Carter role does wonderfully well. She gives us a consistent forceful and convincing picture of Mr. Belasco's heroine. She works her scenes up well and shows us that she can handle an emotional part better than most stock actresses. The rest of the characters seem small and insignificant beside Du Barry herself and yet they all have their place in the whole scheme and each one is in capable hands. Lewis S. Stone, as Cosse, is forceful, dignified and impressive. Mr. Vivian gives an appealing picture of Denys, the faithful servant. Mr. Camp does very excellent work as the King. Mr. Giblyn as Comte Jean Du Barry, does the best piece of work he has done since he joined the Belasco forces. There is only one thing which mars his work a little, and that is his propensity for playing to his audience all of the time. The stage settings are beautiful and complete. The elegance and richness of furniture and costumes is truly wonderful and entirely beyond anything yet attempted by a stock organization.

BURBANK—Mr. Morosco's company is this week giving us the best performance of Somerset Maugham's Lady Frederick that has been given in Los Angeles. Lady Frederick is not a great play in any sense of the word, and there are times when it is not even interesting, and this is the very reason that it requires good players to make the performance go and keep the attention of the audience. Miss Burkhart plays the lead as if she had played no other part all of her life and her easy, graceful stage presence makes her a very charming Lady Frederick. Her gowns captivate the women, and she is a real Lady Frederick. Mr. Beasley gives a smooth and finished performance of Paradine Fouldes. Harry Mestayer is very good as Lord Meresto. Mr. Hartford and Margo Duffet both have small parts, which they handle well. Mr. Stockbridge is amusing in the part of Gerald O'Mara. Mr. Burton returns to the company after his vacation and has a good part in this week's play. Scenically the play is all that could be desired.

MASON—Billie Burke, with her airs and graces, her spontaneity and youth, is once more at the Mason, after two seasons of London and New York successes. On her previous visit to Los Angeles, she was John Drew's support in My Wife. Love Watches is an adaptation from the French, and is a light and extremely frothy comedy, of the sort that the French pen so well. Miss Burke, as Jacqueline, is all that her looks belie, and brings her fascinating voice into good play, as the playful, jealous, whimsical wife of one Count Andre De Juvigny, who is well portrayed by Vernon Steele. Ernest Lawford, as the book-worm, Augarde, was most convincing. Maude Odell gave a splendid picture of Lucie de Morfontaine, also Kate Meek as the worldly-wise Marquise de Juvigny.

The rest of the characters were equally well cast.

MAJESTIC—Mr. Morosco is playing The Girl from Rector's. The seat sale is one of those record-breakers. The plot deals with the wife of an American diplomat, stationed in China. The action takes my lady from Battle Creek, Michigan, to the wicked and fascinating "Great White Way" in New York, where she finds solace and entertainment at "Rector's." "The Girl," Carrie Weber, makes the most of all opportunities, and is the center of all the fun. The music is tuneful the chorus all that could be desired, and the entire cast is all that it should be.

GRAND—Adrift in the World is the melodramatic offering at the Grand for the week. This is a really interesting play which is more than can be said of many of the thrilling things that are put before us nowadays. There is both good action and bright comedy in the piece and the members of the company are all well cast. George Webb appears this week as the hero, while Robert Leonard plays the villain. Lillian Hayward is playing one of her familiar "heavy" roles in a genuine manner. Arthur Witting supplies most of the comedy of the piece with his excellent characterization of the Jew Abraham Jacobson. Margaret Davis a new member of the company, does good work as Martha Pickings. Grace Rauworth is convincing in the leading feminine role of Mary Elliott. Harry Oaks and Mayme Charlson both do good work in character parts. The performance is most satisfactory.

ORPHEUM—The bill this week is much better than the average both as to new turns and the hold-overs. Leila McIntyre and John Hymans have a well-written sketch dealing with the often-used situation of the stage manager and the aspiring one who desires to be initiated into the tricks and wiles of the land beyond the curtain. Catharine Hayes and Sabel Johnson are well fitted in a merry skit, The Dream of Baby Days. George W. Cunningham and Herman Marion get away with a good many laughs in their mixture of comedy and some very good acrobatic stunts. Rose Royal brings many rounds of applause with her posing horse, Chesterfield. Jack the Giant Killer is still appealing to the youngsters, and Joseph Hart and his Bathing Girls to the grown-ups. Carson and Willard, and The Thalia Quartette complete the list of holdovers. The moving pictures are, as always, a finishing touch to a very good bill.

LOS ANGELES—Come Back to Erin, a sketch act, heads the bill at the Los Angeles Theatre this week. It is a well conceived and ably acted sketch, being put on by Charles Mack and a company of three. The rest of the bill is made up of good acts. The Wood Brothers are seen in a double-ring act. J. K. Emmett and his company appear in a comedy entitled Artie's Dream.

Alfred K. Hall does some eccentric dancing. J. Warren Keane is one of the younger masters of sleight-of-hand tricks; his work is very clever. Cogan and Bancroft can skate, and dance on skates. New motion pictures complete the bill.

FISCHER'S—The attraction for the week at Fischer's is An American Princess—a one-act musical satire on foreign noblemen, German professors and suffragettes. Annie Bauman plays the Princess. Charles Figg, who has been passing his vacation in a mountain retreat, is cast as Mr. Wise, a shrewd and polished adventurer. Mayme Praeger is the woman suffragette, and Estelle Praeger is the Mimi, the maid. Henry Auerbach is an English doctor. Arthur Clamage a German professor. The chorus is attractive in new costumes and the dances are pretty. Among the song numbers are Move On, Mr. Moon, When Women Get Their Right, My Word, and Oh! Miss Malinda.

Owing to the illness of Hobart Bosworth, Mr. Morosco has been conducting the Morosco Dramatic School, pending the arrival of a new director from New York. Mr. Morosco has seen fit to select two pupils from the school for important roles in the forthcoming production of When We Were Twenty-One at the Burbank.

SACRAMENTO, Sept. 29.—The Girl from Rector's had poor houses at the Clunie, 19-20. Dustin Farnum in Cameo Kirby drew a full house, 25. The Clmax, to fair business, 26-27. Coming to the Clunie: The Time, the Place and the Girl, 30; Blanche Bates in The Fighting Hope, Oct. 1; Kolb and Dill in Dream City, 3; A Knight for a Day, 4. After the performance of Cameo Kirby, Dustin Farnum was entertained by the Camellians, a local dramatic society. At the Grand, week commencing Sept. 19th: The Three Rohrs, looping the loop in a revolving globe; George Edward Murphy and Walt Whitman, assisted by Florence Bates Norsfall, in the sketch, A Prodigal Girl; Vera De Bassini, operatic prima donna, and wonderful human violin; William Mitchell and John J. Cain, The Frenchman and the Other Fellow; Wood Brothers, athletes, in their double flying rings; Clarence Sisters, the Australian Nuggets. At Pantages, week Sunday, Sept. 26th: Menetekel, the mystery of Babylon, phenomenal illusion; Montague's cockatoos; Arthur Deming, the minstrel man; Jones and Walton, Our Country Cousin; Rivell and Deery, Roman ring artists.

Negotiations are afoot for a presentation of King Lear, under the direction of Wm. Stoermer, at the Greek Theatre, Berkeley. This will probably be one of the best attractions ever launched from a bay city. The company will play a limited number of guaranteed engagements about California before embarking for Eastern territory.

## Charles King

ANNOUNCES

## Marjory Rambeau & Company

At the PICKWICK THEATRE, San Diego, for an indefinite season

Producing Only Royalty Plays



## Correspondence

PORTLAND, Ore., Sept. 27.—Matters are moving along at a good pace in theatredom in this city. All the houses are now in full blast, and two are being made ready to house their respective bookings—the New Heilig and the Portland, formerly the Heilig. The work on the former house has been held back on account of the architects being slow with their plans, but I am now informed by Mr. Heilig that they are about completed and that work will start with a vim shortly, and that he expects to have the new theatre finished by the middle of January. At the Portland, men are engaged day and night altering and repairing the house. It is said that when the work is finished that the house will be in better shape than ever. Dad Russell was in town this week looking over matters, and stated that he would return from Seattle the latter part of this week and remain here until the completion of the work on the Portland. Arthur A. Greene, who was installed as manager of the Shubert house, has resigned, and his place has been filled by Frank Hood. Mr. Hood is now in this city, and no doubt will remain permanently as the manager, although there are reports that he is here only temporarily, until a Shubert representative arrives from the East. Another change made by Mr. Russell on his arrival was that the McRae Stock Company, who are now at the Star, will close their engagement this week, and that the comedy *Going Some* will be the offering next week; also that from now on until the completion of the Portland, the Shubert shows will be housed at the Star. Bungalow Theatre (Calvin Heilig, mgr.): William Pangle, resident mgr.): Following *A Knight for a Day*, another of the Frazee musical comedies came to this house—*The Time, the Place and the Girl*. This is the third visit to this city of this play, and he it said to the credit of Mr. Frazee that he has kept the company and production pretty well up since he took possession of the piece. The cast was good, and the chorus was young and sprightly. Robert Pitkin is found playing Johnny Hicks this year, and while not the equal of Young in the role, no complaint can be laid up against him for his portrayal of the role. May Bouton and Elizabeth Thomas are the bright spots of the lady folks. Tonight and for this week, Dustin Farnum in *Cameo Kirby*. Next week, *The Climax*. Star Theatre (Frank Hood, mgr.): Last night the McRae Stock Company offered Fitch's *The Cowboy and the Lady* and gave a fine presentation of the play, and left nothing to be desired from a scenic standpoint. The company was well cast, and each member seemed to be perfectly at home in the role assigned to each of them. Allen Holuber played the part of Teddy North in just the manner one would want to see it, and the reappearance of William Dills, a Portland favorite as a tender-hearted cow-puncher, was alone enough of an event to almost crowd the house. Margaret Oswald in the leading part was equal to all demands made upon her. This company closes next Saturday night. Baker Theatre (George L. Baker, mgr.; Milton Seaman,

business mgr.): The *Girl Question* closed a good week's business at this house Saturday night, and Texas opened yesterday to big houses. Texas was here last season at the Heilig, and those of us who saw the play at that time well remembered that it was one which sustained the heart interest to the very end, and a lot of repeaters could be seen in yesterday's audiences. As the name implies, the play deals with Western life, and the company interpreting it could not be improved upon. It is hard to single out any particular member of this company as the best. All are well cast and sustain their roles admirably, particularly Emily Clifton as Texas; Harlan Fox in the hero's role; John Hazeltone as Oklahomey, and Jack Marvin as a half breed. Next week: *Alburtus*, the hypnotist. Orpheum Theatre (James H. Erickson, mgr.): No complaint could be registered by any one relative to the class of the show Manager Erickson dished up at the Orpheum the past week. It was just as good an all-round bill as one could ask for. Mary Norman was billed as the headline act in her impersonations of women of different types, and they were a delight. Ed Renard, in his ventriloquist act, was the biggest favorite on the bill. His work was clean-cut and different from the ordinary run of acts of that kind. Another high-class vaudeville act was the dog, Pilu, whose work was a revelation. This week's bill: Valerie Bergere, Tuscany Troubadours, Six Glinserettis, Joe Jackson, Carlin and Clark, Laura Buckley, and Alburtus and Saltus. Lyric Theatre (Keating & Flood, mgrs.): A play out of the beaten path, entitled *The Octopus*, is this week's offering by the Athon Company at this house. There is enough pathos and comedy intermingled to keep an audience in a good frame of mind throughout. The work of Priscilla Knowles as the persecuted heroine was one of the best pieces of work she has done since her coming to this city. Mr. Athon was also in his element in the lead. Alice Condon lived up to her reputation as one of the best ingenues that has appeared on the lyric stage. Grand Theatre (Frank Coffinberry, mgr.): Butler and Bassett are the headliners for this week, and the balance of the bill includes Fagen and Byron, Wolcott & Co., Flo Patterson, Bissonette and Newman, and Fred Bauer. Pantages Theatre (John Johnson, mgr.): Barlow's *Dog and Pony Circus* lead off for this week, and the other acts are The Glocklers, Kauffman Brothers, Lipman and Lewis, Casey and LeClair, Meyer Brothers and Leo White. A. W. W.

SEATTLE, Sept. 27.—Moore Theatre—A college play set to music is *Commencement Days*, which opened a week's engagement at the Moore last night, and, as the girls are pretty, the staging effective and the songs bright and tuneful, it is no doubt in for a successful run. Grand Theatre—*The Cat and the Fiddle*, with a better company than last year, is again here at the Grand. The chorus is not very strong in singing, but it makes up in looks, while there are scenic effects by the bushel. Alhambra Theatre—*Going Some* comes to the Alhambra Tuesday night. Seattle Theatre—For those who like the real old-fashioned

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

## Clancy's

Phone Franklin 1506

### Stage Hardware

**Williams** Hardware & Stove Co.  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.

melodrama, *The Convict's Sweetheart* is all that could be desired. Its complicated plot is well handled by the stock company at the Seattle. Lois Theatre—The Lawrence company are presenting *The Spoilers*, which will always be a play of interest to Seattle audiences. The production is a good one. At the Majestic Will Rossiter presents a big happy kid act, with nine youngsters in songs, dances and games down on Uncle Hiram's farm. Ernest Pantzer and company are sensational acrobats; Howard Missimer and company offer the sketch, *Mr. Stranger*, a fantastic comedy by Oliver White; Edna Davenport is a favorite singing comedienne; Spaulding and Loeonare are comedians; and Killian and Moore are singing and talking comedians. At Pantages this week—Bert Swan and his trained alligators are seen. In his act he wrestles with a huge 300-pound monster both on the mat and under the water. The water act is given in a glass tank. The alligators are put through a series of stunts that cause genuine astonishment. Orpheum—George Bloomquist comes back this season at the head of his own company in a one-act comedy entitled *Nerve*. Howard and Howard are a perpetual source of delight to all lovers of vaudeville. Their skit, *The Messenger Boy* and the *Thespian*, is a roar from start to finish. Martinetti and Sylvester, the boys with the chairs, are a revelation to those who think they have seen rough knockabout acts.

E. Morgenstern.

SPOKANE, Wash., Sept. 26.—The Three Twins, at the Auditorium, 20-26, is one of the best musical comedies seen here. It has a good plot and many novel features. The music is fascinating, the chorus excellent, and electrical effects beautiful. The company is headed by Victor Morley, and includes Bessie Clifford, Ida Poetz, W. H. Woodside, Florence Kolb, Frank Smith, Eddie Bowers and a chorus of 60 people. Oct. 1-2, The International Grand Opera Company. The San Francisco Opera Company has closed a three weeks' engagement at the Spokane Theatre. This week *The Sunny Side of Broadway*, the bill at the Orpheum, week of 20, was an exceptionally good one. George Bloomquist Company headed the bill. Howard-Howard; Martinette-Sylvester; Ballerini's Canine Tumblers; Barry-Halvers; DeSanctis Quartette; John Weil, and Orpheum pictures. Week of 26th: Mile. Bianchi; Keno; Walsh-Melrose; Hal Godfrey Co.; Maxim's Models; "General" Edward La Vine; Patsy Doyle; Nerius-Erwood. High-class vaudeville at the Washington includes Will Rossiter's *A Bunch of Kids*; Ernest Pantzer Co.; Howard Missimer; Edna Davenport; Spaulding-Dupre; Killeen-Moore. Week of 26th: The Naval Travesty,

In the Battle of Bay Rum; The Labakans and their trained dog, Folly; Steeley-Edwards; La Velle-Grant; Dick-Alice McAvoy; Dorothy Dahl. Swans alligators was the feature of the bill at Pantages. Other good ones were Luigi Picaro Troupe; Yale-Simpson; Wm. B. Ramsdell-Ramsdell Sisters; Still City Quartette; Canaris, and Wm. D. Gilson; Week of 26th: Consul, the educated chimpanzee; Wilson Franklin Co.; Newhold-Annie Carroll; The Varsity Quartette; Warren-Brockway. The sixteenth annual Interstate Fair, held here last week, was a big success. Monday was traveling men's day, when the attendance was 23,700. Tuesday, Derby Day; Wednesday, Canadian Day; Thursday, Bolster Day; Friday, Spokane Day; Saturday, Automobile Day. SMYTH.

EUGENE, Ore., Sept. 25.—It looks like Shuberts were going to break in here soon. However, more anon. At Eugene Theatre, 28, Fifty Miles from Boston; 29, *The Girl Question*; Oct. 1, *The Climax*. (Saw Jessie Shirley's playlet, *The Governor*, at the Orpheum last week. It is a talky sketch, poorly constructed and devoid of action. Its finale leaves an audience in a most uncertain frame of mind, as the problem of deciding twixt love and duty is left up to the auditor. Ordinarily such complications are unraveled.) OTTO GILSTRAP.

TUCSON, Ariz., Sept. 21.—September 18, the Raymond Teal Musical Comedy Company completed a five weeks' engagement at the Elysian Grove Airdome. The company was well received. This is Chautauqua week in Tucson. Sunshine Hawks opened the session on Monday evening to a large and appreciative audience. Nicola, the magician, will close the session on September 27th. This is the first Chautauqua for Tucson. Ringling Bros. Circus will show afternoon and evening on the 28th.

MARY NEAL CHEYNEY.

NEW YORK, Sept. 26.—It was California night at the Belasco theatre tonight, when a large audience enjoyed the program given for the benefit of the Golden Gate professional club. The proceeds, which are to be devoted to a building fund for a home in New York for California professional folk, were swelled by other means than the collection of admission fees. Fair Californians sold programs, flowers and even chewing gum. Mrs. Beaumont Packard, the president of the club, opened the program with an address. Homer Davenport, the cartoonist, was the first entertainer. Helen Byron, in songs, followed, and then came Anna Boyd in character songs. Adeline Dunlap and Lyster Chambers in *The Operator* were next on the program. From 14 the membership roll has grown to 400.



## Correspondence

PHILADELPHIA, Sept. 26.—Imagine an average American home, where peace and happiness and prosperity dwell, imagine a man who is blessed with a devoted wife, a pretty child, and with health and brains and unlimited opportunity. Imagine that into this home there steals a vampire, an evil, beautiful woman, who sinks her clutches into the moral fibre of the man and corrodes his character as some biting acid eats into iron. This is the theme and story of *A Fool There Was*, enacted at the Garrick Theatre Monday evening for the first time by Robert Hilliard and a splendid company. It is a play of great, raw passion. It is a play of great, raw passion. It is more than mere melodrama. Robert Hilliard has undoubtedly reached the greatest achievement of his career in this play. William Courtleigh was dry in humor and strong when strength was demanded. Katharine Kailred was an alluring, seductive vampire, a very incarnation of passion. Nanette Comstock gave valuable aid and Boots Hurster was a delightful child. Adelphia Theatre—Many kinds of money kings have appeared before the footlights since the initial production of *The Lion and the Mouse*. A new variety of this popular genus was revealed at the Adelphia in the person of John Le Baron, an American financial magnate, whose ideals are high and whose conduct is strictly in accord with these admirable principles. Olive Porter is the author of the piece, which depicts in frequently striving fashion the battle between Le Baron and a group of unscrupulous millionaires, who are endeavoring to buy up a copper mine and railroad in the West. Melodramatic situations, often containing a real thrill, are the abiding merit of *The Ringmaster*. An efficient company interpreted these many climatic moments to capital advantage, and the big scenes in the piece received from a pleased audience their meed of appreciation. Prominent in the cast were A. H. Van Buren, George Howell, Frederick Burton, Eduard Emery, Alfred Hickman, Addison Pitt, Vernon Wallace, Leurette Taylor, Oza Waldrop and Francis Ballou. Chestnut Street Opera House—An innovation florist shop, in which lingerie and hosiery are substituted for gardenias and orchids, starts the fun moving and adroitly sustains it to the end in *The Florist Shop*, a new farce from the German, presented this week at the Chestnut Street Opera House. Conspicuous in the well-chosen cast is Lionel Walsh, whose portrait of the ingenuous and wholly innocuous bridegroom, endeavoring to act the part of a gay libertine, is surely one of the most admirably conceived, carefully executed and continuously laugh-compelling footlight characters seen here in several seasons. Valuable assistance was accorded Mr. Walsh by Richard Sterling as the other young husband—his antithesis in moral character. Richard F. Freeman, as a country uncle, later infected with the late supper bacillus of Broadway; Nina Morris, as the proprietor of the innovation florist shop; John Thomas, as the unfortunate minister; and Adelaide Overton and Louise Drew as the

pair of brides. Chestnut Street Theatre—Henry Arthur Jones' powerful play was played in a superior manner by the Orpheum stock company. The performance was a decided interest on general grounds. Marion Barney did Mrs. Lane and gave a thoroughly good, artistic impersonation. Helen Reimer, a favorite member of the organization, made her first appearance of the season and received a warm reception. Sir Daniel Carteret was in the very competent hands of William Engersoll, and Leah Winslow did ample justice to the character of Lady Eastney. Walnut Street Theatre—*The Man of the Hour* began the fourth season of its remarkable career at the Walnut. In the excellent company entrusted with the interpretation of the work, John Robertson contributed a strong and convincing young Mayor. John Sparks was Phelan, the boss; J. A. Marcus was the Horrigan; Alma Powell had the leading feminine role, and Julia D. Hanchett was the mother. Broad Street Theatre—*The simple story* which is unfolded in Eduard Lick's play, *The Climax*, continues at the Broad. This play has appealed to Philadelphia as it did to New York—as one of the most undramatic dramas imaginable, that is, it is entirely in the outworn artifices of the stage and hence becomes a transcript of life itself. This will be readily realized when it is known that only four characters are in the action, and that there is no change of the scene. If you like noise and dramatic high lights, if violence and the tremendous thrills of great theatrical events alone appeal to you, *The Climax* is not for you; but if you care for a rare work of art and for a delicate, sweet story upon the stage, by all means visit *The Climax*. Keith's Vaudeville House—George Beban, a player who has done excellent work in other fields, made his vaudeville debut as a headliner at Keith's in a little drama called *The Sign of the Rose*. It gave the player a fine opportunity for some good character acting, and as in its incidents the story had just the right admixture of smiles and tears to best appeal to the heart, artist and playlet won a marked success. Fred Lindsay was also a conspicuous item on the program in his curious and novel work with the thirty-foot whip used in the Australian backwoods. A *Night in El Paso* is a picturesque, scenic costume and dancing sketch, in which the Beeson Trio furnished some pleasant musical and song moments. The Majestic Trio of colored entertainers provided another agreeable triad in their songs, dances and fun. Byron and Langdon had a laughable act entitled *The Dude Detective*. Alf Grant also proved a capable disseminator of happy feelings with his comicalities. Girls from Melody Lane in a quartet were taking to eye and ear, and the juggling comedy of Redford and Winchester was amusing. The Dixie Quartet opens in Philadelphia Monday evening. They have an entire new score and are sure to please with their harmony. This is the third year the Dixie Boys have been harmonizing. Calvin M. Franklin, who sings basso for this quartette, will continue as manager and states he has been fortunate to retain the same combination as last year. After a few months' rest the boys find their

## Garrick Theatre One Week, Commencing Sunday, October 3

COHAN &amp; HARRIS PRESENT

GEO. W. COHAN'S Rural Musical Play

# 50 MILES FROM BOSTON

Supported by the Most Expensive Cast Ever Seen in a Musical Play

—AND—

## 50—A PERFECT COHAN CHORUS OF—50

Songs that set one's mouth a-pucker and one's feet a-tapping.

"My Small Town Girl," "Harrigan," "Boys Who Fight the Flames," "Waltz with Me," "Jack and Jill," "Ain't It Awful?"

voices gone, in advance, and with Dave Bristow's sweet tenor, Lyn Castor's baritone and Pete Zisgen doing the leading, the Dixie Quartet find themselves in a class of their own. Calvin M. Franklin.

EL PASO, Tex., Sept. 27.—Majestic (Crawford & Rich, mgrs.): The Majestic Co. is playing to good business and giving the best of satisfaction. Fritz Fields and Wm. B. Friedlander are deserving of much praise for their good work. Genevieve De Lacour has made quite a hit, and deservedly so, as her singing is a treat. Nan Halperin is a soubrette who is on the job all the time, and never fails to please. The chorus is well drilled and dressed. The Crawford (Crawford & Rich, mgrs.): Opens Oct. 3d, with North Brothers, comedians, and their lady orchestra. El Paso Theatre (Crawford & Rich, mgrs.): Raymond Teal, Oct. 15-17. Frank Morton has closed with the Raymond Teal Co., and joined the Majestic Co.

SALT LAKE CITY, Sept. 27.—Salt Lake (Geo. D. Pyper, mgr.)—Billie Burke played to record-breaking houses. The seating capacity was sold out at every performance. Beginning Sept. 30 and running until Saturday, *The Honeymoon Trail*. Colonial, (R. A. Grant, mgr.)—The Arlington Players presented *The College Widow*, to pretty good houses. Mr. Ince was pretty good as Billy Bolton, the half-back. Beginning Sunday evening Emma Bunting will be seen in the title role of Mary J. Holmes' novel, *Lena Rivers*. Grand (A. B. Jensen, res. mgr.)—The Willard Mack stock company drew big houses last week. Mr. Mack played the part of Ramirez, Miss Douglas was also good in the role of the girl. This week they will play *The Other Girl*. Mr. Mack has presented this before, and there is no doubt but that he will make good as Kid Garvey this time. Bungalow (R. A. Grant, mgr.)—Alfred Swenson and company in *Hello Bill* played to pretty good audiences. This week the Arlington Players will return to the Bungalow and

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th

present *Quo Vadis*. It will no doubt be welcomed by the public. Nearly all of the cast have played parts in this play before and therefore should handle the piece well. Mr. Ince, leading man, will take the part of Vinicus, and Miss Creighton that of Lygia. Orpheum (H. Sonnenberg, res. mgr.)—The bill last week was up to the standard. Each number received its share of applause. This week there will be Eleanor Gordon and company in a comedy playlet, *Tips on Tap*; *La Petite Revue*, booked as a real novelty, which includes nine people; the Walthour Trio, acrobatic cyclists; the Five Avolos, xylophone players; Lena Pantzer, who dances on the floor, on a wire, and in the air; Davey and Poney Moore, in *The Dancing Tenderfoot*; and Millie Williams, a little Salt Lake girl, in an act called *The Aerial Vocalist*, and the motion pictures.

R. Harbach.

Claribel Becker will join James Young in vaudeville at the Orpheum next week.

John Morrissey, resident manager of the San Francisco Orpheum, is visiting his old home in St. Louis. After a short stay there he will go to New York. He is accompanied on his vacation by Mrs. Morrissey and will be gone about one month.

Ed Redmond opens a season of stock at the Swain Theatre in Santa Cruz this evening. Among the new members of his company are Gerald Harcourt, Charles Franklin and Howard Foster.

GEORGE BEEBE, a former well-known actor, known as George Emmett, who is now in business in Lakeport, was a *DRAMATIC REVIEW* caller this week.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter, Established 1880.

## W. Robert Hildreth

Among the substantial and artistic successes secured this year in vaudeville, that to the credit of Robert Hildreth in his protean rural comedy, Four-Leaved Clover, is worthy of note. Mr. Hildreth has long been recognized as a fine character man in dramatic work, and it was a foregone conclusion that he would be a hit in vaudeville. His act takes twenty-two minutes and in that time he makes four complete changes of character and costumes, and has been getting some great newspaper notices. He is now playing Sullivan & Considine time and is this week in San Jose. Mr. Hildreth carries a complete scenic production and has equipped himself with a first-class outfit in every way. He is ably supported by Hilda Robertson, who is very clever in the part of the farmer's wife.

## Maud Fealey is Divorced

Secretly as she was married, Maude Fealey, known here as Denver's own actress, has been divorced. July 15, 1907, she was married to Lewis Hugo Sherwin, a dramatic critic and newspaper man, well known on the Coast. When her mother, Margaret Fealey Cavallo was told of the marriage she went into hysterics, and when she saw her son-in-law, she called him a scoundrel and ordered him from the house. His stepfather was equally indignant. He said that Sherwin could not keep her in gloves. The result was that Maude is said to have promised not to live with him for a year. Sherwin went to New York and has never been seen since with his wife. The actress kept the wedding secret, for a short time having been married under her real name Maude Hawk. After her marriage she kept up her stage career. She was under a five years' contract with John Cort. A year ago she and her manager became involved in a controversy. Cort sues for an alleged broken contract. Cort also sued Raffaelo Cavallo her stepfather, for \$19,000 he says he lost while making a star of Maude. She has appeared in leading parts with Henry Irving, Richard Mansfield, William Gillette and others. Sherwin's stepfather is Hugo Gorlitz one time manager of Paderewski and his mother is Amy Sherwin, a celebrated prima donna. The divorce was granted Saturday last in Denver.

## Correspondence

PETALUMA, Sept. 29.—Lorraine Buchanan and company opened a ten days' engagement at the Hill Opera House last week. The opening bill

was Three Weeks, followed in turn by Dora Thorne, Zaza, Leah the Jewess, and The Comedy of Tragedies. All the members of the cast play their parts to good advantage, and large audiences have been the rule thus far. The engagement will end Saturday night, when Salome will be played.

OAKLAND, Sept. 30.—Pleasant weather, increasing business activities and a good list of attractions has resulted in another prosperous week at the local playhouses. At the Liberty, Bishop's players are putting on a very fine show and are drawing unusually good houses. This week's attraction, The Prince Chap, is being played for the first time at popular prices and is receiving a fascinating and artistic production at the hands of the stock company. As William Peyton, the artist, Sidney Ayres scores another triumph. He is natural and easy-going and at the same time his performance is clear and convincing. George Friend was well cast as Rodney, the Earl of Huntington; his conception of the character being excellent. As Marcus Runyon, Henry Shumer was intensely comical and created many a laugh with his droll acting. The Three Claudias, aged 5, 8 and 18, were respectively played by Little Myriam Gleason, Ethel Tole and Edith Lyle. May Clement, Bishop's latest acquisition, made her first appearance and created a most favorable impression. The stage settings were superb, and the faultless manner in which the production was presented adds another laurel to the already well filled wreath of Bishop's efficient director, George Webster. All on Account of Eliza follows. The Macdonough bookings are A Knight for a Day, Oct. 3; Blanche Bates, 4-10; A Gentleman from Mississippi, 14-16. This week's offering at the Broadway, Zaza, is showing up Georgie Cooper in an entirely new light. A clever emotional actress, her work in this line is a revelation to her many friends, and her performance of the difficult role far exceeded all expectations. Her acting is sensational, and her interpretation showed rare judgment indeed. Landers Stevens made an excellent lover and proved a great helpmate to Miss Cooper in many ways. As Zaza's Aunt Rose, Georgie Woodthorpe gave an extraordinarily fine piece of character work and received round upon round of applause. The company is well cast, the principal roles falling to the lot of Godfrey Matthews, Charles Place, Wilton Dale, Lee Willard, Maurice Page, Annie Rogers, Anita Murray and Violet Wilson. The house is packed at every performance, undoubtedly due to the fact that this is the last week of The Landers Stevens players. Monday, 4th, Ferris Hartman opens in The Yankee Consul. At the Orpheum, a sensational one-act drama entitled Circumstantial Evidence is alone worth the price of admission. It is certainly one of the best things seen here for some time and is proving a big hit. At the Country Club still continues in popularity, as also does the Arlington Four. Of the newcomers, the best are Grouch and Welch, Ed Wynn and Al Lee, Charles Montrell. Bothwell Brown is back again at the Bell, which means increased attendance for that popular house of vaudeville. The La Dorrs and Fay Caranza are also strong features of this week's program. The Orpheus Club gave their annual concert at The Liberty, 28. The entire

house was sold out, and general satisfaction given. Estelle Warfield has returned from Seattle and will be seen at The Liberty. After a two weeks' engagement of the Ferris Hartman company, the Broadway will be conducted as a continuous performance house, giving living motion pictures from 12 m. until 12 midnight. Vocal selections will also be a feature of the performance. LOUIS SCHEELINE.

## Wanted

A Young  
Good Looking  
Leading  
Woman

Send Photo

Lowest Salary

and full particulars  
first letter

Geo. B. Howard

LYRIC THEATRE

Vancouver, B. C.

WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G.  
WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write  
in, quoting lowest salary in first letter.  
Satisfactory booking for right acts at  
right figures.

The Garriek  
FORMER ORPHEUM  
ELLIS AT FILLMORE  
PHONE - WEST 1194

THIS WEEK  
MATINEE TOMORROW  
The Tuneful Musical Hit

A Knight for a Day

Seats now 25c to \$1

NEXT SUNDAY AFTERNOON  
Geo. M. Cohan's

50 MILES  
FROM  
BOSTON

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, October 4th, Starts the  
Second and Last Week of David Bel-  
asco's Delightful Heart Comedy

## Sweet Kitty Bellairs

Founded on Egerton Castle's Book  
The Bath Comedy

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.  
MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America  
Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

JAMES YOUNG & CO., in the One-Act Col-  
lege Yell, When Love is Young; MARY  
NORMAN in Some Types of Woman; ED  
F. REYNARD, the Ventriloquist; PILU,  
the Mind-Reading Dog, Introduced by Sig.  
D. Ancillotti; BIG CITY QUARTETTE;  
LES MYOSOTIS; HENRY CLIVE; NEW  
ORPHEUM MOTION PICTURES. Last  
Week, EDNA AUG, the Comedienne, in  
Types.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.  
MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

ONLY FOUR TIMES MORE

Ferris Hartman

And His Big Singing Company  
Presenting THAT GLEEFUL AFFAIR

The Tenderfoot

MATINEES SATURDAY AND SUNDAY  
Popular Prices—25c, 50c, 75c  
Matinee, 25c and 50c

Next Monday KOLE & DILL in  
DREAM CITY  
Seats Now Ready

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
- Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

GILLE PRINTING CO.  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MISSION  
3065

THE  
FRANCIS-  
VALENTINE  
CO.

Show  
Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The second and last week of *A Gentleman from Mississippi* will end to-night. This delightful comedy has made a strong impression on those who have seen it. The men, particularly, with one or two exceptions, are extremely good, and while the women's parts are not filled to overflowing with opportunity, still they are well handled. Next week, Billie Burke.

## Alcazar Theatre

Sweet Kitty Bellairs, piquant, saucy, and yet, withal, so winningly attractive with her big heartedness, Irish wit and coquetry that the most captious could hardly find fault with her conduct, is providing Evelyn Vaughn ample opportunities for excellently shaded work at the Sutter street stock house this week. This is not to say that the other members of the Alcazar company fall short in the doing of their share for the general success of the piece, but the vehicle was written by David Belasco from Edgerton Castle's novel, *A Bath Comedy*, to the end that the title role might shine undimmed by too much brilliancy on the part of other characters, and hence the balance of the cast has been forced largely into the positions of feeders for the star. Miss Vaughn fits the part of the flirtatious Bath beauty as though the part were written for her, and throughout the acts easily dominates the stage. Augustus Phillips as the English Lord Verney portrays a somewhat difficult character acceptably. His assumption of diffidence in the first act, however, seems a bit overdone when contrasted with the forceful earnestness during the rest of the play. Will R. Walling as Col. Villiers has a character to his liking, and does much with it, while the Capt. O'Hara of Harrison Ford is a well-tuned presentation of a heroic light comedy role. E. L. Bennison makes his Sir Jasper Standish sufficiently despicable, while Charles Dow Clark as an Irish colonel and William Garwood in a bit as the Bishop, supply real life for the characters, written as but little more than fillers. There is a long cast of male characters of minor importance, and enough pretty women to amply justify the program announcement that "*Bath* was the foregrounding spot of pretty women." However, aside from "*Sweet Kitty*" herself, Lady Julia Standish and Lady Bab Filyte, their parts amount to little or nothing. Bessie Barriscale is a winsome little Lady Standish, while the buxom charms of Grace Travers fit admirably the requirements of the deposed Bath belle, Lady Bab. An entirely adequate mounting has been provided for the play, the ball room setting of the third act being particularly effective, while the costuming is for the most part beyond reproach.

## Princess Theatre

The last week of the Hartman season is closing in a manner that must be very gratifying to the head of the company. The attendance has been unusually good, and the musical comedy, *The Tenderfoot*, has gone with all the dash and swing that even the most exacting audiences could ask. Hart-

man, in another Richard Carle role, was, of course, the center of the piece, which, while not very involved as to plot, is sufficiently so to keep his audiences amused for three hours. The part of the melodramatic actor suits him in every way. To the character as developed by Carle, Hartman has added his own ideas, and the combination is very satisfactory. Outside of the principal part, there is very little for the remainder of the cast to do. The chorus, however, is kept busy all the time. The ensemble numbers were well, even better done, than has been the case in some of the preceding bills. The numbers by the girls in the chorus were, in fact, one of the big features of the performance. The young women appeared to be better drilled in their work in *The Tenderfoot* than in any of the other pieces that the Hartman company has put on during its season in San Francisco. The orchestral work was in keeping with the rest of the performance.

## Garrick Theatre

The bustling, successful Chicago manager, H. H. Frazee, who is becoming an important factor in the Western game, has his first offering of the season here with us this week in *A Knight for a Day*. The piece was seen here last season at the American and left a distinctly good impression. This time the cast, while it is very much changed from last season's, is quite up to the mark, and gives a most enjoyable performance. Grace De Mar plays Tillie, the eccentric soubrette part, with a keen relish for its amusing points, and Edward Hume is a whirlwind of comedy joy in the role of Jonathan Joy. Isabelle Winlocke is satisfactory as the seminary principal, and Agnes Thorndyke is a pretty and appealing Elaine. The rest of the principals are generally quite satisfactory. A most pleasing feature of the show is the chorus. It is one of the prettiest, best drilled and fastest bunch of girls we have had here in a long time. Next week, *Fifty Miles from Boston*.

## Valencia Theatre

In Mlle. Mischief, the Shuberts and Corinne have a splendid vehicle to secure popular approval. The operetta is one of the best of the modern pieces and in the chief part Corinne is immense. She rollicks and frolics and is delightfully entertaining. In the part of the girl masquerading as a man in the barracks, she exhibits a most unexpected low comedy ability. The support is quite satisfactory, although there is no singing voice of any exceptional merit. Of the chief actors, the best work is contributed by Alfred Wilder as the Colonel, and Frank Farrington as the Sergeant. The chorus is beautifully costumed and is composed of a lot of shapely, attractive girls who have been well drilled. It may be safely said that the performance of Mlle. Mischief is most interesting and worthy from start to finish.

CHARLES GUNN, the extremely talented and good-looking young leading man, who has been identified with the best stocks on the Coast, will be starred this season in a new comedy, *The Governor of El Dorado*. He will play the best time and will carry a strong company and a great production.

## Augustus Phillips Closes at the Alcazar

Augustus Phillips will close his season at the Alcazar October 10. This is unexpected news, and the cause is the continued bad health of Mr. Phillips. He has been unable to get thoroughly acclimated. He has been suffering keenly from throat and eye troubles ever since he has been here, and reluctantly Fred Belasco has consented to release him. The Alcazar clientele will be sorry to have Mr. Phillips go. His work has been characterized by intelligence, sincerity and individuality, and he has become popular for his personal qualities. We wish him every good luck and a complete restoration to health.

## Dick Jose Will Play Shubert Time

Rishard Jose has written his business manager, Fred Cutler, from New York that he has just completed arrangements to play the Shubert time under his own management. Consequently Mr. Cutler will leave for the East next week to handle the tour, which will be confined to the large Eastern cities. Mr. Jose will use as a starring vehicle a new play, *Silver Threads*, written by Martin Merle.

## Burns-Vane

Felicitations are in order. The news is out. Handsome and talented Myrtle Vane, singer and actress, is engaged to "Bobby" Burns, the booking agent of the Pantages' Circuit. The wedding will occur in the near future—and we extend our very, very best wishes.

## E. G. L. Hoeber a Silver Benedict

The ceremony which twenty-five years ago united Eugene G. L. Hoeber and Laura Hubbell in matrimony was celebrated last Saturday night in the home of the couple at 1115 Lafayette street, Alameda. And aside from its anniversary features, the affair was one of the society events of the season. At the table, J. M. Gamble of San Francisco, a life-long friend of the family, and Mr. Hoeber's partner in the big show printing firm of Francis-Valentine Co., did honors as the toastmaster, and merry was the raillery and wit that passed between host, hostess and guests. Preceding the anniversary supper the guests enjoyed a musical and elocutionary program. The employees of the Francis-Valentine Company presented Mr. and Mrs. Hoeber with a valuable and handsomely filled chest of silver, and friendly messages and gifts were sent from innumerable friends all over the State.

CHARLOTTE TITTELL has been engaged as leading woman for Olga Nethersole, who announces that during her Baltimore engagement she will give the premier performance of *Locke of Wall Street*, by Asa Steele. This play deals with the labor question and is said to give a feasibly tangible solution to this perplexing problem.



## James Young

James Young, playing next week at the Orpheum, is the only American player that the late Sir Henry Irving ever had in his support. The famous English actor during one of his tours of this country, saw Mr. Young's performances of *Hamlet* and *Shylock*, and immediately entered into negotiations for his services. Mr. Young made a tour of the Provinces with Sir Henry and his company of English players, and also played important roles during the London season. Although James Young has a substantial reputation as an actor of Shakespearean and classic roles, his comedy talent is strongly pronounced. One of the peculiar features of dramatic talent is in the fact that a tragedian may play comedy successfully, but a comedian is of one line alone and has never achieved distinction in the more serious work. James Young comes by his dramatic talent naturally. His maternal grandfather was at one time manager of the old Baltimore Museum, his father is a well-known orator, member of the Legislature and State senator of Maryland, and his mother is a newspaper woman with literary qualities that have made her an authority on music and the drama. Mr. Young's favorite character is *Hamlet*, which he plays with much sentiment, poetry and art.

## Personals

E. K. MARTIN, who was out on the Coast some seven years ago, is in town ahead of *Fifty Miles from Boston*. Arthur L. Barney is back with the show.

EDWARD MARTINDEL has decided for a time at least to desert comic opera and enter the legitimate drama through the medium of *The Commanding Officer*, which Daniel Frohman now has in rehearsal for an early debut.

ART WITTING and Mattie Davis are putting in a few weeks in stock at the Grand Opera House in Los Angeles.

BURT K. WILBUR is in town, doing the counting up for H. H. Frazee's show, *A Knight for a Day*.

Mlle. SIMONE BERNHARDT, the grand-daughter of Mme. Sarah Bernhardt, was married, Sept. 26th, in Versailles, France, to Edward S. Gross, eldest son of Henry B. Gross, formerly of Philadelphia. The ceremony was private, owing to the ill health of the bride's mother.

MAUD FAY, the San Francisco singer, who has been signally successful in grand opera in Berlin, is home on a visit to her family.



## Vaudeville

### The Orpheum

To our mind this week's bill, with its varied assortment of acts, is one that is particularly appealing. Edna Aug, who has played many engagements here from the old Chutes to Fischer's, returns a finished and compelling comedienne. She is the headline of the week and wins the position by her fine work. The Big City Quartet are pleasing—what quartet isn't when they can sing? And Henry Clive, the comedy magician, who does a fake magical stunt, is in a class by himself. He has a fine personality and is a born "comic." He could succeed admirably as a straight monologist. His work is like James Morton's, with the added virtue of being more refined. Tom Waters holds over and continues to make good. Murray and Mack holdover—but. Spaulding and Riego, a couple of comedy bar performers, are interesting and so are Les Myosotis, two ballet dancers. Rosario Guerrero repeats her triumphal pantomime. The Rose and the Dagger, and colored moving pictures complete the bill.

### American Theatre

Manager Abe Cohn continues to offer some very entertaining vaudeville to his ever-increasing patronage. Goodhue and Bergus open with a singing and dancing turn that has been seen here before. As dancers they are superior. Amande, a young and good-looking violiniste, who has appeared here under another name, is a clever performer. James Corrigan and Lillian Elliott have been provided with a fine vehicle for fun by Harry Cottrell. It is called The Fire Escape. An unusually good acrobatic performance is given by Three Les Ploetz Larelle. These girls are fine twisters and tumblers. Gus Bruno is a clever monologist, although some of his stuff, like the "strong" goat is so old as to have whiskers. The writer remembers hearing it from Sam Jack's Creoles over twenty years ago. The Steel Sisters are billed as coster singers. They are enjoyable singers, but their coster work is not much. When the two come back in their quick-change garb they are pleasing, for they are shapely, particularly the tall one, who displays two fine handsome legs. They are also fine dancers. Edwin T. Emery and company are this week producing the little play, The Millionaire. Mr. Emery's good direction is in evidence, and he himself, Clifford Thompson, Denton Vane, Ella Crane, Nesbie Howard and Reva Raymond do some spirited and splendid acting. A very superior reel of moving pictures completes an enjoyable program.

### Pantages-Empire

The bills at this cosy theatre are of a very attractive nature, and there is evidently a desire in the booking office to supply the Pantages' patrons with the best the market affords. Irene Lee and her Kandy Kid are the opening turn. They do a good song and dance. Dorothy Lamb & Co. present a sparkling little comedy, called A Night with the Red Men. It is a clever takeoff on the old club idea. Ernest Brinckman, character singer, is

first-class, and Edward Blondell and company give us The Lost Boy with fine results. Mr. Blondell is a very capable actor, and his support—Clara Everett and Marie Harrington—are most satisfactory. The five Spiller Musical Bumpers give a pleasing saxophone and xylophone exposition. The moving pictures that conclude the show are pleasing.

### The National

Manager Zeke Abrams is in a particularly happy mood this week with one of the strongest vaudeville bills ever offered in this city. Jere Sanford, the whistler and yodler, who is one of the big hits here, is a repeat offering and is enthusiastically received. Caswell and Arnold, two great acrobats, famous all over the world, are tremendous hits. Dolan and Lenharr, who are extremely popular here with their own peculiar style of entertainment, are going big. Blanche Sloan, the trapeze artist, is back after a long absence and makes good. Other clever acts are Johann and Mott; The Three Vagrants, street singers; and the Four Stagpooles.

### The Wigwam

This popular Missionites' theatre is offering a bill well up to the standard this week in McFarland and Murray, Ahlberg Bros., Billy Cort, Mort Sharp and his dancing Belles, Tom and Stasia Moore, Edwin Carewe & Co., and Virginia Moore. A forthcoming booking is Landers Stevens, who has been playing stock in Oakland for a number of years.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Oct. 3, 1909:

NATIONAL, San Francisco—George Lauder, Sharp and Turek, Florence Modena & Co., Dorothy Vaughan, Five Merry McGregors, Earle Sisters, Hall and Starke's Minstrels. BELL, Oakland—Blanche Sloan, Johan and Matt, The Three Vagrants, Dolan and Lenharr, The Four Stagpooles, Football Trio. WIGWAM, San Francisco—Selbini and Grovini, Buckley's Dogs, Will Morrisey, Marion and Rial, Steele Sisters, Bothwell Browne & Co., La Darros. AMERICAN, San Francisco—Emily and Jessie Dodd & Co., Mondane Phillips, Mitchell and Caine, Caswell and Arnold, Vera de Bassini. GRAND, Sacramento—Virginia Moore, Mort Sharp and His Dancing Belles, Tom and Stasia Moore, Haight, Dean & Co., Ahlberg Brothers, Grace Darnley, McFarland and Murray. GARRICK, Stockton—The Three Roehrs, Tom Bateman, Loretta Lorena, Harding and Clough. JOSE, San Jose—Alva York, Russian Troupe, La Maze Brothers, St. Elmo, Hildreth and Robertson, Tony Ryder's monkeys. LOS ANGELES, Los Angeles—Edwin Carewe & Co., Clarence Sisters, Harvard and Cornelle, Les Ploetz Larellas, Jere Sanford, Murphy-Whitman Co. QUEEN, San Diego—J. K. Emmet & Co., J. Warren Keane & Co., Cogan and Bancroft, Alfred K. Hall.

### Vaudeville Notes

Minstrelsy, after this season, will no longer claim Al Jolson, "the man from the West," who was found

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 15c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

California Utah and Eastern Connections Colorado Kansas

Good Acts Can Always Secure Immediate Bookings

BOOKING DEPARTMENT

1117 Market Street

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE

144-150 POWELL STREET SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

and developed in San Francisco. He will be a feature of the Lew Fields' Review in New York next summer. Efforts were made to capture Jolson for the production of The Jolly Bachelors, which is to succeed The Midnight Sons, but Lew Dockstader, who is offering the blackface monologist as the "wool and a yard wide" standard of joke-smiths would not consent to a release. Jolson, by the way, is said to have tucked away in his trunk a musical skit which he wants produced. The Shuberts, as a compromise issue, agreed to place him in the coming summer review and, it is understood that Jolson finds no fault with the solution. Meantime vaudeville will furnish much of the new talent for The Jolly Bachelors.

Joe Eagan, identified with various vaudeville propositions in the West, dropped into San Francisco the other

day with the observation that the moving picture business was surely seeing the end of its rage. In nearly every town in the Northwest where pictures were formerly played straight, vaudeville acts have been introduced to retain the patronage that was gradually slipping away.

Nat Field and his merry-makers are giving us at the Central this week a Weber & Field piece, new to San Francisco. It is called On Board Ship and has plenty of good material. A severe handicap to the piece is the inability of Myrtle Vane to sing, owing to a severe cold. The rest of the company are in fine fettle, and the chorus good. Dave Lerner is surprising people with his cleverness. He is another Barney Bernard—every bit as good as Barney was when he struck this city first. Dave has a bright future. The next bill is The Girl Who Wrecked Us.



## Orpheum Shows Will Not Play Night Stands

THE DRAMATIC REVIEW, after an interview with Morris Meyerfeld, Jr., is able to announce that the contemplated move to play Orpheum shows four or five nights in various one night stands in Southern California will not materialize. Mr. Meyerfeld said that after due consideration he had decided to stick to the circuit's own houses. The expense to be incurred by taking the road would be too great for the receipts and even if the road was found to be profitable, he was not in favor of it and consequently the idea had been abandoned. Mr. Meyerfeld had a splendid trip to Europe and returned in fine health and spirits.

## Bert Levey Has Fine New Offices

Owing to the tremendous growth of his booking business, Bert Levey, the independent agent, has moved to large and luxurious offices at 144-150 Powell street. Fine. May the prosperity continue to increase.

## Lion Taming at the Chutes

Taming the presumably untamable lion, Wallace, will be the feature on this Sunday's free bill at the New Chutes. Wallace, the erstwhile monarch of the old Chutes zoo, has been on exhibition at the Fillmore Street park for the past several weeks. He was brought there at the time his keeper, Frank Hall, was injured while giving a performance inside the big fellow's cage. Hall has now recovered sufficiently to go on with his work, and tomorrow he will enter the den and, with one arm in a sling, attempt to put the lion through his paces. Taking "A Trip to the North Pole" is one of the latest fads with patrons of the New Chutes. The timeliness of the show makes it doubly attractive. The Arnold troupe of Australian gymnasts will head this week's open-air entertainment. They are said to be the original kangaroo acrobats, and their act introduces many novel strength feats and much comedy. The De Valle Trio will be another offering new to Chutes patrons. Those who have admired the high and fancy diving of Towers, who has been a favorite for weeks with his sensational plunges into flames, will have a last opportunity to see his act this Saturday evening. The concerts of the California State Band, under the direction of George W. Bennett, will be made a feature of Sunday's program. The free theatre will have an entire change of program, including the latest songs and imported motion pictures.

## Last of the Season for Idora

To morrow is the last day of the Idora season. When the last light of the thousands of incandescents that have given added brilliancy to the present period of carnival and exposition goes glimmering, the gates of the popular Oakland amusement resort will be closed, and the park will remain "dark" until 1910. The closing program will call into play every act, every band of music, the

entire array of exhibits, all the remaining fireworks, and two tons of confetti. Extra ferry excursions will be operated from San Francisco, and a special car service inaugurated between the big playground and the cities of Oakland, Berkeley and Alameda. The crowds of merry-makers have been gradually increasing each day during the week, and it is to be expected that this evening's and tomorrow's throngs will be the largest of the summer. The fireworks display will be given tonight and Sunday will be brilliant spectacles. All the remaining bombs, rockets and set-pieces will be released. The State Fair will have a "distribution day," and loads of fruit and other perishables will be given away. The military bands will join in one mammoth organization and give a series of farewell programmes that promise to be among the finest ever heard in the West. Patrick Conway, conductor of the Gilmore Band, will be director-in-chief. The Spanish bull fight will go on this evening and Sunday afternoon and night. All of the aerial and acrobatic acts will be in full swing. For the benefit of closing day crowds the admission to Idora, which has been raised during the State Fair, will be brought back to the original price, and a special combination ferry rate made for the accommodation of San Franciscans.

## Correspondence

SAN DIEGO, Cal., Sept. 29.—Garwick (J. M. Dodge, mgr.): Sept. 27, Blanche Bates in The Fighting Hope played to large audience. Miss Bates amply sustains the reputation she has earned as the greatest emotional actress on the American stage. Her supporting company is adequate in every respect. Oct. 3-4, The Girl from Rector's; 10-11, The Honeymoon Trail. The Gentleman from Mississippi follows. Pickwick (Scott A. Palmer, mgr.): The Charles King Company opened their engagement at the Pickwick, Sept. 27, in Merely Mary Ann to a packed house. The company without a doubt is the best stock that has ever appeared here. Miss Rambeau, in the title part is good to look upon, reads her lines exceptionally well and is a conscientious worker. She will become a great favorite here. Chas. King, who plays opposite her handles the part of Launcelott in an admirable manner. Louis Morrison as the brute also did very good work. Pietro Soso and Auda Due are also worthy of mention. The other members of the company handled his or her part in first-class fashion. The scenery, costumes, etc., were very good. Next week, The Heir to the Hoorah. Queen (Sullivan & Considine, owners; J. Donnelan, mgr.): Manager Donnelan has an excellent bill at his cozy little theatre this week. Francis Preston and Vera McLean open the show with a neat singing specialty. They have a good line of songs, and the act is well dressed. Tom McGuire pleased with several Scotch-American songs. Stanley-Edwards and company, presenting visions of living statuary in marble, have an artistic act that was appreciated. Defrey, the Venetian violinist, has an excellent act. His selections are well chosen, and his touch is beautiful. His playing of The Rosary brought tremendous applause. Prof. Roberts and

## NAT FIELDS

CENTRAL THEATRE . . . . . San Francisco, Cal.  
Comedian and Producer

his troupe of educated rats close the show. Good comedy pictures round out a well-balanced bill. Grand (Fred Ballien, mgr.): Doblado and his trained sheep head the bill at the Grand this week. Parts of his act are excruciatingly funny. The act went big. Brewer and Bell scored with dramatic sketch, Ned Baxter's Dream. The Hill Sisters have a new illustrated song. Motion pictures conclude. Empire, Bijou and Union offer moving pictures and illustrated songs to good business. An incident toward the close of the first act of Merely Mary Ann at the Pickwick brought down the house. A fresh first-nighter occupying a front seat interrupted an emotional scene between Mr. King and Miss Rambeau with a mocking remark. Mr. King immediately stepped to the footlights and said, "You will leave this house if I have to put you out myself." The disturber sheepishly left escorted by two ushers. After the applause subsided the play resumed.

LUNDQUIST.

Last night at the Masonic Theatre McKenzie's Merry-makers made another big hit. This is one of the best companies that ever played in Marshfield. Last night they played Mary Jane's Pa, a comedy drama in four acts, and positively one of the best plays ever seen here. Eva Heazlit, leading lady of the company, as Mary Jane, is one of the most clever soubrettes we have ever had here. She kept the audience in a roar of laughter all the time she was on the stage. The entire cast deserves special mention, as each one is an artist. Too much cannot be said of the plays they have given us during the past two weeks. They are with us one more week, then they go to the surrounding towns three nights each, then back here again for two weeks. Tonight they play The Circus Girl. If you have not seen them you have missed a real show. Last night they played to 817 people. If you want to see them, go early or you will not get a seat.—Daily Coast Mail (Coos Bay).

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

Open Morning, Afternoon and Night

SUNDAY AND ALL NEXT WEEK

TAMING THE UNTAMABLE  
WALLACE

FRANK HALL, the Noted Lion Tamer,  
Will Attempt to Subdue the King  
of the Old Chutes Zoo

Added Attraction

ARNOLDE TROUPE

Wonderful Australian Gymnasts

12—OTHER FREE ATTRACTIONS—12  
Band Concerts Every Afternoon  
and Night

## IDORA

"The Park  
Beautiful"

B. P. MILLER, General Manager  
Oakland, Calif.

20 Acres of High Grade  
Amusement—20

The Handsomest  
Park in America

Playing Only the  
World's Greatest Bands  
and  
Big Feature Acts

Performers desiring time, address  
J. H. B. Fitzpatrick



# 3 times a day Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.



## Correspondence

NEW YORK, Sept. 26.—Robert Edeson opened at the Criterion Theatre last Monday night in *The Noble Spaniard*, a play by W. Somerset Maugham, which was very amusing. It is also charming, and Mr. Edeson in the delightful curtain speech, which he delivered in the language of the noble Spaniard, said: "I cannot bring the author present, for which I am grateful." The audience screamed with laughter. It was a first night, at which the author's presence would have been very welcome. It is a delicious farce. In it Robert Edeson is playing a part very different from those he has acted in the past, a part which demands good looks, assurance, and dash, qualities which Mr. Edeson has in plenty, to say nothing of a Spanish accent. To Rose Coghlan fell one of the most amusing parts in the play, that of Lady Proudfoot, who for a time believes herself to be the adored one of the noble Spaniard. Verner Clarges played the role of Justice Proudfoot, and these two players did some brilliant comedy work. Gertrude Coghlan was the Marion Nairne. Cyril Chadwick made the most of several comedy scenes, and Macey Harlan was excellent in the part of a French Count. Ann Murdock sang a mid-Victorian ditty. \* \* \* All Californians will be glad to know that Charlotte Thompson has arrived. In making a four-act drama out of Margaret Deland's novel, *The Awakening of Helen Richie*, which was produced at the Savoy Theatre last week as a vehicle for the return of Margaret Anglin, Miss Thompson has taken the dramatic liberty of eliminating a number of characters which were not essential to staging the novel. Of course, Dr. Lavendar is there. Four acts, passing in the home and garden of Mrs. Richie, are taken to tell the story, which begins when Helena Richie has deserted her drunken husband and gone to live in Old Chester as the sister of Lloyd Pryor, in whose love she expects to find the happiness that eluded her in her first affair of the heart. She is regarded as a widow by the village people, whom, so far as possible, she keeps at a distance, and only at the request of Dr. Lavendar does she consent to take into her home a boy, David, whom he brings to her. The news of her husband's death, followed by the revelation of her lover's loss of affection for her, her confession, and the awakening that comes in her atonement by parting with the adopted child whom she had learned to love—all these dramatic episodes of the novel are retained in the play. The quaint dress of the early '60s and the attractive pastoral scenes in which the action passes had the effect in preventing the play from being too emotional. Miss Anglin has not appeared in a new role here for several seasons, and she was cordially welcomed by the initial audience at the Savoy Theatre, which opened its doors for the first time this season. The actress' greatest success came after the interview with Dr. Lavendar, in which he makes her consent to relinquish the beloved David. John Findlay embodied enough of Dr. Lavendar's lovable qualities to make them plausible even on the stage, and Robert Cummings made of the

poet's stern grandfather a character which it took no knowledge of the book to appreciate. Eugene Ormonde imparted a saving distinction to the odious role of the faithless lover. Charles Wyngate and Gertrude Swiggert seemed to be Old Chester folk to the life, and George Probert added the necessary touch of romantic ecstasy to his performance of the love-stricken village poet. Raymond Hackett was a stage child who could talk without becoming tiresome. \* \* \* *The Rose of Algeria*, the musical play by Glen MacDonough and Victor Herbert, which had a short run on Broadway a year ago under the name of *Algeria*, began a second life at the Herald Square Theatre last week, this time under the management of Lew Fields. When the play was seen here for the first time a libretto which lacked humor and dragged badly in spots, comedians who were not funny and a prima donna with a voice in bad condition combined to make a failure of it in spite of the beauty of Victor Herbert's score. Since then the comedy has been elaborated, most of the drag has been eliminated and a better company has been secured. The score is one of Mr. Herbert's good efforts. It is full of color, rhythm and melody. There are catchy marches and waltzes, fascinating bits of incidental music, and through it all a beauty of orchestration which contributes much to the charm of the work. Some of the numbers possess more than usual comic opera body and weight. A new prima donna, Lillian Herlein, sang well and looked the part of the Sultana. Eugene Cowles was another whose songs were thoroughly acceptable. Mr. Herbert directed the orchestra, thereby adding much to that end of the program. An ocean of scenic effect as the finale of the first act was effective. Every musical number was appreciated and encored several times. \* \* \* Clyde Fitch's farce from the German, *The Blue Mouse*, began a short engagement at Maxine Elliott's Theatre last Monday night. It was played by the same company, including Harry Conroy and Mabel Barrison, that was seen at the Lyric Theatre last season, and proved to be as amusing as ever. \* \* \* Judging from the cable received at the Frohman offices from Alfred Sutro, the author of *The Builder of Bridges*, the prospects are that the playwright will come to America when the play is brought out by Charles Frohman, with Kyrle Bellew in the star part. The date of the production has been rearranged for September 30th at the Majestic Theatre, Utica. This will be the first Sutro play produced in America since *The Walls of Jericho* and will be Mr. Sutro's first visit to this country in five years.

ROB ROY.

NEW ORLEANS, Sept. 25.—The opening of the theatrical season at Klaw & Erlanger's popular play houses finds practically all the old guard on hand to greet friends and managers. T. C. Campbell, the general manager, looks improved from his usual summer vacation. Homer George is on hand to attend to the press work. Clarence Bennett and Mike Cohn are the treasurer and assistant treasurer at the Tulane and Abe Seligman and Nic Smith are filling the same positions at the

Crescent. New Orleans has been considerably stirred by this week's production of the *Soul Kiss* at the Tulane. It is a musical entertainment, carrying a large cast and embracing some good music and dancing and gorgeous scenic effects. It turned people away for the first half of the week, its chief magnet being a dance that shocked the delicate sensibilities of the critics. One should not take the *Soul Kiss* too seriously, as it is constructed along the most gossamer lines and adapted for pleasing entertainment only. Adeline Genée made the piece famous in Gotham through her clever dancing. Mlle. Pertena, her successor, does some expert dancing of the toe variety, which is somewhat out of vogue. Ben Grinnell as Mephisto was most capable. He rendered his lines and song numbers to good effect. Robert Adams, a 'Frisco boy, as the sculptor, was also highly creditable. It is he who has all of the fun looking for the *Soul Kiss*. Arthur I. Hull also deserves special mention. Miss Annis and Miss Aubrey were the best of the female support. In viewing the *Soul Kiss* one unconsciously thinks of *Faust* and *The Devil*. Next week—*The Traveling Salesman*. At the Crescent—Lena Rivers with Beulah Poynter as the star has done a good business. Next week—*The Lion and the Mouse*.

DENVER, Colo., Sept. 27.—Broadway Theatre: Charles Klein's play, *The Third Degree*, at the Broadway, was the much-patronized bill for the past week. It is a strong play and splendidly staged. Klein has had big successes before the *Third Degree* was produced, yet this seems to be his greatest play. It is so human and so intense. It is dramatically constructed, so that the selfish is played up against the noble, the cowardly against the brave, the false against the true, and, in fact, the whole gamut of emotions is called into use by a rather fair company, excepting, of course, Paul Everton, as the great lawyer, and Miss Eliscu, as the girl of the people. These two parts were tremendously well done by the above actors, but the remainder of the company is the average, and Margaret Drew is bad. The work of Alfred Moore as police captain is not natural, and that of the juvenile role in the hands of Ralph Ramsey, as Howard, the husband and accused, is all right while he is drunk in the first act, but so colorless in the last, that one is inclined to wish he had not sobered up. There is the experienced hand of the playwright to be seen all through the play, for the heart-interest is big and the work of the big-hearted lawyer and the girl of the boarding-house ancestry in the second act is a scene of "diamonds in the rough." The most consistent type of the whole play is that of Richard Brewster, the lawyer. In my humble judgment, *The Third Degree* surpasses Klein's other plays. There is not the flabbiness of the Auctioneer, the strained situations and coincidences of *The Music Master*, nor the impudent impossibility of *The Lion and the Mouse*, neither the paleness of his *The Daughter of Man*. The Tabor: *Honeymoon Trail*, a piece composed of the worn-out jokes on conjugal life and divorce squibs, held the boards at the Tabor and played to big houses, thanks to its indecent yet bright lines. It is a play, where the divorcees who have jush snipped the

fourth and fifth lasso of married life, bloom and rant around with generous license. Bert Baker, who is featured in the comedy, is the saving grace, and since the divorcees were so many and so prettily gowned, I fail utterly to make comparisons with them or to give you their numerous names. The Orpheum: *The Musical Johnstons*, though much featured as headliners, were a mediocre crowd. Their place should have been filled by *The Tempest* and *Sunshine Trio*, whose songs are diverting and antics most amusing. *Marseilles* is an impressive contortionist, and Ruby Raymond and her urchins sing fairly well and do some good dancing. Mary Marble and her Little Chip is a very entertaining pair, while the diminutive Bobby and his brother as strong men are out of their class. Their carrying a 180-pound man up a flight of stairs was remarkable. The McGradys were so shaky that they might have been amateurs with only a month between them and home. On the whole the bill was a poor one all through. The Majestic: Signor Vecchio made more than good his greatly advertised advent to Denver. His players, known as The Royal Italian Band, are right up to the mark. The leader is a nervous acrobatic director with grimaces enough to spare some to the other leaders in the profession. The Ernesto Sisters with their wire-bounding act were a real novelty, and Gaynell Everett, the dancer, made a hit with his audience. Ross and Shaw had a feature in their musical absurdity, and Barry and Johnson in a sketch, *Held for Ransom*, almost pleased. Symonds, the monologist, was above the usual, and a playlet, *Christmas on the Comstock*, was given with individuality.

## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—E. St. Louis, Oct. 3; Jefferson, 4; Columbia, 5; Topeka, 6; Junction City, 7; Concordia, 8; Norton, 9; Denver, 10-16; Victor, 17; Boulder, 18; Greeley, 19; N. Platte, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-25; Creston, 26; Des Moines, 27; Grinnell, 28; Cedar Rapids, 29; Iowa City, 30; Clinton, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Oakland, Oct. 3; Sacramento, 4; Stockton, 5; Fresno, 6; Selma, 7; Bakersfield, 8; Santa Barbara, 9; Los Angeles, 10-16; San Diego, 17-18; Riverside, 19; Redlands, 20; San Bernardino, 21; Ogden, 23; Salt Lake, 24-31.

**ALCAZAR STOCK**.—San Francisco.

**BLANCHE BATES** (David Belasco).—San Diego, Sept. 27; Santa 2; Oakland, 4, and week; Portland, 11 and week; Seattle, 18 and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BELASCO STOCK CO.**—Los Angeles.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**CHIC PERKINS** (Frank G. King, mgr.)—Story City, Oct. 4-5; Gladbrook, 8-9; Strawberry Point, 11-12; Fredericksburg, 13-14; Riceville, 15-16; Stacyville, 18; Mason City, 19-20; Open, 21-22; Goodell, 23; Pocahontas, 25-26; Webster City, 27-28; Ames, 29-30.

**CHAS. B. HANFORD** (F. Lawrence Walker).—Lynchburg, Oct. 4; Roanoke, 5; Richmond, 6-7; Newport News, 8; Norfolk, 9; Petersburg, 11; Raleigh, 12; Winston-Salem, 13; Charlotte, 14; Spartanburg, 15; Greenville, 16; Atlanta, 18-19; Athens, 20; Augusta, 21; Charleston, 22; Savannah, 23.

**GUY SMITH STOCK**.—Oakland, Cal.

**HAROLD NELSON**.—(G. G. Garrette, mgr.)—Gonzales, Oct. 3; Paso Robles, 4; San Luis Obispo, 5-6; Santa Maria, 7; Ventura, 8; Oxnard, 9; Santa Barbara, 11-12.

**LITTLE JOHNNY JONES** (Chas. L. Crane).—Dayton, National The., Oct. 4-6; Logansport, 7; Frankford, 8; Lafayette, 9; Crawfordsville, 11; Robinson, 13; So. Chicago, Calumet The., 14-16; Burlington, 18; Kenosha, 19.

**McKENZIE'S MERRY-MAKERS**.—Marshfield, Sept. 23, 4 weeks.

**MURRAY & MACK'S VAUDEVILLE DATES**—Oakland, Orpheum, Oct. 3, two weeks; Los Angeles, Orpheum, 18, two weeks; Salt Lake City, Orpheum, Nov. 7, week; Ogden, Orpheum, 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**PAID IN FULL**.—Ellensburg, Oct. 4; Spokane, 5-6; Missoula, 7; Butte, 8-9; Great Falls, 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismarck or Jamestown, 17; Fargo, 18.

**RICHARDS & PRINGLE'S MINSTRELS** (Holland & Filkins.)—Palestine, Oct. 1; Tyler, 2; Mineola, 4; Wills Point, 5; Weatherford, 6; Mineral Wells, 7; Thurber, 8; Cisco, 9; Abilene, 11; Stamford, 12; Haskell, 13; Seymour, 14; Wichita Falls, 15; Quanah, 16; Childress, 18; Clarendon, 19; Amarillo, 20; Plainview, 21; Tulia, 22; Canyon City, 23; Hereford, 25; Clovis, 26; Roswell, 27; Carlsbad, 28; Pecos, 29; Midland, 30.

**RAYMOND, THE GREAT**.—(Maurice F. Raymond, mgr.)—Cadiz, Spain, Oct. 1-5; Lisbon, Portugal, 9-17; Oporto, 19-20; Bordeaux, France, 25-30; Liverpool, England, Nov. 3-10; Dublin, Ireland, 14-20; Glasgow, Scotland, 23-30.

**SIS HOPKINS** (J. R. Stirling).—Ann Arbor, Oct. 4; Jackson, 5; Battle Creek, 6; Kalamazoo, 7; Dowagiac, 8; Benton Harbor, 9; Grand Rapids, 10-13; Cadillac, 14; Saginaw, 15; Port Huron, 16; Detroit, 17, week; Milwaukee, 24, week; Waukegan, 31.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Dunsmuir, Oct. 3; Red Bluff, 4; Chico, 5; Marysville, 6; Woodland, 7; Vallejo, 8; San Jose, 9; San Francisco, 10-16; Oakland, 17; Sacramento, 18; Stockton, 19; Fresno, 20; Selma, 21; Bakersfield, 22; Santa Barbara, 23; Los Angeles, 24-30; San Diego, 31-Nov. 1.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Los Angeles, Oct. 3-9; Redlands, 11; San Bernardino, 12; Riverside, 13; San Diego, 14-15; Santa Ana, 16; Bakersfield, 17; Hanford, 18; Visalia, 19; Stockton, 20; Oakland, 21-23; San Francisco, 24-30; San Jose, 31.

**THE THIRD DEGREE** (Henry B. Harris, prop.; Harry E. Allen, act. mgr.; R. W. Priest, bus. mgr.)—Salt Lake, Oct. 4-9; Los Angeles, 16; San Francisco, 18-31.

**THE MAN OF THE HOUR CO.**—(Western).—(Brady & Grismer).—Brookfield, Oct. 1; Boonville, 2; Kansas City, 3-9; Fremont, 11; Norfolk, 12; Columbus, 13; Grand Island, 14; Kearney, 15; North Platte, 16; Denver, 17-25; Boulder, 25; Ft. Collins, 26; Greeley, 27; Victor, 28; Colorado Springs, 29; Leadville, 30; Salt Lake City, Nov. 1-3; Ogden, 4; San Bernardino, 6.

**THE SOUL KISS** (Albert Hoogs, bus. mgr.)—Dallas, Oct. 4-5; Fort Worth, 6-7; Waco, 8; San Antonio, 9-10.

**THE CLIMAX**.—Portland, Oct. 3, week; Seattle, 10, week; Aberdeen, 17; Olympia, 18; Tacoma, 19-21; Victoria, 22-23; Vancouver, 25-27; Westminster, 28; Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

**YANKEE DOODLE STOCK COMPANY**.—(George V. Haliday, mgr.)—Durand Wis., Sept. 27, week; Fairbault, Minn., Oct. 4, week. Brainard, 11, week; St. Cloud, 24, week.

## Spotlights

Madame Nazimova's plans for the coming season, which has been definitely announced by the Shuberts, include the presentation of one or more new plays and an engagement in New York. The first new play will be that of *The Passion Flower*. The star's entire summer has been a busy one. Instead of the rest she had planned at her country home near Portchester, she has done strenuous work reading and discussing new plays. Out of a hundred Nazimova has found two which have so impressed her that one has been selected for her road tour and the other will be given a production within a short time. Both are by new authors. When Nazimova opens the new Shubert theatre in New York one of these will be her medium. While Madame Nazimova has temporarily laid aside Ibsen, she has by no means given up his plays. It is her intention during her New York engagement to make productions of new plays for special performances and perhaps one by Ibsen will be among this list. Rehearsals have begun and a notably fine company has been engaged. It is also among the possibilities that later in the coming year she will appear in a play which Eugene Walter is under contract to write for her.

The Round Up, with Rapley Homes in the role of "Slim" Hoover, had a remarkable engagement in Boston, playing to as big receipts as it did on its two previous visits. Klaw & Erlanger have made a big production of the drama of the Arizona desert for its first long road tour and engaged a splendid acting cast. The play will remain in New England for a month or more and then start on its journey through the South and to the Pacific Coast.

Detectives have been retained to break up an organization of men who are said to have netted a considerable income in New York from grand opera singers who prefer applause to hisses. Rumors several seasons old that certain opera singers employed persons in the audience to applaud them were given credence by the managements of the Metropolitan and Manhattan opera houses when they declared that such singers had been the victims of blackmail and that whatever money they had given was more to prevent being hissed than to obtain applause. According to several well known singers they had been approached by members of this band who had plainly informed them that unless they paid for applause their singing would be hissed. Experience shows that those who did not pay were hissed. The managers declare that they will break up the practice.

Manager E. Drachman of the Tucson Opera House in Tucson is at loggerheads with the entire booking offices and will not play combinations this season. He announces a season of stock instead.

As the Sun Went Down is a new play by Geo. D. Baker, which Arthur C. Aiston will present here this season. This play has so far been received with universal acclaim in every city so far visited, and the notices given it have been unanimous in praise for play, company and production. The play is one which, while laid in the Western country,

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

is not sensational, but tells a heart story of genuine interest and is filled with bright comedy. The company is headed by Estha Williams, well known here for her splendid work in other of Mr. Aiston's former companies. The production is an elaborate one, requiring the services of a special baggage car for its transportation.

During the Billie Burke engagement at the Van Ness Theatre matinees will be given on Wednesdays and Saturdays.

## An Electric Flyman

Two Seattle men have invented a mechanical device which will do away with the work of many men now employed on the stages of theatres. This new device is called the electric flyman, and will be to the theatrical men what the linotype is to the newspaper offices. One machine will do the work of five men, do it thoroughly and at a cost of about one-hundredth of what the man could do it for. W. W. Ladd and William Pyncheon, two well-known stage employes, have invented the machine and have applied for a patent. The device is constructed of iron, is 5 inches wide, 24 inches long and 30 inches high. Within the frame are several levers, a large wheel, balance weights, and it is operated by a small dynamo. This machine will lower drops, automatically stopping when the drop has been raised or when it has been lowered to the stage. Several of these machines placed on any stage, and controlled by one man, can handle any number of drops in a theatre. All that is needed to be done is for the lever to be pulled and the drop ascends or descends. Self-adjusting appliances do the rest. The local theatrical men, after a thorough inspection of the electric flyman, have pronounced it a great invention, labor and money saver. A five-horsepower dynamo will operate fifty machines.



### All Kinds of SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## Correspondence

Billie Burke intended to become a grand opera singer when she first went on the stage and she studied music for several years with that end in view. She still takes singing lessons, but the success she has made on the dramatic stage has driven all thought of trying for operatic honors out of her head. Miss Burke will be seen in Love Watches at the Van Ness Theatre a week from Monday.

It is said that The Yankee Prince, George M. Cohan's much talked about play, is presented by the largest musical comedy organization that has ever made a complete tour of the United States. Computing cast, chorus, extra orchestra, business staff, etc., the star is accompanied by over 100 people.

James Forbes' comedy success, The Traveling Salesman, will shortly be staged at the Van Ness Theatre. There are many bright sayings in the piece contributed by Bob Blake, the leading character. One of them is: "If some men could buy themselves for what they were really worth and sell themselves for what they think they are worth, there would be more millionaires in the world."

A musical attraction of more than ordinary merit will be found in Three Twins, which will be seen here under the management of Gottlob and Marx. A very large company will appear in the piece.

Wright Lorimer will be seen here during the holiday weeks in his massive production of the biblical drama, The Shepherd King. It is one of the greatest plays of the age and has been a big attraction for the past two seasons in the east.

With Fred C. Whitney as the principal stockholder, the Whitney Opera Company of New York has been incorporated with a capital of \$25,000. The first production is to be The Chocolate Soldier.

Fannie M. Cox, wife of a Chicago actor, living in Valencia street between Twenty-fifth and Twenty-sixth, met with a serious accident at the corner of Mission and Twenty-fifth streets last Monday evening as she was about to board outbound Mission street car No. 158.

A good old heart-warming drama, in which girls and gold, heroism, plotting and preaching, gambling and other mining camp ingredients are delightfully mixed up until one wonders how they can ever be straightened out—but they are, in the end—is the five-act As the Sun Went Down, which opened at the Lyric last night. It is California of the Bret Harte brand, and that means color and movement from start to finish. Estha Williams as Col. Billy earned a lot of applause, and so did other members of the cast, including W. A. Whitecar, "The Tarantula," main provider of villainy; Flora Byam as Sale Sue, Edwin Walter as Faro Bill, and Arthur E. Chatendon as the Rev. Albert Atherton. The scene at Dead Man's Rock was the most striking of a number of excellent stage specialties. The plot revolves about the unscrupulous efforts of a villainous gambler and confidence

STEVE I. SIMMONS

MAXWELL ALEXANDER

**Columbia Scenic Studio Co.**

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

**George P. Webster**

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

**Arthur E. Witting-Mattie Davis**

Character Actor

Joint or Single AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

**Doris Wilson**

Prima Donna, Kolb and Dill Company

**Augustus Phillips**

Leading Man

Alcazar Stock—San Francisco

**ORRIN SHEAR**

Eccentric Characters

Engaged

**FRANK OPPERMAN**

Supporting Millidge Sherwood in King Lear

**JAMES O'REILLY**

Characters

Engaged

Care DRAMATIC REVIEW

**DAVE LERNER**

Playing the David Warfield Roles

With Nat Field at Central Theatre

**ANITA MURRAY**

Ingenue

Broadway Stock, Oakland.

**COL. D. P. STONER**

Business Manager Newman Foltz Co.

Care Dramatic Review

**THURLOW WHITE**

Leads, Heavies

Address, Dramatic Review

**HERBERT MILTON**

Characters and Heavies

At Liberty

Care of Dramatic Review

**CHARLES E. GUNN**

Leads

Care Dramatic Review

**BERT PORTER**

Juveniles

Newman-Foltz Co.

**MAX WAIZMAN**

Newman-Foltz Co.

**EDWARD B. LADA**

General Music Director

for Belasco & Mayer

**A. BURT WESNER**

Comedian

At Liberty

Care Dramatic Review

**TEDDY WEBB**

Comedian, San Francisco Opera Co.

Direction Frank Healey

**HARRY J. LASK**

Representative New York Clipper

N. E. Cor. Sansome and Pine Sts.

**HARRY MARSHALL**

Scenic Artist

At Liberty.

3748 Vermont Ave., Los Angeles

**MINOR REED**

Scenic Artist

At Liberty

Address Dramatic Review

**CARRIE CLARKE WARDE**

Characters

**CHESTER STEVENS**

Heavies

Grand Opera House Stock, Los Angeles

**MARY HARVEY-BARBOUR**

Leads (Versatile)

3d Ave. Theatre, Seattle

**FREDERICK GILBERT**

Burbank Stock, Los Angeles

**ARTHUR SHEPPARD**

Scenic Artist

Care Dramatic Review

**HOWARD FOSTER**

Care DRAMATIC REVIEW

**IRENE OUTTRIM**

Willard Mack Co.—Salt Lake City.

**PIETRO SOSSO**

Chas. King Stock Co.

Pickwick Theatre, San Diego

**MINNIE MAYFIELD**

Heavies and Characters

Late of Richard Jose Co. At Liberty.

Care Dramatic Review

**HERMAN HELLER**

Musical Director

Valencia Theatre

Social engagements filled

**DAN KELLY**

Comedian

Care Dramatic Review

**FLORENCE DAVENPORT**

Ingenue or Soubrette

At Liberty.

Care of Dramatic Review

**GEORGIE WOODTHORPE**

Characters

Broadway Theatre, Oakland

**ALFRED ROWLAND**

Supporting Millidge Sherwood in King Lear, Season 1909-10.

Care Dramatic Review

**LAURA LUCILE HEIMLICH**

Leads

Everett, Wash.

**FRED S. CUTLER**

Manager Richard Jose

In "SILVER THREADS"

Address care Dramatic Review

**OLGA GRAY**

Leads

At Liberty.

Care Dramatic Review

**GEORGE VON BLIX**

Stage Manager

Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

KLE

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock.

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

At Liberty

Care DRAMATIC REVIEW

**Al Hallett**

Stage Director

Empire Stock, Fresno

**F. F. Munier**

Characters

Empire Stock, Fresno

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Carlton Chase**

Leading Man

Kolb and Dill

**Evelyn Selbie-Virginia Thornton**

Alternating Leads

Frawley Co., Alaska

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers    Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Le slie King**

Season with E. H. Sothern  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Folly of the Circus**  
To open June 29th



Will be on our Coast Tour early in 1910

Western  
Managers  
Who Want  
Dates  
Better Write  
Quick

AS THE SUN  
WENT DOWN

By Geo. D. Baker

With ESTHA WILLIAMS

Address  
ARTHUR C. AISTON  
Tel. 941 Bryant

Room 304  
1505 Broadway  
New York City

6th Week  
Lyceum Theatre  
Cleveland  
Ohio  
Sept. 27th, Oct. 2nd

Only a  
Few Open Nights  
ON  
Entire Season

Newman-Foltz Company  
Experiencing Prosperity

Walter Newman, in writing to THE DRAMATIC REVIEW, tells of splendid success this season and in a number of places they played return dates very successfully. This week they divided between San Jose, with splendid results, and San Mateo, where they have packed the theatre nightly.

Immense Production of  
New Passion Play

Work upon America's first great Passion Play along the line of the Oberammergau production is being rapidly pushed to a conclusion, as the first four nights' performance will be given on October 11th, 12th, 14th and 15th. The scenery out at the Columbia Scenic Studios looks like a great forest. Six sixty-foot cars would be required for its transportation. Eight thousand yards of canvas will be used upon the stage which is two hundred and thirty-four feet in width. The big drops are one hundred and twenty feet in width, and thirty stage hands are required to operate them. This is the most pretentious production of the greatest drama the world has ever known. To it Father Josephat Kraus has given his life study, reading, translating, compiling from Hebrew, Greek, Latin, Polish and German, striving to bring before the world reality of the immense love that lightens, glorifies the otherwise too awful Christ tragedy. It will be given in the Coliseum near Golden Gate Park. There are eighty-four platform and sixty hanging pieces, which require two miles of rope for rigging. A switchboard seven

feet high and eighteen feet long has been placed for the stage, to regulate the 3,000 incandescent lamps, 12 olivets, 12 spot lights, 6 stereopticon, and 10 bunch lights, used in producing the various effects. The total length of the border and footlights is 580 feet, wired for four colors. Over the entire ceiling a vast harp of finest piano wire has been spread to perfect acoustics. With this and the elevated platforms the large audience is insured satisfaction to ear and eye. The cast of actors comprising six hundred people, has been coached by the old-time grand opera man, Frank de Witt, a favorite of the old Tivoli. The play consists of twenty-one acts, divided into four nights of three hours each. The music plot embraces thirty-seven vocal numbers, augmented by classic selections from Handel, Gounod, Rossini, Mendelssohn, and Palestrina. It is under the directorship of that musical genius, Father Peter Hueges, with a chorus of two hundred trained voices and an orchestra of forty picked musicians. Father Josaphat and Manager Freddy have had numerous elaborate offers from theatrical managers but so far they have positively agreed to but two performances. The second will be given October 17th, 18th, 20th and 21st.

FRANCES WILLIAMSON writes: The company I am with opened here in Everett, the 20th of June. We are doing a record-breaking business—have been playing to S. R. O. business from the start. In the company are Tom Sullivan, Laura Heimlich, S. M. Griffith, Lillian Griffith, Lee Tyrell, Margaret Marion, and Don Mullally. Frank Fanning is putting in a stock at the Scenic and opens on the 27th in The Parish Priest.

Billie Burke's  
First Coast Tour  
AS A STAR

Charles Frohman

PRESENTS

Billie ::  
:: Burke

IN THE EXQUISITE COMEDY

Love Watches

VAN NESS THEATRE.....San Francisco  
Two Weeks, Beginning Monday, October 4th

MACDONOUGH THEATRE .....Oakland, Cal.  
Three Nights, Beginning Monday, October 18th

VICTORY THEATRE.....San Jose, Cal.  
One Night, Thursday, October 21st

YOSEMITE THEATRE .....Stockton, Cal.  
One Night, Friday, October 22d

CLUNIE THEATRE .....Sacramento, Cal.  
One Night, Saturday, October 23d

MOORE THEATRE .....Seattle, Wash.  
One Week, Beginning Monday, October 25th

VICTORIA THEATRE .....Victoria, B. C.  
One Night, Monday, November 1st

VANCOUVER OPERA HOUSE.....Vancouver, B. C.  
One Night, Tuesday, November 2d

TACOMA THEATRE .....Tacoma, Wash.  
One Night, Wednesday, November 3d

BUNGALOW THEATRE .....Portland, Ore.  
Three Nights, Beginning Thursday, November 4th

The Greatest  
Cast of  
Singers

Headed by  
THOS. H. PERSSE  
Tenor  
EDITH MASON  
Soprano

Now Booking Season 1909 & 10

The Persse-Mason Co.

In the New Operatic Comedy

The Singing Bandits

Book and Music by HERMAN PERLET

THOS. H. PERSSE.....Sole Proprietor  
LOUIS LISSNER.....Manager

Permanent Address: Dramatic Review, Van Ness  
Theatre Building, San Francisco

Everything  
Complete

New Scenery

Excellent  
Music

Quartette of  
Comedians

Season

William Stoermer Presents

09-10

Millidge Sherwood

In a Sumptuous Scenic Revival of

... King Lear ...

Car of Scenery

25 People

Beautifully Costumed

Two "Ahead"



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year


San Francisco, Saturday, October 9, 1909

No. 7—Vol. XXI—New Series



Neva Raymond





**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

**Ready for Stock**

The Judge and the Jury

The Halfbreed

The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN COAT

## Menzel's Dramatic Agency

These are busy times. I want 50 good actors. Orders are pouring in every day. **A record of my recent activity:** Supplied Ed. Redmond's company for Santa Cruz; Edwin Emery for the American Theatre, this city; Chas. King's company for the Pickwick, San Diego; Del Lawrence company, Seattle; Hallett and Clement stock, Fresno; Lorraine Buchanan company, for road; Millidge Sherwood company in King Lear, for road; and a host of single orders. Notwithstanding some pessimists, I **do** do business.

**WM. MENZEL, 915 Van Ness Avenue**  
San Francisco, Cal.

## Marguerita Sylva Says Woman Needs One Hour and a Half to Dress In

"A correctly gowned woman cannot dress herself in less than one hour and a half." Mme. Marguerite Sylva, the prima donna, thus sets the feminine sartorial time limits with finality. "A well-groomed woman allows: 'Fifteen minutes to go over the face with light massage and powder. Fifteen minutes for a bath. Ten minutes to adjust corsets and underwear. Fifteen minutes at least to arrange the hair. Ten minutes to adjust the hat. Twenty-five minutes being all that is left in which to arrange the outer costume. Of course,'" added Madame Sylva, "these are the mere necessities of a woman's toilet. She must allow at least every other morning: Thirty minutes for a manicure; forty-five minutes for waving the hair; an hour for a thorough massage. For myself, I am never late. However, I am afraid that the time I consider necessary for dressing would cause the learned Chicago judge to bless a fate that had never led him to my drawing-room to cool his heels." The Chicago judge to whom Madame Sylva referred is Justice Crowe, who, in connection with a fine which he imposed upon the chauffeur of Mrs. George W. Lederer, wife of the theatrical manager, exclaimed: "A woman has no regard for time; she will take half an hour to adjust three hairpins. Women take too much time in dressing and primping. They have no idea of the inconvenience it causes their husbands, friends and admirers. Even married women frequently force their husbands to eat cold meals by keeping the repast waiting while they primp up. Women should be made to dress by the clock, the same as a man works. They should run on schedule time." "I agree with Judge Crowe that it is aggravating to be kept waiting," admitted Madame Sylva, "but a man simply cannot understand the intricacies of a woman's dress. With a man

there is a button for everything and—everything on its button. There is a certain number of pins that go to complete a woman's toilet, no matter how neat and fastidious she may be. A woman with a heavy head of hair, even if she is the plainest and severest of women in her taste, cannot comb the tangles out of it in less than eight or ten minutes in the morning. To properly arrange the intricate coiffures of the past season one-half to three-quarters of an hour was required.

MEN ARE JUST AS SLOW.

"It has become a time-honored custom to make jokes that are hoary with age upon the amount of time that it takes a woman to dress. Yet," continued, the prima donna whimsically, "it takes no longer for a woman to arrange her hair than it does for a man to shave. Many of us spend hours in beauty parlors, but few of us stay in them all night, as do many men in Turkish baths. Only a married woman whose husband cannot afford a valet knows how much of her own dressing time is actually consumed by her husband," went on Madame Sylva. "It takes time to put studs into dress shirts, tie neckties and hunt up lost socks and suspenders. It is rather surprising, then, isn't it, after a woman has practically arrested her own adornment to dress her 'liege lord,' to have him go stamping into the hall and exclaim: 'Good heavens, Mary Jane, aren't you ever on time?' Certainly there is one thing that no man can understand, and I doubt if I can explain it. The less a woman puts on the longer it takes her to do it. It always takes a woman longer to get into a décollete frock than it does to dress herself in a morning gown. Never have women worn fewer clothes than with the present fashions, and never has it taken them longer to dress. Many of us have practically abandoned all but the absolute necessities in undergarments, yet it takes us even longer to dress. Possibly it is because the rigid simplicity of line that is now correct demands that every article of wearing apparel should be adjusted without a crease or wrinkle. It is seldom, too, that a woman's gown fastens in a manner that is easy for her to

manipulate herself. For this, men are directly responsible, so it seems but fair that their sex should suffer some of the consequences. The men who design our clothes—and practically all style evolution emanates from the Paris fashion kings—do not stop to consider either comfort or practicality in their efforts. You notice that man's own clothes are easy enough to put on and fasten. For much of woman's necessary delay in dressing, men are responsible.

WORTH WAITING FOR.

"But, after all, the question simmers down to this," concluded Mme. Sylva. "Would a man prefer to wait for an attractive woman, or to have an unattractive woman waiting for him? To make oneself perfect in every detail a woman cannot always be on time. Her escort will have to wait occasionally. It is far more important for a woman to be adorable than for her to be punctual. Men will wait for a beautiful woman, but if she is punctual without beauty she is only burdened with an undesired asset. It will do her no good to be punctual, for there will be nobody for her to meet. If a man complained because I took too long to dress, I would suggest that he choose between waiting for me, or accompanying a woman who could dress on schedule time. Whatever is worth having is worth waiting for. As a rule, in this world, you have to wait longest for that which is most desirable. Possibly this idea explains to us mankind."

## J. C. Williamson Has Some Strong Opinions

J. C. Williamson, formerly of San Francisco, but now the theatrical magnate of Australia, who was recently in this country securing plays and players for the coming Australian season, made the startling declaration that affluence is demoralizing the American playwright. "Just as soon as a man writes a successful play in this country he thinks he must have a country home, an automobile and belong to a fashionable club. He decides that he will not write any more except when he feels like it, as he has enough money, and the result is that what he writes after his first success is mostly trash, not fit to produce." That is what the eminent Melbourne manager and impresario had to say in summing up our playwrights after he had been to see everything at the theatres in New York and in London that was worth while. "The chief trouble with your modern dramatic authors is carelessness," said Mr. Williamson, with impressive emphasis; "they write too hastily and carelessly, after they have once been successful, and this is the result of their affluence. The initial success brings such a large pecuniary reward, the necessity of earning daily bread no longer exists, and the result is the playwright does not put forth his best effort any longer. Where will

you find the dramatist nowadays who is able to duplicate his first success? But it used to be different in the old days." "Don't you think that the American dramatists of today are superior to those of twenty years ago?" "No, I do not think that the men writing for the American stage now are as talented as the playwrights of the last generation were. I do not consider any of the present writers as able a playwright as Bronson Howard. We have no dramatists in Australia yet, the country is too young. It takes a century or more to develop a school of national drama, but we have an army of actors, actresses and singers, especially singers. Since Melba became the world's greatest prima donna every fond parent of a girl with a good singing voice in Australia has endeavored to make the girl a prima donna of grand opera, and while some of them have been mistaken in the estimate of the girl's voice, we have a host of splendid singers." Mr. Williamson said that he gave Melba her first professional engagement. "Her salary for concert work was only twenty pounds a week and she was glad to get it," said the Australian manager, "but this was over thirty years ago. I am much disappointed in the quality of the dramatic offerings, both in New York and London, this season. The genuine successes are few, and good plays are very scarce. I have secured almost everything that I thought would have a chance of pleasing the Australian public. American plays as a rule do not meet with favor there. The tastes of theatregoers are about the same as in London. American actresses, however, invariably meet with success. Both Margaret Anglin and Minnie Tittel Brune were received enthusiastically. It is talent, not nationality, that counts with the Australian audience. They do not care where you come from as long as you 'show the goods,' as you Americans say." Mr. Williamson's ideas are interesting and as they refer to the quality of late London and New York plays, we agree with him. Much of the light-waisted, vapid plays that have been boomed into success will not survive and are hardly worth while. It is becoming more and more evident that the school of playwrighting of the future must come from the West, where we are unconventional enough to dig down to concrete facts and still moral enough to avoid vicious flippancy. There is a breadth and scope about the intellect West that nearly always commands attention and will eventually unconsciously claim respect.

## Barcroft Is Fine Manager

W. J. Elleford, writing from Merced, says: "Manager Frank Barcroft has the opera house fixed up fine and everything is in a first-class condition. It is a pleasure to play in such a comfortable theatre. He has plenty of provision made for the comfort of the actor."



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Leading Woman Strikes

Revolt of the leading woman, May Parker, contributed a sensational feature to the closing of the Unique Theatre, Los Angeles, last Sunday, previous to the tearing down of the structure. The trouble had a small beginning. Miss Parker owed a board bill amounting to about \$9. As this was not paid, her salary as leading woman was attached. The costs swelled the claim against her to \$16.10. Just before the curtain rose, Miss Parker demanded her entire salary for the week. This was refused. Miss Parker then went before the curtain, declaring that she was being robbed of her earnings. After that she went away, and the band of players did the best they could to present A Married Bachelor without a leading woman.

## Maoris Give Their Yell

The Maoris from New Zealand who were detained here for some weeks by the immigration officials on the suspicion that they had trachoma, have arrived safely in New York, where they joined some of their fellows on exhibition at the Hippodrome. They reached San Francisco on the steamer Mariposa, from Wellington, New Zealand, in charge of Robert W. MacBride, who is well and favorably known here. Their release from quarantine was due to Mr. MacBride's strenuous efforts. He never for a moment forgot that Shubert & Anderson were depending upon him to land their star attraction in New York. Any time that he tires of the theatrical business Mac can make a career for himself in the diplomatic service if he follows the same lines that he pursued during the three weeks he stayed in San Francisco. His success in landing the Maoris after they had been ordered deported marks an epoch in government affairs. His efforts caused two departments of the government to reverse their decisions, which event is almost without a precedent. When they got to Gotham there was such a demonstration as has never before been seen in this country, according to a New York correspondent who witnessed their arrival. They were met at the Grand Central Station by a lot of sophisticated Maoris who have been in New York for some time. The reception party arrived in a rubberneck wagon, and impatiently awaited the appearance of the visitors. It was when the latter emerged from the station that the fun commenced—although it was not fun for the Maoris, but part of their regular ceremony. When the newcomers hove in sight, the others stood up in the rubberneck wagon, and there issued from their throats a noise like this:

Ka Mate Ka Mate  
Kaora Kaora  
Ka Mati Ka Mati  
Kaora Kaora  
Tini Te Tangata Po Hura Hura  
Nana Tiki Nini Faka  
Whiti Te Ra  
Hupani Hupani  
Kupani Kupani  
Whiti Te Ra

The Maoris on the sidewalk listened in solemn delight until the cry ended, and then answered in kind, their big

voices bellowing out sonorously, and drawing the attention of people a block distant. Not only did they give the yell, but they accompanied it by a weird dance, the while brandishing spears and battleaxes in a most terrifying manner. Then they climbed into the wagon, where a further ceremony took place—the rubbing of noses. Men and women alike performed the nasal salute, after which the wagon chugged away, full of happy Maoris, and leaving behind it several hundred astounded spectators.

## Margaret Anglin, Actress Manager

Margaret Anglin, following in the wake of her partner and long time associate, Henry Miller, is her own backer and manager this season. Miss Anglin made quite a tidy sum of money out of her Australian tour and concluded that she would undertake the experiment of becoming her own employer, with the immediate result that she has engaged a company all by herself and is embarking upon the uncertain sea of theatrical management. Her season begins immediately at the Savoy Theatre and ends only in the dim and hazy future, as circumstances may dictate.

## Henry Miller Wins Success in London

London, Sept. 20.—Henry Miller made a great personal hit in The Great Divide, notwithstanding some of the critics did not take kindly to the play. It generally is conceded that Mr. Miller gives a fine performance of a most difficult role. Mr. Miller has received columns of praise from the newspaper writers, and has become a great social favorite.

## H. H. Frazee

Among the important young producing managers of America is H. H. Frazee, of Chicago, who is at present one of the busiest workers in the managerial field, having six big musical comedies on the road, The Time, the Place and the Girl, eastern and western; The Girl Question, eastern and western; A Girl at the Helm, and A Knight for a Day. He is also interested in the new Cort Theatre, on Dearborn street, Chicago, which opens November 1st with a new musical comedy entitled The Kissing Girl, book by Stanislaus Stange, lyrics by Vincent Bryan, music by Harry Von Tilzer. The road company of The Kissing Girl will open about January 1st. Mr. Frazee is now at work preparing for the production of a new play by Alfred G. Robyn and Thos. T. Railey, entitled The Western Girl, and has secured the rights of a new American play by H. R. Durant, author of A Man and his Mate. The new play has been christened The Ruling Power, and will be produced early in December. James J. Corbett, who is now playing with great success the music halls of London, is still under contract with Mr. Frazee, and will return in January, 1910, to appear in a new play, the nature of which has not yet been

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director  
WILLIS BASS, Business Manager  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

made known. Having found that his present offices in the Rector Building are inadequate for his rapidly increasing business, Mr. Frazee is having a new suite of offices prepared on the second floor of the new Cort Theatre Building, where he will be installed early in October.

## Spotlights

The Third Degree, by Charles Klein, the author of The Lion and the Mouse, will be seen at the Van Ness Theatre following Billie Burke. The last named play dealt with characters high in politics and speculative commerce while the story of The Third Degree deals with men and women in society and the methods of the police in wringing out confessions of guilt through the sweating process of the so-called third degree.

An audience that crowded the Pickwick Theatre to its capacity was present last night to view the initial performance of the Charles King Stock Company. And when the curtain fell on the last act it appeared to be the unanimous opinion that it was an excellent play that was given, handled in a most effective manner by one of the most capable stock companies that has ever appeared on a San Diego stage. Mr. King has surrounded Marjorie Rambeau with an unusually good company, there not appearing to be a weak member in the organization. The play itself, Merely Mary Ann, was put on in an excellent manner, and if the bills which are to come are handled anywhere near as effectively, patrons of the theatre are assured some first-class attractions. Chief interest, probably, centered in the appearance of Miss Rambeau. So much had been printed in advance of her talents that the expectations of the audience were keyed to a high pitch. There is no doubt but that Miss Rambeau came up to all expectations and that she scored a big hit, if one may judge by the large amount of applause which she received. Miss Rambeau demonstrated that she is an actress of far more than ordinary ability and there is every reason for believing that she will prove a favorite with Pickwick patrons. She handled the role of Mary Ann in a most accomplished manner. In the first act she was rather quiet, but as the play progressed she became stronger and in the two final acts did some excellent work. Charles King, as Launcelot, made a good impression and gives ground for believing that some fine things may be expected of him in the future. Louis Morrison, as the music publisher, has not a great deal to do, but nevertheless acquits himself in the manner expected of an actor of his known ability. Pietro Sosso, as Mr. Peters, does some good work and when he made his first appearance last night was accorded a welcome that he is not likely soon to forget.—San Diego Tribune, Sept. 28.

Since Charles J. Ross's striking demonstration of ability to enact serious roles—evidenced in his portrayal of Torelli, the principal figure in The

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. Full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10. Address WALTER A. CLARK, Mountain View, Cal.

Love Cure, he has twice been approached by authors who wish to have him star in the legitimate in their efforts. It is by no means impossible that Henry W. Savage will next season make a dramatic star of Mr. Ross. If this should happen, the experiment will be watched with keen interest, for it is very rare indeed that a player who has spent many years in the pure fun-making field even attempts serious work, David Warfield being the only one within memory to accomplish this difficult task with genuine success.

That the Shuberts intend presenting their attractions to the people of Stockton leaked out this week. For several days a large force of workmen have been putting the Forrest Theatre, which hereafter will be known as the Garrick, in the best possible shape for use. Theodore Rothschild holds a lease on the playhouse, which is comparatively a new structure, with a seating capacity of about 1,200.

The leading roles in The Third Degree will be played by Paul Everton and Fernanda Elisou.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## Billie Burke at the Van Ness

Billie Burke has made the biggest kind of a success at the Van Ness Theatre where she made her bow as a star last Monday evening in Love Watches.



On Monday Evening the house was filled with a fashionable audience which evinced its approval of the charming star by round after round of applause and curtain calls innumerable after every act. Nothing daintier or more fascinating in the shape of a theatrical star has ever visited San Francisco, and everyone who has seen her—man, woman or child—is in love

with her. The little play itself is a trifle, light as air—a thing only a Frenchman could have conceived and written. The story it tells is delightful and the cast that supports Miss Burke is excellent from beginning to end. Miss Burke will continue to present Love Watches at the Van Ness all next week with matinees on Wednesday and on Saturday.

## Clyde Fitch at Final Rest

Boston, Oct. 1.—The body of Clyde Fitch, the playwright, was buried today in Woodlawn cemetery. Funeral services at the Church of the Ascension were attended by one of the largest gatherings of actors and literary and theatrical people that ever met in this city.

### SOME FITCH ANECDOTES.

The father of the late Clyde Fitch wanted him to become an architect. The son preferred tampering with literature to bungling bungalows. At last they compromised. Fitch, jr., was to try writing for three years. If at the end of that time his debts bulked heavier than his bank account the practical minded parent was to have his way. The young man had begun to look with some approximate interest on the advertisements for draughtsmen when his chance came. Richard Mansfield had an idea for a play founded on the story of Beau Brummel. He had not the time to write it and asked William Winter to do it for him. That distinguished critic passed along the opportunity to Clyde Fitch

and Fitch embraced it. Mansfield held the play for several months, then gave it a Chicago tryout. On the night of the premiere Fitch's three years of probation had almost expired. The story runs that he did not even have car fare to Chicago for the opening. Word of its transcendent success came to him by wire. The reluctant parent was convinced and architecture lost a shining light.

And Clyde Fitch's stage struggles really only began with his first success. It piqued him in soul and purse to find that he could not gain the ubiquitous ear of Charles Frohman. Whenever Fitch called the ear was out—of hearing. One day Fitch bribed an office boy to lay a manuscript on Frohman's desk. The boy was a good boy, with an eye to the future of the American drama, and he put it in a conspicuous place. The day the busy Charles discovered the manuscript, a blizzard struck the town and he decided to leave his office early. He took the play with him in a mood of sheer desperation, abetted by the fact that the current drama at his Empire Theatre apparently had caused the bliz-

zard. Before nightfall the manager had called a rehearsal of the Empire Stock Company for the following morning, according to the New York Telegraph. He couldn't find Fitch. Three days latter that gentleman walked timidly into the Frohman offices. The office boy thought he might wait till Mr. Frohman came. When that august event took place, Fitch stammered out a request that Frohman read his play. "It's in rehearsal," said the manager, crisply, still according to the New York Telegraph. "I've been waiting to see you to make the necessary contract." That piece was Bohemia. It ran for 150 nights at the Empire, with Henry Miller, Viola Allen, W. H. Thompson, William Faversham, Orrin Johnson and Ida Conquest in the cast.

Clyde Fitch made his first demand to have absolute direction of all his plays as soon as he felt himself sufficiently powerful with the managers. Thereafter, whoever may have been announced as the stage manager of one of his pieces, it was really Fitch who was responsible for the final result. "There was nothing that Fitch would not do," an actor in several of his plays was recalling, "to make the actors understand what he wanted.

Continued on Page 13.

## CHAS. F. THOMPSON SCENIC CO.

MAIN OFFICE AND STUDIOS, 460, 462, 464 WITMER STREET, LOS ANGELES

THE FINEST, LARGEST AND MOST MODERN SCENIC STUDIOS IN THE WORLD. SCENERY FOR OPERA HOUSES AND PRODUCTIONS. DROP CURTAINS AND SCENIC ADVERTISING DROP CURTAINS OUR SPECIALTY. IN USE IN 1268 THEATRES IN THE UNITED STATES AND CANADA. WHY NOT YOURS?

## LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny GENERAL REPAIRING Phone Douglas 3192

Occasionally members of a company not familiar with his methods kept their faces straight only with difficulty. He imitated exactly just what he expected every character to be. He would strut about like a Wall street corporation president, chatter like a toothless old woman, parade around with the icy serenity of a Gibson beauty, or coquette with the abandon of a show girl in the early morning hours at a fast restaurant. All these types he would illustrate with fidelity to the original. It was part of his skill as a stage manager and enabled him to accomplish wonders with his actors. But it was mighty hard on the players who had never seen it before. I have watched old stagers in the business who came for the first time to a Fitch rehearsal nearly double up when the author went bounding across the stage with the gait and swing of a 10-year-old girl, and then imitate

## Garrick Theatre, S. F., ALL NEXT WEEK

Under the Direction of

**H. H. FRAZEE, (Inc.)**

An Exceptional Clever Musical Comedy

## ...The... Girl Question

Touring the Coast with

**John L. Kearney**  
**Dorothy Maynard**

And Other Capable Artists

ASSISTED BY A

50  
all  
Told

Large Chorus, Mostly Girls

50  
all  
Told

**The Garrick**

San Diego's Leading Playhouse  
San Diego, California

D. C. COLLIER, Proprietor  
WYATT & DODGE, Managers

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS



## Oliver Morosco Will Revive Another of His Plays in Los Angeles Next Week

mystery which has surrounded the origin of the story that Mrs. Leslie Carter would play a stock engagement in Los Angeles next summer, has at last been cleared up by a letter written by John Blackwood to Richard Bennett. The substance of the letter is that Blackwood told the story to Bennett in confidence just to find out if Bennett would give the information to a certain local dramatic critic. In the letter, Blackwood says: "To gain my point I simply lied to you, with the result that you did exactly what I prophesied to Capt. Jones and Ben Johnson you would do,—that is, hurry to the aforesaid young dramatic critic and tell him what I told you in strict confidence." It is a queer situation, to say the least, and not quite understandable. We have been told that the Shuberts will star Florence Reed, late leading woman of the Belasco Company, in Clyde Fitch's latest and uncompleted drama, *The City*. Word has been received locally that Al Woods has accepted Linton Tedford's play, *The Greater Claim*, for presentation in New York in three months. The local children's theatre project is really going to amount to something. It is designed as a memorial to Madame Helena Modjeska. The Orpheum is this week showing us a new drop curtain, and it certainly is a relief after seeing that advertising curtain for so long. Next week, in *A Society Pilot*, Lillian Burkhart will close her engagement at the Burbank. Harry Girard and his wife have been entertaining R. W. Priest, manager of *The Third Degree*. Mr. Priest was the principal publicist for Mr. Girard's opera, *The Alaskan*, when it opened at the Knickerbocker Theatre, New York. Fred Getzler, property man at the Burbank Theatre, is studying the new science of aeronautics. He has sent to Washington for such patent office records as bear upon the subject. He has secured designs of the Wright aeroplane and the Bleriot machine, and has started work upon a heavier than air flying machine of his own, a war aeroplane for use in the Burbank production of Julian Johnson's war drama, *Invasion*. David Silverman, who sometime ago made his first appearance on the stage as the Old Clothes Man in the Belasco production of *The College Widow*, is again attracted to the stage and is appearing in the cast of *The Day of Judgment* at the Grand. Harry Girard's *Alaskan* plays at the Grand, San Antonio, this week. Louis Morrison, recently a member of the Belasco Company, is with the Charles King stock company, now playing the Pickwick Theatre in San Diego. Blanche Hall, who is returning from Honolulu, makes her reappearance at the Burbank in *My Wife*. Olga Stech has signed a year's contract with Kolb and Dill. Christine Nielson, who will be remembered for her excellent work with the Ferris Hartman company at the Grand last year, has been signed for metropolitan leading roles by Henry W. Savage. She will make her Savage debut in Chicago next week in the Hungarian military operetta, *The Gay Hussars*. The Shuberts have their own representative as treasurer of the Auditorium. Louis Judah

takes the place of Leo Wells, the former treasurer. Leo Wells will go on the road as manager of the melodrama, *King of Tramps*. The annual benefit of the Theatrical Managers' Association will be given at the Auditorium in about three weeks. It will be a long program and will include acts from all of the local houses. Howard Scott has returned from his vacation and will make his first appearance in the Belasco production of *Old Heidelberg*.

**AUDITORIUM**—The Great John Ganton is being played for the second week at the Auditorium, with George Fawcett in the title role. Mr. Fawcett is surely doing some wonderfully fine work in this part. The business is good.

**BELASCO**—Du Barry continues to pack the house at every performance. Is this to be another of the Belasco's long runs? The performance goes much more smoothly than last week. Miss Magrane is excellent in the Carter role.

**BURBANK**—When We Were Twenty-One is the offering of the Burbank Company this week. This fine play by Henry V. Esmonde is as popular as ever with Los Angeles theatre-goers. It has been played here by a stock company and also by a road company, but it is safe to say it has never been given any better than by Mr. Morosco's players. The story of the play is too well known to need repeating at this time. It is an entertaining comedy and is drawing capacity houses at every performance. Miss Burkhart as Phyllis is wonderfully good. We have seen no work of hers that is better. Mr. Beasley as Dick Carewe gives us a very excellent picture. Mr. Mestayer scores a triumph in the part of "the Imp." John W. Burton, David M. Hartford and H. S. Duffield are cast as the "Trinity" boys. Margo Duffet is the "Firefly." The minor roles are all well taken, and the staging is good. Also we must not fail to notice the beautiful gowns worn by the women of the company. Next week the company will put on *A Society Pilot*.

**MASON**—Honeymoon Trail, a musical comedy by Hough and Adams, with music by Joseph Howard, opened Monday night. Thin as to plot, but tuneful as to music, it is one of those things that leaves a memory of catchy songs and pretty faces. In the hands of a mediocre company, Honeymoon Trail would not amount to much, but such is not the case, for Bert Baker, as Dennis Mason, manufacturer of canned beans, is a capital comedian and brings many laughs. Louis Kelso as the rival "bean manufacturer" does some good brisk comedy work, and Carl George ably assists at the funmaking. The chorus is undeniably a very pretty one and well dressed. The song hits are: You Can't Be a Friend to Everybody, Nothing to Do But Nothing, and One Little Boy Had Money, which last was accompanied by the clever dancing of Mabel Melvine.

**MAJESTIC**—The Time, the Place and the Girl is paying its second visit to Los Angeles, and is as popular as ever. While this is another of the Hough-Adams-Howard's plotless

musical comedies, it is breezy, brisk and melodious and is well presented. Robert Pitkin, in the part of the happy-go-lucky gambler, is all that could be desired. Elizabeth Goodall as the nurse at the sanitarium is as handsome as ever. Jessie Huston is as pretty and dainty as The Girl should be, while May Bouton does some clever dancing. The chorus is most satisfying as to looks and dressing.

**GRAND**—The play that is being put on by Mr. Blackwood's company at the Grand this week is not as good as those we are accustomed to seeing at this house. The Day of Judgment is supposed to tell the story of the Thaw case, but it is not particularly interesting, and the company is worthy of a better vehicle. In the play Harry Thaw's part of the life story is placed in the form of the Rev. Wilburn, and played by George Webb. Fordham Jamison corresponds to Stanford White, played by Robert Leonard. The Lucille Perkins of Miss Hayward resembles Evelyn Nesbit. Arthur Witting plays the comedy character part of Dennis Malony. Others who have good roles are Dave Silverman, J. C. Bates, Chas. Yorba, Fred Morgan and a host of extra people. The play draws good houses at every performance. Next week, *What Women Will Do*.

**ORPHEUM**—At the Country Club is the headliner this week and well deserves to be called so. Ben Mulvey, Eulalie Jensen and Jarvis Jocelyn, assisted by a double quartette of girls and men, sing the clever songs and bring out the wit of the sketch in an able manner. Dick Gardner and Anna Revere, in *A Real Variety Act*, are both well received. Signor Luciano Lucca, a small man with a big name and a pliable voice, ranging from deepest baritone to high soprano, does some clever work. The Arlington Four, a messenger quartette, have some good comedy and dancing. John Hymans and dainty Leila McIntyre, with their capital sketch, head the holdovers, and are still prime favorites. Mayes and Johnson, and Cunningham and Marion, together with Rose Royal and her posing horse, complete the bill. The new curtain drops on this week's performance and it is a delight to the eye.

**LOS ANGELES**—The bill at the Los Angeles Theatre for the week is a very good one, and there are three numbers of which more might be said. Pals, the play recently used by James J. Corbett, has been cut to a twenty-minute sketch, and furnishes the headline attraction. The sketch is being given by Edwin Carewe, supported by Campbell Stratton, Madge Towle and "Slivers" Singer. Each one is a good actor, and the piece has plenty of comedy and action. Jere Sanford is a fine whistler, a real yodeler and a good comedian. His work pleases everyone. The acrobatic stunts of the Three Las

Ploetz Lorellas Sisters is another feature of the bill. The Prodigal Girl, a comedy sketch, is well presented by the Murphy Whitman Company. Harvard and Cornelle sing several taking duets in their skit, *The Actress and the Dude*. The Clarence Sisters present some quick changes and do a neat singing specialty. Motion pictures complete a very excellent program.

**FISCHER'S**—Charles Alphin is once more at Fischer's, and he is being warmly received by his many friends here. The offering for the week is from the pen of Mr. Alphin, and the title of the piece is *The King of Patagonia*. This is a tuneful piece and is well given by the producing company. Maude Rockwell plays the leading feminine role, and Blossom Seeley is the soubrette of the company. Others prominent in the cast are Harry Oakes, Richard Kipling, James Mendel, Dave Morris and Flo Sherlock. The musical numbers are numerous and pleasing.

**UNIQUE**—Friends and patrons of the Unique are happy in the fact that Hentz and Zalle have not given up the theatrical game, even for a while, but are dispensing fun and music at the old Empire Theatre building on Third Street. The vaudeville act is furnished by the Three Olivers on the tight wire, and the act is concluded with a Scotch dialect impersonation. The act is very clever. The Derby, a one-act comedy by Al Franks, is given by the stock company. There are two new members of the company, who are valuable additions. Miss Janicki is sweet and dainty, and her song, *Pony Boy*, is well received. Miss Rose sings, *What the Rose Said to Me*, and she sings it well. The other members of the company are well cast, and the performance is very good.

**WALKER**—For the opening of the Walker Theatre, the Allen Curtis Musical Comedy Company is presenting *Jakey, Mikey and Ikey*. The play is one act and has to do with three tourists who try to evade the payment of a board bill and get into all kinds of trouble as the result. Miss Bauman is clever in the part of an adventuress. She sings *Glow Worm* well. Mr. Curtis is very good in a Jew part. Arthur Clamage and Henry Auerbach are good as German tourists. The chorus is not the smallest part of the show. It is made up of girls with good voices and they are also good dancers. The costumes are attractive, and the performance all that we could ask. Among the musical numbers are: *Bonnie Jean*, led by Albert Hugo; *Hugo*, led by Mayme Praeger; *Don't Take Me Home*, led by Charles Figg. Albert Leonard also does a specialty dancing act.

FLORENCE EMERY.

WANDA HOWARD is the new leading woman in Bush Temple Theatre in Chicago.

## Charles King

ANNOUNCES

## Marjory Rambeau & Company

At the PICKWICK THEATRE, San Diego, for an indefinite season

Producing Only Royalty Plays



## Correspondence

NEW YORK CITY, Oct. 3.—Viola Allen returned to New York last week after a long absence for a popular actress and appeared at Daly's Theatre in *The White Sister*, made from a novel by the late Marion Crawford. Miss Allen has found success before in other dramatized works by Mr. Crawford, and the propriety of the union has not diminished since her first efforts in interpreting the plays made from the novels of this prolific author. There were the same reasons last night for regarding with satisfaction such sympathy between the material of the dramatist and the artistic means which presented it to the public. They are unquestionably of the same style of dramatic authorship and theatric skill. Miss Allen acted with her usual certainty of method and gave every situation its utmost value. Minna Gale, who made the audience grateful for her clearness of speech, James O'Neill and William Farnum kept to the icy artificiality that every line of the play demanded. Miss Allen had not failed in generosity toward her faithful public in supplying the best actors and the most appropriate equipment for a Marion Crawford drama. So there remains only the record of another theatrical success. \* \* \* Miss Innocence is back to the New York Theatre for a two-weeks' run but little changed from the original production except a few new songs and a diamond besprinkled dress. The management thought that it might prove a good Hudson-Fulton celebration bill, and apparently there were enough old admirers or new people in town to make their guess good, for the performance was given a lively reception. The principal changes in the cast were in the parts of the proprietor of the School for Innocence, in Helen and in Claire. These were played by Alice Hegeman, Gene Luneska and Frances Farr respectively, and were quite as acceptable as their predecessors. Charles Bigelow goes on making most of the fun, and Lawrence D'Orsay, John Reinhard and William Powers continue members of the company in the characters that they formerly played. If any girls have disappeared from the chorus their places have been fittingly filled and they were not missed. Miss Held had a new dance or two and a new song. \* \* \* Sam Bernard appears to be getting away gradually from the old stereotyped style of musical comedy in which the plot takes up two minutes of the time and specialties, songs and horseplay the rest. In *The Girl from Kay's* and *The Rich Mr. Hoggenheimer* he had productions which deserved to be called musical plays. They contained a definite story and the characters were more than automatons. Both were successful, and the comedian has tried again along the same line. His newest play, *The Girl and the Wizard*, which had its first hearing here at the Casino last Monday, is the work of J. Hartley Manners and is the first try at entertainment with music which this playwright has attempted. It contains a clean cut little love story and holds interest without the use of horseplay or vaudeville specialties. Mr. Bernard's part gives him a chance to portray a real flesh and blood German who can win and hold sympathy, and he does it with the same ability which made his *Hoggenheimer* vital. There were two or three occasions, too, last

night when he proved again that he can be serious successfully. The play has moments when it becomes a bit sentimental—when the action calls for sympathy with the character—and in every one of them Mr. Bernard made his point and made it skillfully. One cannot imagine crying over Sam Bernard's acting, but he can and does approach the point when a choky feeling is not far off. Sprinkled through the piece are a dozen or more musical numbers by Julian Edwards and others. All were pleasant to hear as incidents to the entertainment. Those which bid fair to be most popular are a march song called *Military Mary Ann*, a number called *True Blue Love*, whose title gives an idea of its style, and best of all, *The Blue Lagoon*, which has an attractive melody. Most of the singing fell to Flora Parker and Kitty Gordon. Both did the music full justice. Both also acted their parts acceptably and Miss Gordon's back bids fair to rival those of Lotta Faust and Mary Garden. The usual dozen show girls were good to look upon and wore stunning gowns. An innovation at the beginning deserves a separate mention. No opening chorus accompanies the rising of the curtain. A dark stage is shown, and a daybreak effect disclosing a pretty scene with a background of snow capped mountains. \* \* \* William Faversham's cast for his production of Stephen Phillip's *Herod* will include Julie Opp, Olive Oliver, Mabelle Crawley, Florence Gerold, Hilda Stowe, Claire McDonald, Dorothy Edmed, H. Cooper Cliffe, Morton Selten, Lionel Belmore, Burton Churchill, Harry Redding, Pickering Brown, Charles H. Cline, Melville Rosenow, Warren Conlon, John Beck and Leon Brown. There will be nearly one hundred and fifty supernumeraries. \* \* \* The Barrier, a dramatization of Rex Beach's novel by Eugene Presbrey, was produced for the first time last week by Klaw & Erlanger and Joseph Broks, with a strong cast headed by Theodore Roberts. Mr. Presbrey tells the story in four acts. In the first, he has Mr. Beech's "two virile men," John Sale, the trader (Theodore Roberts), and Dan Stark, the gambler (W. S. Hart), meet at the end of the frontier after eighteen years of flight and pursuit. The curtain falls with the young Kentucky soldier aghast at the idea of having proposed marriage to a half-breed. Full realization of the situation is developed in the second act. In the third, primal emotions are permitted to sweep away the barrier of law and social conventionality. The play is pronounced the best bit of writing of Mr. Presbrey's career. The playing of Mr. Roberts, Florence Rockwell and W. S. Hart was powerful, and curtain calls were plentiful. Alphonse Ethier, Richard Thornton and Guinie Socola were also effective in their roles. In staging and costuming strict attention has been paid to realistic detail. \* \* \* *The Ballet Master*, a one-act play by Frederick F. Schrader, which Henry E. Dixey was to have produced in vaudeville before he began starring in *Mary Jane's Pa*, will shortly be presented under the management of Joseph Hart, with a well-known actor in the title role. The scene is New York and the characters are an old French dancing teacher, a young actress and an artist. \* \* \* William H. Crane will begin his third season in *Father and the Boys* at the Montauk Theatre next Monday night in the presence of

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

## Clancy's

Phone Franklin 1506

## Stage Hardware

Williams Hardware & Stove Co.

974 Market Street  
SAN FRANCISCO, CAL.

George Ade and Charles Frohman. It will be the first time that the author and the owner of the comedy have ever witnessed the performance together. \* \* \* Albert Chevalier, the English character singer, who has not appeared here for several years, returned last Monday to the Colonial Theatre. His latest impersonation, *The Workhouse Man*, is given partly with the hope of remedying the hardship which the inmates of the English workhouses are compelled to endure. Chevalier got a rousing reception. \* \* \* For the foreign rights of her production, *The Awakening* of Helena Richie, now playing at the Savoy Theatre, Margaret Anglin has received three offers by cable for permission to produce the play immediately in London and one from Australia. As Miss Anglin owns all the rights she will retain the play for her own personal use in the British metropolis. \* \* \* William Gillette left his houseboat, the *Aunt Polly*, last week for the first time this season and came to New York to register a complaint with Charles Frohman. "I am now so beastly well," said the actor, "that I am sorry you ever cancelled my tour for this season." That ended the interview. Mr. Gillette again sailed away on his houseboat. \* \* \* Miss Barrymore's company in *Mid-Channel* will comprise players from England and America, and Miss Barrymore will play a very late season, again revisiting San Francisco. It will be the first time a Frohman star has ever made a Pacific Coast tour in successive years. As a matter of curiosity the books for the last six seasons for Ethel Barrymore have been gone over and it was discovered that her tours averaged nearly \$1,700 a day. Eventually Miss Barrymore will come to the Empire Theatre to share that house with John Drew and Maude Adams in the repertoire theatre plan.

ROB ROY.

ST. PAUL, Oct. 2.—John Cort's King Dodo came to the Metropolitan on October 3, for four nights. Eleanor Kent is being featured. The show was good and played to satisfactory business. *Forty-Five Minutes from Broadway* opened on the 7th to big business. George Cohan and his royal family, who are now en tour to the Pacific Coast in his new musical comedy, *The Yankee Prince*, will appear here shortly. Henry E. Dixie in *Mary Jane's Pa*, is due to amuse us in November. The Chicago record breaker, *A Gentleman from Mississippi*, which ran for six months at the Grand in the Windy City, comes on the 10th for a week. Burr McIntosh and Will Deming head the cast. Geo. D. Baker's romantic drama, *Graustark*, opened at Theo. Hay's popular Grand, Oct. 3rd, for week. Good houses prevailed and the new leading woman, Eva Von Luke, was exceptionally good. Atkin Lawrance and Francis

J. Gillen in leading support. The colored population is eagerly awaiting the coming of Cole & Johnson, billed as *The Premier Exponents of Ethiopian Wit and Humor*, in their latest musical comedy, *The Red Moon*. They open on the 10th, for a week. The Orpheum enjoyed its usual good patronage this week with a bill headed by that distinguished actor, Wm. H. Thompson, in the playlet, *Pride of Regiment*. Whole bill good. Majestic: Vaudeville, good show to good houses, while the burlesque house, the Star, played to big stag audiences, presenting *Morning, Noon and Night*. The Gem and other picture houses are doing well.

MINNEAPOLIS, Oct. 2.—The Lyric (Shuberts) presented *Girls*, a new musical comedy, to good business. The Bijou packed 'em in with *The Girl Question*. A good show, with strong chorus. Jim Neil and Company continue to do good business at the Princess. David Harum is the attraction this week. A novelty in advertising was sprung by the management, in having all their paper put on bill boards and fences up-side-down. It certainly attracted lots of attention. The Unique and Mills, both S. & C. vaudeville, are enjoying great business and putting on fine bills. The Metropolitan, the leading dramatic house, is in the strong grasp of musical comedies. *Forty-Five Minutes from Broadway* opened on the 3rd, and *King Dodo* on the 7th. Here comes the *Merry Maidens*.

AL. G. FLOURNOY.

SALT LAKE, Oct. 4.—Salt Lake (Geo. D. Pyper, mgr.): The *Honey-moon Trail* drew good houses. It was a good little musical comedy and well received by the people. This week, *The Third Degree*, with Paul Everton in the principal role, will be presented. This is looked forward to with much interest. Colonial (R. A. Grant, mgr.): Emma Bunting, as *Lena Rivers*, in the play of that name, pleased her large audiences. Beginning to-night and running for one week, Emmet Devoy's latest effort, *In Dreamland*, will be seen here. It is well advertised and ought to draw large houses. Following this, Mr. Potter's *The Girl from Rector's* will play here to a limited engagement of four nights. It is needless to say that the management expects the seating capacity to be sold out at every performance. Grand (A. B. Jensen, mgr.): The *Wildard Mack Stock Company* played to pretty good houses last week in *The Other Girl*. This week they will present *Lovers' Lane*. Bungalow (R. A. Grant, mgr.): The *Arlington Players*, in *Quo Vadis*, were good as a whole, and played to fairly good houses. But with the effort they put in the piece it seems as though they should have been rewarded with larger audiences. This week they will appear in the breezy western comedy, *The Cowboy and the*



## Correspondence

**Lady.** The part of Teddy North will be taken by Mr. Ince, leading man, and Bertha Creighton will take the part of Mrs. Weston. Orpheum (H. Sonnenberg, res. mgr.): The bill last week was pretty well balanced, and pleased Orpheum patrons. Those who are on the bill this week include the Curzon Sisters, who have a sensational performance; John World and Mindell Kingdon, singing and dancing comedians; Wilbur Mack and Nella Walker in their little skit, The Girl and the Pearl; Vic. Milo, Frank Girard, Richard Hale and Eddie Roscoe compose a singing quartette; Hughes Musical Trio, in instrumental solos and duets; Herr J. Rubens, the Munich Academician, does some transparent painting; Eddie G. Ross, the Dancing Banjoist, and the motion pictures.

R. HARBACH.

**LARAMIE, Wyo., Sept. 24.**—Opera House (H. E. Root, mgr.): Hollingsworth Twins, Sept. 21-24; good show, change bill nightly; attendance good. Company left for Rock Springs. Sanford Dodge, Oct. 4-5.

**RIVERSIDE, Cal., Oct. 2.**—Oct. 12, Honeymoon Trail; 13, The Time, the Place and the Girl; 14, In Dreamland; 16, A Gentleman from Mississippi; 19, A Knight for a Day; 22-23, local talent; 28, Fifty Miles from Boston; 29, local. Opera House has been remodelled, and outlook for a good season.

**SAN MATEO, Cal., Oct. 6.**—Mil-lidge Sherwood comes here October 8 for a night with King Lear. The Persse-Mason Musical Comedy Company are booked for October 26.

CHAS. E. HEATH.

**PORTLAND, Ore., Oct. 4.**—The past week has been an entertaining one in many respects from a theatrical standpoint. One could enjoy as many different kinds of theatrical productions as are usually found only on a metropolitan stage, and I might add, productions of class. At the Bungalow, Cameo Kirby was the bill for the entire week, featuring Dustin Farnum. All of us were agreeably surprised to see Farnum in a role so different from the kind we are accustomed to expect at his hands. In the role of the Louisiana gambler he gave us a very enjoyable portrayal of that role. McKee Rankin and May Buckley were the chief support of the star, and none of us were disappointed in their work. Last night, at the Bungalow, Joe Weber's Climax opened for a week to a fairly good house. The play is an interesting one, and although the cast is small, the author has kept the interest therein well in hand. Quite a great deal of attention is drawn towards the Bungalow for its next week's offering. Blanche Bates. Star Theatre (Russell & Drew, mgrs., Frank Hood, res. mgr.): The Shuberts offer Going Some this week at this theatre; it opened last night to a sold out house, and proved to be a first class comedy. James Spottswood and Genevieve Cliffe are cast in the leads, and they, together with Eugene O'Rourke, are the bright, illuminating spots of the comedy. The latter, in fact, is pretty near a whole show in himself. Another member of the company, Willis Brown, in the role of a cowpuncher, comes pretty near being the best we have had along those lines. Next week, The Ringmaster. The Port-

land Theatre is about finished, the house has been entirely re-frescoed and tinted, and opens about the 16th. Baker Theatre (George L. Baker, mgr., Milton Seaman, bus. mgr.): There was no booking at this house for this week, so, rather than have the house dark, Alburtus and Arzuella are giving a so-called hypnotic entertainment. Next week, The Sunny Side of Broadway. Lyric Theatre (Keating & Flood mgrs.): A dramatization of the novel, St. Elmo, is this week's bill at this theatre. Enough tears were shed by the audience yesterday to float a battleship. Priscilla Knowles, in the role of Edna Earl, gave a faithful presentation of the child that knew only the good side of life, and Sidney Earl, in the name part, was equal to all demands made upon him. There is not much comedy in the play, but the little that there is was well taken care of by Robert Athon. The management has given the play a fine setting. Orpheum Theatre (James H. Erickson, mgr.): Two bright spots were plainly visible to patrons of this house the past week in Valerie Bergere and her company, and the Tuscany Troubadors. In the play, Billie's First Love, Miss Bergere sustained her high reputation as one of America's most versatile actresses, and her supporting company was better than is usually found in vaudeville. The Tuscany Troubadors play selections from the old masters in a manner that no music lover can find fault with. Other acts making more than the usual hit were Altus and Alburtus, and The Glinser-ettis. This week's bill includes George Bloomquest & Co., Howard & Howard, Martinette & Sylvester, Ballerini's Canine Tumblers, Barry & Hulvers, John Weil, and the De Sanctus Quartette. Grand Theatre (Frank Coffinberry, mgr.): The following acts are announced for this week: Mrs. Gardner Crane & Co., William Cahill, Wil-liston & Stonaler, McLellan & Carson, Frank Parker & Co., and Fred Bauer. Pantages Theatre (John Johnson, mgr.): The following acts include this week's bill: Minerva, Nat Ressler & Co.; Smith, Evans & Williams; Roberts & Downey, Sutton & Sutton, Leo White, and Frank O'Brien.

A. W. W.

**SEATTLE, Oct. 4.**—Moore: A musical comedy of the best sort is The Three Twins, which is in for a week's engagement at the Moore. This is nothing but our old friend, Incog, dressed up in new trappings, and set to music, but the making over is all to the good. The music is catchy, especially The Yama-Yama Man, and, with gorgeous scenery and pretty show girls, makes up a strong attraction. Alhambra: A vigorous drama of frenzied finance was presented at the Alhambra last night in The Ringmaster, which, although it has a strong story, is filled with a profusion of words and not sufficient action. Miss Alice Weeks makes the character of the Ringmaster's daughter one of strength and womanliness. Grand: Texas is again back at the Grand and is giving as much pleasure as on its first appearance. The comedy parts are well handled, some good work being done by minor characters, while the tense situations appeal to the feelings of the audience. The part of Texas West is faithfully portrayed by Emily Clifford. Texas will be the bill until Wednesday, when The Sunny Side of Broadway will be seen for the rest of the week. Seattle: Lovers of

melodrama are reveling in A Fighting Chance at the Seattle, which is beating all previous records of the new Russell & Drew Stock Company. The play has no connection with Robert Chambers' story of the same name, but is a story of a reformed girl thief, with an environment of shop-lifters, thieves and yeggmen. Lois: The Rose of the Rancho is proving popular at the Lois, being excellently played by the Lawrence Stock Company. The scenic artist has provided a number of artistic scenes. Orpheum: Mlle. Bianci is a fine disciple of the operatic ballet. Keno. Walsh and Melrose are comedy gymnasts. Hal Godfrey and Company have a character skit, A Very Bad Boy. Maxim's Living Models provide an artistic feature in living reproductions of famous paintings. Gen. Ed. La Vine is one of the cleverest and most entertaining of eccentric jugglers and comedians ever seen here. Patsy Doyle has monologue, and Nevins and Erwood furnish dancing. Majestic: The new vaudeville will open at this house and is headed by Edward Gallagher and Company in the amusing nautical and scenic travesty, The Battle of Bay Rum. Among the other new acts are Dorothy Dahl, versatile comedienne; Steeley and Edwards, in a musical comedy; La Velle and Grant, strong men; Dick and Alice McAvoy, in Herald Square Jimmy; the Labakans, sensational acrobats, and the new French motion pictures. Pantages: Consul, Jr., is the star this week and does everything but talk. Among the other acts are the Wilson Franklyn Company, who have a funny sketch called My Wife Won't Let Me.

The new Third Avenue Theatre is about to follow the old Third Avenue Theatre into innocuous desuetude. The transfer of the property at Third and Pine, announced last week, means that the old church building will be torn down at once to make room for modern improvements. As a playhouse the church building had a short and rather inglorious history. Only once was its tiny stage illumined by the flame of real, imported, \$2 art, and that was when Mrs. Fiske broke in there for a few nights of The New York Idea, in 1907. The theatre was formally opened on December 1, 1906, as Taylor's Castle Garden and Miniature Hippodrome, it being Charley Taylor's idea to have elephants and other livestock browsing around on the big lower floor while the big show was going on upstairs. The hippodrome idea died quickly, and the vaudeville show above ran for but a short time, giving way to Claude Amsden and his opera company. The house closed for lack of business the month after it opened. In March, 1907, it reopened as Holden's Third Avenue Theatre, but after a two weeks' struggle closed again. In May of that year, Taylor again took personal charge of the

house, opening it with his stock company in Stolen by the Gypsies. During this run, which lasted until March, 1908, the house enjoyed a fairly good business at times. The closing show bore the significant title, To Die at Dawn. In April, S. H. Friedlander tried out two weeks of burlesque at the new house, and was followed by Frank Fanning with a fortnight of melodrama, both losing heavily. The Third Avenue remained dark until Russell & Drew took hold of it in September, 1908, and presented the R. E. French Stock Company in Convict 999. The old melodramatic patrons could not be rallied to the new show shop in paying number, and Manager Russell said when the finish came in December that they had lost \$3,000 on the venture. The Allen Curtis Company for three weeks and the Lambert Stock Company for two weeks brought the history of the house to a close in January of this year. Manager Russell remarked at that time that the Third Avenue would never again be used as a playhouse, and his prediction has come true.

**SAN BERNARDINO, Oct. 6.**—Although the Opera House (Mrs. Kiplinger, mgr.) has been dark for the past two weeks, the coming week promises ample recompense: Oct. 11, Emmet Devoy in his comedy-fantasy, In Dreamland; 12, H. H. Frazee's production, The Time, the Place and the Girl; 14, Mort H. Singer's Honeymoon Trail. The Unique still continues to draw crowds nightly with films and vaudeville, including Norris' Dog Show. That veteran actor, M. B. Curtis (Sam'l of Posen) has located here, and is conducting a school of dramatic art. The ground floor of the Roberts Building is being transformed into a theatre, and will shortly open up with film and vaudeville attractions; the identity of those back of the enterprise has not yet been announced. The announcement that Southern California towns, this among the number, would not be allotted a week of the Orpheum circuit has been received with manifest disappointment, and the hope is freely expressed that next season will see the proposed arrangement carried into effect. For four nights, commencing Oct. 6, we will have under canvas, Leo LaSalle and cast in melodrama, opening with The Scout's Revenge.

J. E. RICH.

**REDLANDS.**—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, bus-mgr.): 22, Dustin Farnum in Cameo Kirby drew a large house. The production is absolutely to the good. Farnum was given an enthusiastic reception, as was also McKee Rankin in the comedy role. Miss Buckley was most acceptable as Adele Randall.

The Eckhardt Company, with Col. Caven in advance, is playing this week in Le Grande, Oregon.

## Wanted

Ingenue and Woman for Fourth Business; prefer People with Specialties.

### Newman-Foltz Co.

Stockton, Yosemite Theatre. Full particulars and photo with letter.

WALTER NEWMAN, Modesto



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Reva Raymond

Prominent among the clever company that Edwin T. Emery is presenting at the American, is Reva Raymond, the leading woman of the organization. Miss Raymond has a most likable personality and unusual ability, especially in serious roles. She has had several years' experience in various road and stock companies and has demonstrated that she is to be highly regarded in the future.

## Death of Mrs. Charles David

ONE OF THE saddest occurrences of the San Francisco theatrical year occurred last Sunday morning, when Mrs. Charles David, wife of the treasurer of the Van Ness Theatre, passed away, leaving behind her a young husband and a baby three weeks old. A little more than a year ago, Charles David and Carolyn Olinsky were married, and the future seemed to hold forth to them a bounteous happiness, for they were ideally mated and both were exceedingly popular and greatly beloved by their intimate friends. In this great and sudden loss, Mr. David has the sincerest sympathy of all who have come in contact with his kindly and unselfish attentions in the Columbia and Van Ness box offices, during the last ten years.

## Manager Pete Wilson of Sacramento Calls Down a Society Pet

Why did pretty Jessie Huston make a face at Ned Greenway? Who told May Bouton, the dashing widow, "Mrs. Talcott," in *The Time*, the *Place* and the *Girl*, at the Clunie Theatre, in Sacramento, the other night, to lift her skirts a little higher? Also, will Ned Greenway make good his threat to compel Manager Wilson to "make amends" for telling him to cease addressing the ladies on the stage? There is no one who figures in the social set of San Francisco, who occupies a more commanding place than Greenway. For years he has been to San Francisco society what the late Ward McAllister was to the "400" of New York. He is the arbiter of social standing. Greenway went to Sacramento last week on business, and in the evening attended the theatre with two young men of social prominence locally. During the progress of the second act, it was noticeable that something funny was happening in the bald-head row. After the curtain fell Miss Bouton went to Ned Weyburn, the stage manager, with flaming

cheeks and fire in her eyes. She declared that a man in the front row had insulted her, and demanded that he be expelled from the house. Weyburn asked her to point out the person, and peeking around the side of the curtain, she indicated a man who proved to be Ned Greenway, San Francisco's social pet. Weyburn went immediately to Manager Pete Wilson without knowing who Greenway was, and told his story. Wilson did not know Greenway; but that made no difference. So Manager Wilson asked the privilege of a few words with Mr. Greenway. The interview took place in the lobby. Keyes and Thieriot, with one or two others, were the only ones present when it began, but it became so animated in the course of a few minutes that a large crowd gathered, and a fistic encounter seemed inevitable several times. "Miss Bouton complains that you insulted her by telling her to raise her skirts higher," said Wilson. "You'll have to conduct yourself properly or stay out of the theatre." Greenway was indignant. He declared that someone else was the guilty person. His two companions supported the statement. "You have the wrong man," they said. "Then who was it?" demanded Wilson. "It was among you three. You were laughing and bending your heads down trying to peek up. Some one told Miss Bouton to lift her skirts higher." Still the trio insisted that it was not Mr. Greenway; but Manager Wilson responded that while he didn't know that it was Mr. Greenway, Miss Bouton had pointed him out as the man. The HICKS—FRIDAY ocwt weyK crowd had gathered by this time. Greenway loudly demanded that Wilson "make amends." He wouldn't come to a country town like Sacramento to do that sort of thing, anyhow. That made Wilson wroth, and he told Greenway most fiercely that he COULDN'T do that sort of thing in a CITY like Sacramento.

## The Rapid Rise of H. H. Frazee

There are not many instances on record in the theatrical profession of the rapid rise from an unknown to that of an owner-manager. The latest one attaining such prominence is H. H. Frazee, of Chicago, who eight years ago astonished his parents one evening while at the supper table by breaking into a lively conversation with the announcement, "I leave tonight in advance of a show." Consternation and silence reigned supreme for a moment, followed by expostulations and protestations, but of no avail. "You leave the table and go to bed," said his father sternly. The crestfallen young man left the table, but did not go to bed. He packed his grip and silently went to the depot and jumped on the train and vowed that he would never return until he came back a full-fledged manager. The next season he bought a small show; prosperity smiled on him to such an extent that "with money in every pocket" he returned to Chicago, where he branched out gradually and successfully each year, so that today he is sole owner of *The Girl Question*, *The Time*, the *Place* and the *Girl*, and *A Knight for a Day*, *The Royal Chef* and others, having eleven attractions all told on the road this season. He is also building a theatre named *The Cort*, at a cost of \$500,000 on Dear-

born Street, Chicago, which, when completed, will be the coziest and handsomest theatre in that city. Mr. Frazee is only 26 years of age, and proudly stands foremost among theatrical managers of the day, a place attained solely by pluck and ability, and gained from his own resources, too. Not having the aid financially of anyone, he has invested his money judiciously, with that acumen and foresight seldom seen in one so young. Today he is not only the youngest, but is the owner of more first-class attractions than any other manager in America. "Some day I will have a theatre in Boston and New York, as well as the one in Chicago; see if I don't," and he will, too.

GEO. M. COHAN himself will appear in the leading role of his musical comedy, *The Yankee Prince*, at the Van Ness Theatre next month. Supporting him will be his father, mother and sister and nearly a hundred others. It will be the first appearance here of the famous young American in over six years.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

**Imperial Amusement Co.**  
Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

**The Garrick**  
FORMER ORPHEUM  
ELLIS AT FILLMORE  
PHONE - WEST 1194

TONIGHT AND ALL THIS WEEK  
MATINEE SATURDAY

Geo. M. Cohan's Rural Melodramatic Musical Comedy  
**50 MILES FROM BOSTON**

MATINEE SUNDAY

**The Girl Question**  
With JOHN L. KEARNEY and 60 Others.

SEATS READY, 25c to \$1.00.

**Valencia Theatre**

Valencia Street, near Thirteenth  
Phone Market 17

This Saturday Afternoon and Evening  
Last Times of  
**CORINNE in MILE MISCHIEF**

Starting Sunday Night—for One Week Only  
Sam S. and Lee Shubert (Inc.) Offer

**GEORGE FAWCETT**

In the Powerful Drama of  
American Finance

**The Great John Ganton**

Written by J. Hartley Manners from  
Arthur J. Eddy's Stirring Novel,  
Ganton & Co.

DIRECT AND INSTANT FROM A LONG  
NEW YORK RUN

Prices, 50c-\$1.50—Seats Now Selling  
Matinees Wednesday and Saturday

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, October 11th, and through-  
out the Week—David Belasco and  
Richard Walton Tully's Beautiful  
Play of Life in California Dur-  
ing the Mission Days

## The Rose of the Rancho

Splendidly Acted and Superbly Staged

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

VALERIE BERGERE & CO., in The Sul-  
tan's Favorite; TUSCANY TROUBA-  
DOURS; ED F. REYNARD, Ventriloquist;  
SIX GLINSEBETTS; CARLIN AND  
CLARK; MARY NORMAN, the Society  
Caricaturist; PILU, the Mind-Reading Dog,  
Introduced by Sig. Ancillotti; NEW OR-  
PHEUM MOTION PICTURES. Last Week  
JAMES YOUNG & CO., in Wanted, a  
Sister.

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager

Tonight and all this week

## Kolb & Dill

Present Themselves in

## Dream City

Evening Prices and Sunday Matinees.  
50c to \$1. Saturday Matinees, 25c, 50c and  
75c.

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

## AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION  
3065

## THE FRANCIS-VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

Beautiful, fascinating Billie Burke is here and is doing what very few stars have succeeded in doing—filling the Van Ness, almost, the first week, and has an advance sale sufficiently large to insure full houses all of her second week. Miss Burke, seen here first with John Drew in *My Wife*, has completed her conquest of the city, particularly of the feminine portion, and in writing of the engagement now on, there is every reason for confining oneself almost completely to the star, for the play is but a bubble of froth, and while it is constructed most deftly, there are but few situations. So once more to the vivacious, magnetic, charming little star. She is the very impersonation of grace and ingenuousness and here and there where she is given an opportunity, she shows more than a promise of emotional power. But the feminine portion of the audience is lost in rapture and admiration of her charms of person, her gowns and her hats. She brings with her a new and welcome vision of new and alluring styles, together with an ability to show them to full advantage. Of the support, Kate Meek, as the Aunt; Stanley Dark, as the Uncle, and Ernest Lawford, as the unfortunate suitor, are the best, each being a finished actor. Yet with all their individual cleverness, they seem to panybe unable to suggest the desired French atmosphere of the play. An American accent is more conducive to this result than a broad English one, and with the exception of Mrs. Meek, the general run of the company accentuate this. Vernon Steel, the leading man, is a disappointment. He is lacking in both poise and authority. The staging of the play is on the most elaborate scale and every detail of production is presented with the usual Frohman carefulness. Some time in the near future, probably in November, Miss Burke will be presented with a new play in Chicago by Mr. Frohman, and after a few weeks in that city, the company will be moved to New York for the balance of the season.

## Alcazar Theatre

This is the last week of Sweet Kitty Bellairs, one of the most satisfactory plays ever seen at the popular stock theatre of San Francisco. The wealth of scenic splendor and the beautiful romantic sentiment of the piece has been greatly augmented by the superb acting of the company. Evelyn Vaughan, as the fascinating Kitty, is one of the most charming actresses on our stage, and a more satisfying portrayal is not to be found in the length and breadth of the country. The other principals in the cast are living up to the best standards of the Alcazar and we shall regret to see the lively Kitty relegated to oblivion, even for a time. She will be succeeded by *The Rose of the Rancho*, a most suitable offering for the Portola celebration.

## Princess Theatre

*Dream City* does not observe the demands of the Greek philosopher, Aristotle, in the matters of time, place and action. It has, however, a unity of its own that Aristotle did not exact

—that of sustained interest, due to the fact and furious fun that pervades the musical comedy that the two German comedians have used for their opening piece at the Princess. There is no plot to the bill, real estate, politics, hack driving, truck gardening, catchy songs, and music of the kind that never flags, all these go to make up the piece. C. William Dill, as his name appears on the program, has the part of Heine Hofbrau, the village hackman and oracle of Malaria Center. August Dinglebender, a Long Island truck farmer, with a dreamy disposition, is assigned to Max M. Dill. It is said that in the original production in which Lew Fields starred after he had been divorced, so to speak, from Weber, there was but one German comedian. If so, the second German has been grafted into the book so deftly that no one can tell where the joining lines are. Percy Bronson as a real estate boomer was good in his part of J. Bilkington Holmes. Carleton Chase, well known to lovers of musical comedy in San Francisco, was very good as Henry, an artist in search of atmosphere. His voice was pleasing, and he received several encores. In the ensemble numbers he sang with good effect, also. Sidney de Gray was amusing as Henry Peck, a widower. A. E. Duncan, who played the part of his son, Willie Peck, was also clever, and a chip off the old block. Harris McGuire, in a small role, that of Old Man Platt, was as effective as the part demanded. Big Bill Hawkins was safe in the hands of Richard Stanton. Olga Stech was gracefully pleasing in the character of Nancy Dinglebender, the belle of Malaria Center. Maria Dinglebender, with energy enough for two, was capitally portrayed, according to musical comedy standards, by Victory Gale. Adelaide Harland was very amusing as Armanda Boggs, the help at the Dinglebender farm. She dances well and her impersonations are extremely clever. Fay Meadowbrook, a widow, was the part assigned to Anna Simkins, she has a good voice, and is very pretty. Lydia Crane, Rubie Leslie and Jennie Metzler, in small roles, were above adverse criticism, in fact, very competent. The music was good from beginning to the end of the bill. *Need You, Honey*, in which Anna Simkins had a chance to shine vocally, was a favorite number. *You Have Got Me Going, Kid*, by Olga Stech and C. William Dill, was better as regards the dancing than the singing, although no one made violent objections on the latter score. A Gypsy dance in the second act went well, and received a number of encores. Dill's song, *Foolish Questions*, came in for a number of recalls. *Take Me Up With You, Dearie*, gave Olga Stech, Carleton Chase, and the chorus made one of the big impressions of the evening in a song, *Take Me Up With You, Dearie*, in which an airship, which did not sing, contributed largely to the popularity of the number. Taken as a whole, *Dream City* may be said to make good unqualifiedly. So much so, that it is safe to say that it will run for a month. The houses have been excellent since the opening night.

## Garrick Theatre

George Cohan's bustling and powerful play with music, *Fifty Miles from Boston*, is doing a great business this week, following a very large opening last Sunday. With

its scenes laid in the little village of Brookfield, Mass., the action of the story has been written around the doings of a typical small town, with a uniquely realistic portrayal of the characters that live in such places. There is the general storekeeper, whose son is in love with the pretty postmistress; and the hotelkeeper, whose son, a Harvard baseball player, also loves the postmistress. Then there is her weak brother, who robs the postoffice and gets everybody into trouble. Town gossip and neighborly quarrels keep all those concerned in hot water, and as the story moves forward a picture with photographic minuteness is given of small town life. Among the song hits are *Waltz With Me*, *Jack and Jill*, *Harrigan*, *The Boys Who Fight the Flames*, *Ain't It Awful*, and *My Small Town Girl*. The chief actors in the cast are Richard Bartlett, Grace King, Edward O'Connor, Frank Buoman, Daniel Bruce, Flossie Martin, Laura Bennett, Edwin Belden, May Maurice, Helen Young and Bobby Wagner. While there is nothing of startling brilliancy shown, there is a general and satisfying evenness in the performance.

## Valencia Theatre

The volatile Corinne and her company of merry-makers are in their second week at the Valencia. The capable little artist has made many new friends during her stay, and renewed the acquaintance of many old ones. The music to Mlle. Mischief is not the kind, perhaps that will go down the ages, but it serves its purpose in being light, tuneful and catchy, the kind that one whistles with pleasure after the performance is over. The opera itself bears unmistakable evidence of being of the old school, and it is not, in places, too over-refined, but for all that it is a pleasing vehicle for Corinne's humor. The chorus is fresh and young, sings well on the whole and dances with vim and even abandon. Charles Myer, as Meline, was very good, and was one of the most popular members of the company with the audiences at the Valencia during the week. Edward Cutler also deserves special mention. Bonnie Farley and Louise Brunell, in very small roles, attracted attention by some very clever acting. Corinne, of course, had the center of the stage and nearly all the laughs whenever she was on, but there were others, besides those mentioned who did excellently.

## Personals

MANAGER R. K. TRUITT, of Healdsburg, was in San Francisco last Wednesday on business.

CALVIN HEILIG, the Portland manager, who is associated with John Cort in the new Colonial Theatre of this city, was in town a few days last week, en route to Los Angeles.

Max Bloom, who will be remembered for his character work at Fischer's and later with Murray and Mack, is billed in Omaha this week in *The Sunnyside of Broadway*. Caroline Ryan, his assistant, is also well known in Los Angeles.

JAMES P. LEE and Company, including Marie Barbier and Ethel Thornton, opened at the Majestic, Globe, Arizona, October 7th, for ten weeks. This is Mr. Lee's second engagement

## Mrs. Saunders is Dead

Mrs. Elizabeth Saunders, the old American actress, who played with Jefferson, Booth and Powers in the '30's, was worshiped in the palmy days of the old California Theatre stock company and delighted many an audience in a hundred captivating roles, died at her home, 3523 Twentieth Street, Thursday night, over 90 years of age. She passed away gently, her life having run its course. She had been failing gradually for some weeks. A cousin of Joseph Jefferson, the actor, and born bearing that illustrious name herself, Mrs. Saunders achieved fame upon the stage while yet a young girl with her sister, Mrs. Jane German, who died but a few weeks past at the age of 87. Fame came to the young girl in those days of few companies of worth, when an actress of genius and magnetism made her influence felt throughout a whole nation and every role of prominence, including the most difficult ones of Shakespeare, and the most hoydenish boys that ever romped over the boards, was portrayed by the winsome actress. Her daintiness and charm were such that the public held her as their idol. Then came the really great days of the old California Theatre stock company, when Mrs. Saunders enacted the leading roles before that brilliant company of the early times. Here she first drew to her the group of friends that gathered around and protected her to the last. Up until her fatal sickness came upon her, each day of the week was taken by some friend, who came to chat or listen. With Mrs. Saunders when she passed away was Mrs. Mortimer, Dr. Thomas G. Inman, her physician, and a trained nurse. For several years past Mrs. Saunders had been in receipt of a weekly remembrance from the great American theatrical benefaction—the Actor's Fund.

there this season. Al. G. Flournoy, his old partner and leading man, who left the company last July, is now manager of a big lumber firm, with headquarters in Minneapolis. From all reports, "Al. is making a hit."

CHARLES P. SALISBURY has been appointed the press agent of the new Cort Theatre, which will open about October 20th. A new musical comedy, which is in rehearsal, called *The Kissing Girl*, will be the inaugural entertainment. It is being rehearsed here now, and among the principals are Amelia Stone, John Parks and Joseph Miron. The new theatre is situated on Dearborn Street, between Randolph and Washington, and has a seating capacity of 1,080. "Sport" Herman, who used to be the advertising agent at McVicker's Theatre, will be the local manager.

MRS. W. E. COREY, wife of the head of the United States Steel Corporation, denies the report that while abroad she had become an active suffragette. When the former Mabelle Gilman arrived in New York last week from abroad, she was met by her husband, and after denying the suffragette story, she was asked concerning the reports that she had been studying for grand opera and was contemplating the construction of her own theatre, but before she could answer, Corey said: "I have just been telling the reporters that the plans for the opera have been shut off for a while." Mrs. Corey smiled and acquiesced.



## Vaudeville

### The Orpheum

James Young and company furnish the only dramatic sketch and the headline sketch of the week. Mr. Young is assisted by Lorayne Osborn, a strikingly pretty girl, and Robert Strouss, a smiling, happy juvenile. The playlet is a college farce, entitled Wanted, a Sister. The story is that of a student who is discovered by his fiancée entertaining a chorus girl at dinner in a swell cafe. In order to get out of the scrape, he induces his chum to don female garb, impersonating the girl and introduces him as his sister. The complications arising from this attempted deception creates no end of amusement. The most unique act on the bill and one seldom seen is furnished by the dog Pilu, as his master, Sig. D. Ancillott, calls him. In our language this would probably be plain "Billy." Pilu is truly a most wonderful dog. He does an Anna Eva Fay stunt of mind-reading and does it in a way that precludes any idea of mechanicalism. For such a sleepy, fuzzy, woe-begone brute he is a genuine eye-opener, and his master is a most amusing little foreigner, with a great command of broken English volubility. Owing to a death in the family of Ed F. Reynard, Mr. Reynard was unable to appear, and the Brahm Ladies' Quartette, of Los Angeles, was substituted. They received several curtain calls for their very artistic and pleasing work. Mary Norman, in some clever imitations. Her impersonation of a young lady taking her first auto-added greatly to a very strong bill.

### American Theatre

The headline act at this popular playhouse is Caswell and Arnold, the acrobats and barrel jumpers. They are clever and refined in their work and wonderfully expert. They have performed all over Europe and this country and have an accuracy and dash to their work that is hardly ever seen. Jeanette Larrelle, La Ceil dancer, has a pleasing act, and the Edwin Emery company are seen in The Mysterious Mr. Smyth, a comedy which is full of laughs and interest. Mr. Emery as a Dutch comedian, exhibits one of his surprisingly good bits of versatility. Reva Raymond, in the leading feminine part, is charming, as is Jean Howard. Denton Vane is a handsome young juvenile. Other good acts are Vera de Bassini, the human violin; Madelaine Phillips, the girl with the many voices; Emily and Jessie Dodd in the sketch, Dutton's Claim, and Wm. Mitchell and John Caine in a rapid-fire talk. Also two reels of moving pictures.

### The National

Hall and Starke have a number this week that makes good; it is entitled Miniature Minstrel Mimics. It is full of go from start to finish. The Five Merry McGregors, in a gorgeous production, depicting life in Scotland in the days when a man's sword was his best friend, do an original turn. It is filled with good acting and good singing. Florence Modena and Company have a laughable one-act comedy, A Lesson in Reform. The leading lady does well, and shows herself to be able

to shine in more demanding things than vaudeville. Sharp and Turek, a pair of nimble comedians, are very popular with the front of the house. Dorothy Vaughan, a comedian of quality, is also a big hit. The Sisters Earle, in American characterizations, make good. George Lauder, with his life size figures, does a very original bit of work, which is marked by unusual finish, besides. The motion pictures depict our friend, William Taft, of Washington, D. C., on his way to the land of sunshine, fruit and flowers. The management is to be congratulated on the splendid bill of this week.

### The Wigwam

Bothwell Browne, who is a familiar figure here, does a Cleopatra travesty this week. Selbie and Grovini, in their acrobatic act, made a good impression. Marion and Rial; in The Witches' Power, have a strong playlet. Will Morrissey, the comedian, has a good act, as have the Three La Dorras, who do a ladder balancing turn. Buckley's acrobatic dogs perform a series of unusual tricks. The Steel Sisters have a pleasing act. Landers Stevens and Georgie Cooper, in a condensed version of Sapho, open next Sunday, in addition to the regular vaudeville bill.

### Pantages-Empire

Quit in keeping with the excellent bills offered at this theatre, is this week's selection by Manager Tiffany. Rizell and Deery have a real novelty acrobatic and Roman ring turn, that shows the team to be unusually clever. Hank Jones and Lillian Walton offer an entertaining sketch, entitled Our Country Cousins. It has a decided go to it. Miskell, Hunt and Miller are heard in popular songs, featuring the girl with the tenor voice. And the girl is all right. Montague's cockatoos have some decided comedy in their act, and Arthur Deming, the old-time minstrel star, demonstrated that there is decided amusement in an act of this kind when the entertainer is of real class. The moving pictures are well selected and the show is above the average.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Oct. 10, 1909:

NATIONAL, San Francisco—Bisonette & Newman, Aida Woolcott & Co., Flo Patterson, Fagan & Byron, Butler & Bassett, Kelly & Violette, Irma Orbasany's Cockatoos. BELL, Oakland—Sharp & Turek, Florence Modena & Co., Dorothy Vaughan, George Lauder, Earle Sisters, Hall & Starke's Minstrels. WIGWAM, San Francisco—Johan & Matt, Five Merry McGregors, The Three Vagrants, Dolan & Lenharr, The Four Stag-poles. NOVELTY, Vallejo—Dillon & King, musical comedy. GRAND, Sacramento—Selbini & Grovini, Will Morrissey, Marion & Rial, Bothwell Browne & Co., La Darros, Fay Caranza. GARRICK, Stockton—Buckley's Dogs, Virginia Moore; Ingalls, Duffield & Ingalls; Bob Miller. JOSE, San Jose—Tom and Stasia Moore, Grace Darnley, Alva York, McFarland & Murray, The Potters, Clayton, Jenkins & Jasper. LOS ANGELES, Los Angeles—The Three Roehrs, La Maze

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, AEROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

California Colorado  
Utah Kansas  
and Eastern Connections

Good Acts Can Always  
Secure Immediate Bookings

BOOKING DEPARTMENT

1117 Market Street

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE

144-150 POWELL STREET SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See O. S. BURNS, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

Brothers, Verra de Bassini, Mitchell & Caine, Emily & Jessie Dodd & Co., Tom Bateman. AMERICAN, San Francisco—Blanche Sloan, The Sedons, Pritzkow & Blanchard, Martinetti & Grossi, Emery & Co., Abrams & Johns, Miriam Marr. QUEEN, San Diego—Les Ploetz Larellas, Jere Sanford, Clarence Sisters, Murphy-Whitman Co.

### Robert Hildreth's Success

W. Robert Hildreth continues to win unqualified approval in his vaudeville protean sketch, A Four-Leaf Clover. This week in San Jose, at the Theatre Jose, he is the hit of the bill. This is an exceptional offering that appeals to people who think.

Los Angeles contributed another act to the Orpheum circuit this week. Four young women of that city, con-

NEW.....JUST OUT.....NEW

## MADISON'S BUDGET

....No. 12....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

**Price One Dollar**

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York.

stituting the Brahms quartette, went to San Francisco on the Owl Saturday night, and opened here at the Orpheum Sunday, their first stop of a forty-weeks' tour, covering the entire United States.



## Vaudeville Notes

The Washington Square Theatre was reopened Sunday as a vaudeville house, with La Toska, juggler; Elsie and Viola, singers and dancers; Frederick the Great, magician.

The adult Pollards, to the number of twelve, are to make a try for the Orpheum Circuit in a pretentious musical comedy act that will run for fully thirty minutes, with special scenery and costumes. The act had a rehearsal on the Seattle Orpheum stage last week.

This is the last week of musical comedy at the Central. A return will be made to straight vaudeville next Sunday.

Rigo, the gypsy violinist, of international renown as a heart-breaker, opens at the American on October 17th.

In making his last high dive, last Saturday night, at the conclusion of an eight weeks' contract at the Chutes, John Mangles, known professionally as John Towers, struck the boarding of the tank as he made his perilous drop, paralyzing one side of his body completely. He was taken to the hospital in a serious condition. Mangles' feat was to dive from a 97-foot ladder into a tank containing four feet of water, on top of which was floating lighted oil and gasoline. Such was the speed with which he dropped, however, that he was able to shoot through the flames without damage to himself. In making his last dive, he swerved a trifle in the descent and struck the side of the tank. His assistant, not seeing him reappear, extinguished the flames and dived after him, finding him huddled up and unconscious in one corner of the tank. Mangles' home is in Elmhurst. He was one of the first men to dive off the Brooklyn bridge. After lingering until Thursday morning, Mangles died.

Opera House, Watsonville, week Oct. 4.—Ella La Veil Co., gymnasts; Doris de Fides, toe dancer; Joe and Ola Hayden.

Ballard and Alberta, two clever vaudevillians, made their first appearance in a very charming little playlet entitled Dick's Return. It is a clear and artistic piece of work, dealing with the return home of a young husband, inebriated, in the "wee small" hours, to be confronted by an indignant and outraged young wife. Mr. Ballard presents a dignified jag (if such a term is permissible; makes his points easily and gracefully, and is ably assisted in the fun making by his handsome wife, who presents a charming picture of outraged womanhood. The playlet is well constructed and the interest is sustained to the close. The team received two and three curtain calls each evening.—*Watsonville Pajorian*.

Mrs. E. F. Reynard, wife of Ed. F. Reynard the ventriliquist who was to have opened his engagement at the Orpheum Sunday afternoon, died shortly before 8 o'clock Friday morning previous after having suffered several months from a severe attack of heart trouble. Mrs. Reynard was first taken ill about a year and a half ago. Her husband persuaded her to go to a sanatorium and after a few months of rest the improvement in her health was very noticeable. When Reynard arrived at Seattle last week his wife was again afflicted but she nevertheless insisted upon accompanying her husband to this city. The train

was delayed and forced to make a detour around by Sacramento on account of the breaking down of the ferry boat Solano at Benicia, Tuesday evening, and as a result Mrs. Reynard became much worse and passed away at the Orpheum annex hotel. Reynard was so grieved that his opening was postponed until tomorrow afternoon. The body will be interred in a vault at Cypress Lawn temporarily and later shipped to Toledo, the Reynard home. Mrs. Reynard, while always with her husband on the road, never appeared before the public.

Novelty Theatre, Vallejo, week October 3.—Ben Dillon and Will King in the musical comedy, The High Flyers, supported by Fred Lancaster and Georgie White. Rosie O'Neil, last week.

Washington Square Theatre, week commencing Sunday matinee, Oct. 3d: De Vaull and Lotta, Martin Howard, Flo Morrison, Ellis and Hughes, Walton Bros.

While Willie Raymond, a vaudeville actor, was spending all the time he could steal from rehearsals and performances in writing missives to Miss May Bell, the daughter of "Billy" Bell, the Republican politician, 30 Laskie Street, vowing in them that "the white feather in your hat is a dagger in my heart," and that "your image is a cage wherein my soul is closed," her friends were plotting for the undoing of the young suitor. The girl became so annoyed, not only by the letters that came daily from the actor, and sometimes twice a day, but from his continual efforts to engage her in conversation over the telephone, that she told A. J. Knopf, superintendent of the Pacific Humane Society, for whom she is stenographer, of the annoyance. Knopf at once laid plans to bring Raymond's attentions to a full stop. He had Miss Bell address a letter to the performer, making an engagement for Tuesday afternoon in front of the post office. As Miss Bell had never seen Raymond, he was instructed in the letter to wear a large red rose in the lapel of his coat so he could be recognized. The actor was right on time, as was Miss Bell—with Knopf. The latter did not give the young people much of a chance to exchange greetings, as he is said not only to have used his pedal extremities with force on the person of Raymond, but also to have snatched the enormous rose and thrust it down the throat of the wriggling performer. When Knopf was through, the young thespian was turned over to a patrolman and Wednesday morning was found guilty of disturbing the peace.

## Malan & McGrath Have a Complaint

Just a line. We worked on the bill at the Jose Theatre, San Jose, with the so-called "Chicago Newsboys' Trio," and they stole our act and came here and did it for three nights; also, Modesto, three nights. You know you change at the end of the week. They are amateurs and know nothing else. I fixed up the act myself, and I would like my brother performers to know about this. At present they are new in the business, but they should stick to their own stuff. We have a copyright on the way of the act. Best regards. JIM MAGRATH, Of Malan, Howard and Magrath, in The Tar Box Family, Lyceum Theatre, Bakersfield, Cal.

## NAT FIELDS

CENTRAL THEATRE . . . . . San Francisco, Cal.  
Comedian and Producer

## Startling Attraction at the Chutes

Taming the presumably untamable lion, Wallace, is an act which is attracting much attention at the New Chutes this week and the exhibitions given every afternoon and night by Frank Hall, the noted English animal trainer, will be continued Sunday and all next week. Twice each day the daring trainer enters the den of the big beast and puts him through paces of a most unusual nature. Wallace is well known to San Franciscans who made his acquaintance in the days when he was monarch of the old Chutes Zoo. He has a reputation of being the largest and handsomest lion in captivity. It has always been the belief of his keepers that he is untamable. Hall scoffs at this assertion and claims that he will eventually subdue him.

A family of twenty trick monkeys have been brought to the Fillmore street park this week and their queer antics are particularly amusing to the children. Other features introduced especially for the juveniles include circus ponies, a new merry-go-round, the free moving picture theatre and the fun of a band of professional clowns. For the older folk there are the matinee and evening concerts by the California State Band, various aerial acts and the many surprises always to be found on the route of the "joy jaunt." The North Pole Expedition continues to be as popular as it is timely and hundreds of local explorers cross the icefields each day.

## Stage Hands Strike in Sacramento

time sometimes last Sunday at the  
The footlights winked at the wrong

J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER  
Open Morning, Afternoon and Night

Fun: Fun: Fun: For the Children  
20 Trained Monkeys

A Happy Family in a Real House.

CIRCUS PONIES

See the Chutes from Their Backs

MOVING PICTURE THEATRE

300 Seats, Every One of Them Free.

MAN vs. LION

Frank Hall, the Noted English Lion Tamer, Is Making Daily Attempts to Subdue Wallace, the Erstwhile Monarch of the Old Chutes Zoo.

AND THERE ARE OTHER SURPRISES

Grand and Pantages Theatres, in Sacramento. A strike of stage hands was on. The managers are shifting scenes. The theatre men and the Stage Hands' Union have been at outs since the Union demanded the employment of an electrician at the theatres. Heretofore the work of turning the lights on and off has fallen upon the stage managers. The Union gave the bosses until last Sunday night to come to terms. When they did not, they quit their jobs. Managers Goddard, of the Grand, and Ely, of the Pantages, were thus forced to act as scene shifters and electricians. The managers did not expect the stage hands to act until the Labor Council finally passed on the matter Tuesday night. The trouble will probably be adjusted in a day or two.

## New Theatre for Berkeley

A new theatre will soon be built in Berkeley. It will be a first-class, fire-proof structure, and will seat about 1,000 people. It is expected that the opening will occur early in March.

## New Theatre for Los Angeles

Los Angeles architects are completing plans for the William Garland Theatre building, to be erected at 532-538 South Broadway, in that city, at a cost of \$150,000.



# 3 times a day

## Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employes—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.



## Correspondence

OAKLAND, Oct. 6.—Blanche Bates will certainly have good cause to remember this city. Not only has she been greeted with packed houses and enthusiastic receptions at the Macdonough, but the popular California actress is being showered with all kinds of attention. Every day she can be seen riding around in automobiles or on horse-back, and not a day has gone by but what some elaborate dinner or luncheon has been given in her honor. The opening night, Miss Bates was the recipient of many beautiful floral offerings, tokens from her many friends. The Fighting Hope is well worth witnessing, and is an excellent vehicle for the display of Miss Bates' well-known talents. The supporting company is excellent and handles the play in a commendable manner. The play will continue for the balance of the week and will be followed by The Gentleman from Mississippi. All on Account of Eliza is the current attraction at the Liberty and the entire performance reflects credit on the company. There is plenty of action and an overabundance of good wholesome comedy that is enjoyed by all. George Friend, as the President of the School Trustees, Franz Hochstubl, was once more seen in one of his favorite characters, and he proved a great creator of laughs. Sidney Ayres, as his son, gave his customary clever performance; his love scenes with Eliza showing that he is no novice at that part of the game. Walter Whipple and Robert Lawlor had prominent roles and acted well. Henry Shumer, as the druggist, Appleton, created a laugh with every line. Eloise May Clement, as Eliza, was only fair. Mrs. Mina Gleason, who is always a good second hit as Delia, Hochstubl's housekeeper. Edith Lyle made a pretty postmistress, and a nice little piece of acting was executed by Estelle Warfield, who is back again in the cast after a long absence. The attendance has been very satisfactory, and Manager Bishop states that he is more than pleased with the new turn of affairs. The Half-Breed will follow. Ferris Hartman and his comic opera company opened a two weeks' engagement at The Broadway, 4th, and were greeted with a right royal welcome. The house was entirely sold out, and the audience was vociferous with their applause from start to finish. The repertoire for the engagement consists of such popular operas as The Yankee Consul, the opening production, The Sultan of Zulu, The Blue Moon and The Mayor of Tokio. The cast contains all of the old-time favorites, including Walter DeLeon, Walter Catlett, Joe Fogarty, Muggins Davies, Josie Hart and Josephine Isleit. Oscar Walsh, a new tenor, also creates a favorable impression. The music is tuneful, the chorus attractive and the songs well rendered. Capacity houses are assured for the entire engagement. At the Orpheum, business is good, and the new turns and holdovers are well received. Senora Rosario Guerrero, in a one-act pantomime, is the big hit, closely followed in point of interest by last week's hit, Circumstantial Evidence. The balance of the bill includes Murray and Mack, Tom Waters, Spaulding and Riego, Wyse and Lee, Charles Montrell, and Crouch and Welch. The Bell is showing six exceptional novelties this week, with the natural re-

sult of packed houses. The program consists of Blanche Sloan, College Boys, Johan and Matt, James F. Dolan and Ida Lenharr, The Three Vagrants and The Four Stagpooles. Next week, The Bell Road Show. The Half-Breed, Shore Acres and Sweet Kitty Belairs are early bookings at The Liberty. The latter piece will open 25th, and will mark the reappearance of Bishop's leading woman, Florence Oakley. Estelle Warfield, who is now a resident of Seattle, is here on a visit to her mother and sister, Mrs. Frank Graham. LOUIS SCHEELINE.

SACRAMENTO, Oct. 7.—The Clunie was packed on the 1st by the admirers of Blanche Bates, to see her in The Fighting Hope. Kolb and Dill in Dream City had a crowded house, 3. President Taft was a bigger attraction than a Knight for a Day, so the performance was poorly attended on the 4th. Coming to the Clunie: Princess Bonnie, by amateurs, 7; The Perseus-Mason Company in The Singing Bandits, 9-10; A Gentleman from Mississippi, 12-13; Wilhelm Heinrich, tenor, 14, under auspices of The Saturday Club; Fifty Miles from Boston, 16-17; The Girl Question, 18. The Saturday Club will have Albert Rosenthal, cellist, on the afternoon of 9th, at the Congregational Church. The stage hands of the Grand and Pantages Theatres went on a strike, 3d, on account of the refusal of those houses to engage electricians. The matter is now in the hands of the Federated Trades Councils for settlement. The Grand is presenting the following this week: Grace Darnley, dancer; Virginia Moore, violinist; Norton Sharp and His Dancing Belles; McFarland and Murray, the Millionaire and the Iceman; Ahlberg Brothers, comedy acrobats; Tom and Stasia Moore, comedy artists; Haight and Dean, in a Misfit Meeting. Pantages, week starting Sunday, Oct. 3: Three Demons, aerial cyclists; Naida & Co., spectacular scenic illusion; Doric Trio, harmony and comedy singers; Justis Romane & Co., Russian dramatic playlet; Markee Bros., black-face musical act, and Sutherland and Curtiss, The Belle of Jay Town.

SAN DIEGO, Cal., Oct. 6.—Garrick (J. M. Dodge, mgr.): Oct. 3-4. The Girl from Rector's played to packed houses, and proved to be one of the liveliest comedies seen here in many a day. It is a continual scream from the rise to the fall of the curtain, and not as naughty as many theatre goers imagined it would be. The Honeymoon Trail plays here, 10-11. A Gentleman from Mississippi, 12-13; The Time, the Place and the Girl follows. Pickwick (Scott A. Palmer, mgr.): The Charles King Stock Company are putting on The Heir to the Hoorah in first-class shape to crowded houses nightly at the Pickwick. Marjorie Rambeau, in the leading part, duplicated her success of last week, although she doesn't have the opportunities to display her talents as she did in Merely Mary Ann. Charles King, as the bluff, hearty miner gives an excellent interpretation. Louis Morrison also comes in for a large share of the credit for the success of the piece. Good work is also done by Pietro Sosso, J. Franklin McDonald and Chas. Marriott. The production is well staged. Queen (John Donnelan, mgr.): Sullivan & Considine vaudeville. The bill as presented this week is a good one and consists of the following acts: J. K. Emmett, assisted

by Viola Crane, head the bill in a comedy-pathos sketch entitled Artie's Dream. J. Warren Keane has a good legerdemain act. Cogan and Bancroft have an amusing and entertaining act on roller skates. Alfred K. Hall pleased with some eccentric dancing. This week Manager Donnelan breaks the monotony of one act following another by interjecting a film of good motion pictures between the first and second acts. Motion pictures also conclude the show. LUNDQUIST.

ST. PAUL, Sept. 27.—Victor Moore, in Gen. M. Cohan's musical comedy, The Talk of New York, supported by a clever company of seventy-five, packed the Metropolitan, week 26th, with well-pleased audiences. John Cort's King Dodo opened Oct. 3d, for four nights, followed by Forty-five minutes from Broadway. At the Grand, The Girl Question did fine business, week 26th. Graustark, with Eda Von Luke as Yevie, comes, week Oct. 3d. The Orpheum presents the usual good bill, week 26th, headed by The Devil and Tom Walker, as presented by John B. Hymer. Business always good. The Majestic, the S. & C. vaudeville house, enjoyed its regular patronage. Manager Bondy conducts a very popular resort. The Star, burlesque house, presented The Original Moulin Rouge, to packed houses. The half dozen picture shows are doing nicely. Manager L. N. Scott, of the Metropolitan, and wife are now doing Europe. Geo. Lennon, the well-known St. Paul clothier, wants to get into the theatrical game and is talking "new theatre," to be built near the public library. The Neill Co., including the genial Jim Neill and his talented wife, Edythe Chapman, opened the Princess, Minneapolis, the 20th, to fine business. The Warrens of Virginia was the opening play. This week they are producing The Walls of Jericho. The company surrounding the Neills is exceptionally strong. That prince of clownish comedians, Eddie Foy, packed the Lyric, Minneapolis, all week, 26th. His Mr. Hamlet of Broadway is a scream from curtain to curtain. We are enjoying the usual beautiful Minnesota fall, the weather being perfect. The season has opened with a rush, theatres crowded and everybody happy. So is,

AL. G. FLOURNOY.

## Story of the Girl Question

The Girl Question is under the management of H. H. Frazee and the music is by Joseph E. Howard. Ned Wayburn staged the production and his name is synonymous with striking originality, grace and action. The first act is laid in a Chicago restaurant, where 'Con' Ryan, a slangy illiterate, but "on the level" product of the under world, is manager. He is in love with a pretty little girl who acts as cashier, but who is too young and frivolous to appreciate his devotion. The head waitress, 'the best and truest pal a fellow ever had,' is in love with him. The restaurant is frequented by a conglomerate crowd who range in social position from "Skinny" Jones, the president of the Iron Workers' Union, to T. P. G. Sears, a millionaire who owns pretty near all of Chicago and the rest of the United States. Ryan is given an interest in the business, and, to celebrate, determines to propose to the cashier and give a ball, and asks the head waitress to help him do

both properly. The second act shows a roof garden in Chicago at night, with the ball in full sway. Baron Von Tosmer, a young German who has come to America in search of the rightful owner of a block of railroad stock which has been left in his trust for a girl named Foster, discovers that the owner is the head waitress, just as a deputy sheriff rushes in, declares that Mr. Sears has foreclosed a mortgage he holds on Ryan's restaurant and that it is to be thrown into the street, and the act ends in a scene of glorious confusion. In the third act the waitress, transformed into Mr. Sear's private secretary, discovers that her block of railroad securities form the balance of power which Sears must acquire to carry out a vast deal. She sells to him on condition that he restore Ryan's old restaurant to its former condition and lease it to him, rent free, for three years; puts Ryan in charge, and makes him acknowledge that his infatuation for the cashier was only a moment's passing fancy and that she was the girl he really and truly loved.

## FOR SALE

JAMES YOUNG offers for sale a complete and magnificent production of HAMLET, PAINTED IN ANILINE BY W. CROSSBIE GILL, WALLACK THEATRE, NEW YORK. May be packed in crates or trunks, but when hung gives the effect of massive set scenery. Perspective perfect; artistic in execution; architecture of King Arthur period. Useful for stock theatre.

Address JAMES YOUNG  
Care Dramatic Review

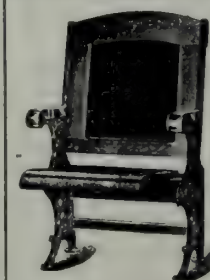
## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Norton, Oct. 9; Denver, 10-16; Victor, 17; Boulder, 18; Greeley, 19; N. Platte, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-25; Creston, 26; Des Moines, 27; Grinnell, 28; Cedar Rapids, 29; Iowa City, 30; Clinton, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Santa Barbara, Oct. 9; Los Angeles, 10-16; San Diego, 17-18; Riverside, 19; Redlands, 20; San Bernardino, 21; Ogden, 23; Salt Lake, 24-31.

**ALLEN CURTIS MUSICAL COMEDY CO.**—Walker Theatre, Los Angeles, indefinite.

**ALCAZAR STOCK.**—San Francisco.

**AS THE SUN WENT DOWN.**—(Arthur C. Aiston, prop. and mgr.)—Toledo, 10-13; Grand Rapids, 14-16; Michigan City, 17; Fond du Lac, 18; Sheboygan, 19; Appleton, 20; Antigo, 21; Wausau, 22; Stillwater, Minn., 23; St. Paul, 24-30; Minneapolis, 31-Nov. 6; Milwaukee, 7-13.

**BLANCHE BATES** (David Belasco.)—Portland, Oct. 11 and week; Seattle, 18 and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BELASCO STOCK CO.**—Los Angeles.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**CHIC PERKINS** (Frank G. King, mgr.)—Strawberry Point, Oct. 11-12; Fredericksburg, 13-14; Riceville, 15-16; Stacyville, 18; Mason City, 19-20; Open, 21-22; Goodell, 23; Pocahontas, 25-26; Webster City, 27-28; Ames, 29-30.

**CHAS. B. HANFORD** (F. Lawrence Walker)—Norfolk, Oct. 9; Petersburg, 11; Raleigh, 12; Winston-Salem, 13; Charlotte, 14; Spartanburg, 15; Greenville, 16; Atlanta, 18-19; Athens, 20; Augusta, 21; Charleston, 22; Savannah, 23.

**DUSTIN FARNUM IN CAMEO KIRBY.**—Victoria, Oct. 3; Aberdeen, 4; Tacoma, 5-6; Victoria, 7; Vancouver, 8; Bellingham, 9; Seattle, 10-13. Company is booked as far east as Butte, but may possibly get a wire at Seattle calling them into New York, where they will open at the Astor Theatre for an all-winter run.

**ELLEFORD COMPANY.**—Porterville, Oct. 7-9; San Jose, 10 and week.

**GUY SMITH STOCK.**—Oakland, Cal.

**HAROLD NELSON.**—(G. G. Garrette, mgr.)—Oxnard, Oct. 9; Santa Barbara, 11-12.

**LITTLE JOHNNY JONES** (Chas. L. Crane.)—Lafayette, Oct. 9; Crawfordsville, 11; Robinson, 13; So. Chicago, Calumet The., 14-16; Burlington, 18; Kenosha, 19.

**McKENZIE'S MERRY-MAKERS.**—Marshfield, Sept. 23, 4 weeks.

**MILLIDGE SHERWOOD IN KING LEAR.**—(William Stoerner, mgr.)—San Mateo, Oct. 8; Redwood, 9; Merced, 11; Fresno, 12-13; Selma, 14; Porterville, 15-16; Tulare, 18.

**MURRAY & MACK'S VAUDEVILLE DATES.**—Oakland, Orpheum, Oct. 3, two weeks; Los Angeles, Orpheum, 18, two weeks; Salt Lake City, Orpheum, Nov. 7, week; Ogden, Orpheum, 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Or-

pheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

**MOROSCO'S BURBANK STOCK.**—Los Angeles.

**NEWMAN FOLTZ.**—(D. P. Stoner, ahead.)—Modesto, Oct. 3 and week; Stockton, 10-17; Lodi, 18-20; Turlock, 21-23; Merced, 24 and week.

**PAID IN FULL.**—Great Falls, Oct. 10; Helena, 11; Bozeman, 12; Livingston, 13; Billings, 14; Dickinson, 15; Bismark or Jamestown, 17; Fargo, 18.

**PERSSE-MASON OPERA CO.**—Kennet, Oct. 2; Sisson, 3; McCloud, 4; Yreka, 5; Redding, 6; Red Bluff, 7; Sacramento, 7-8; Auburn, 9; Grass Valley, 10; Nevada City, 11.

**RICHARDS & PRINGLE'S MINSTRELS** (Holland & Filkins.)

—Cisco, Oct. 9; Abilene, 11; Stamford, 12; Haskell, 13; Seymour, 14; Wichita Falls, 15; Quanah, 16; Childress, 18; Clarendon, 19; Amarillo, 20; Plainview, 21; Tuila, 22; Canyon City, 23; Hereford, 25; Clovis, 26; Roswell, 27; Carlsbad, 28; Pesos, 29; Midland, 30.

**RAYMOND, THE GREAT.**—(Maurice F. Raymond, mgr.)—Lisbon, Portugal, Oct. 9-17; Oporto, 19-20; Bordeaux, France, 25-30; Liverpool, England, Nov. 3-10; Dublin, Ireland, 14-20; Glasgow, Scotland, 23-30.

**SANFORD DODGE & COMPANY.**—(B. S. Ford, mgr.)—Rexburg, Idaho, Oct. 14-15; Idaho Falls, 18-19; Pocatello, 20-21; Franklin, 22; Preston, 24-25; Malad, Utah, 26-27; Brigham, 28-29.

**SIS HOPKINS** (J. R. Stirling.)—Benton Harbor, Oct. 9; Grand Rapids, 10-13; Cadillac, 14; Saginaw, 15; Port Huron, 16; Detroit, 17, week; Milwaukee, 24, week; Waukegan, 31.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—San Jose, Oct. 9; San Francisco, 10-16; Oakland, 17; Sacramento, 18; Stockton, 19; Fresno, 20; Selma, 21; Bakersfield, 22; Santa Barbara, 23; Los Angeles, 24-30; San Diego, 31-Nov. 1.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Redlands, Oct. 11; San Bernardino, 12; Riverside, 13; San Diego, 14-15; Santa Ana, 16; Bakersfield, 17; Hanford, 18; Visalia, 19; Stockton, 20; Oakland, 21-23; San Francisco, 24-30; San Jose, 31.

**THE THIRD DEGREE** (Henry B. Harris, prop.; Harry E. Allen, act. mgr.; R. W. Priest, bus. mgr.)—Los Angeles, 16; San Francisco, 18-31.

**THE MAN OF THE HOUR CO.**—(Western.)—(Brady & Grismer.)—Fremont, Oct. 11; Norfolk, 12; Columbus, 13; Grand Island, 14; Kearney, 15; N. Platte, 16; Denver, 17-25; Boulder, 25; Ft. Collins, 26; Greeley, 27; Victor, 28; Colo. Springs, 29; Leadville, 30; Salt Lake City, Nov. 1-3; Ogden, 4; San Bernardino, 6.

**THE CLIMAX.**—Seattle, Oct. 10 and week; Aberdeen, 17; Olympia, 18; Tacoma, 19-21; Victoria, 22-23; Vancouver, 25-27; Westminster, 28;

Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

**YANKEE DOODLE STOCK COMPANY.**—(George V. Haliday, mgr.)—Brainard, Oct. 11 and week; St. Cloud, 24 and week.

## Still Purifying the Drama in England

London, Oct. 2.—It is understood that the joint committee of the House of Lords and the House of Commons which was appointed in July to inquire into the censorship of the drama will report in favor of retaining the present censorship of plays and extending the supervision of the censor to music hall sketches.

## Children's Theatre

As the result of a meeting of the Long Beach District Federation, held in the local high school Saturday afternoon, that city will have a children's theatre and a municipal playground. A site of five acres has been secured, part of which has been donated.

## Spotlights

A charming little company of Thespians is just at present paying a week's visit to San Jose. The company includes Bertha Foltz, Jane Wilson, Alene Johnson, Walter H. Newman, Edward Clisbee, Max Waizman, Bert Porter, George Von Blix, William Ellsworth and Fred Patterson. Last Sunday for the opening of the week's season, the play was Victor Sardou's *Divorcons*. The audience was a large one, and by their laughter and applause fully testified to their complete enjoyment of the excellent comedy. The piece was staged well, the supper scene in the last act being very cleverly carried out. Miss Bertha Foltz played Cyprienne, the heroine, and gave a charming and chic portrayal of the capricious, whimsical and volatile French wife. She is very natural, not at all stagey and altogether winning and captivating in her methods and moods. Quite a finished little actress is Miss Foltz, personal magnetism being one of her strongest bids for popularity. Last evening she wore a couple of dainty gowns and a cloak and a hat of the "dream" variety. Walter H. Newman made a fine Henri des Prunelles and gave Miss Foltz most excellent support. His enunciation is particularly clear and distinct, a blissful relief after the Esperanto of some would-be actors who might be mentioned. Mr. Newman has good stage presence, looked his part and gave great satisfaction. Max Waizman in the dual roles of Monsieur Clavinac and the waiter Joseph evinced much versatility, his scene in the restaurant being admirable.—San Jose Mercury.

What with the Syndicate vying with the Shuberts, and the other theatres keeping up with the pace set, Los Angeles has awakened to the realization of the brilliant season before her. All theatres are playing to big houses nightly.

Linton Tedford's play, *The Greater Claim*, which was tried out by Oliver Morosco, with the aid of his Burbank

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

Company, some months ago, has been accepted for production either in Chicago or New York, some time within the next three months.

A former Belasco favorite is billed for a re-appearance here, as Mrs. Florence Oakley Pryor when she will spend a portion of a three weeks' vacation, and then return to Ye Liberty Theatre, Oakland, where we are told she is living up to her reputation for good work.

Grace Marvin, formerly seen and heard at the Majestic, has accepted a position with Oliver Morosco Musical Company, opening in Salt Lake last week.

## Clyde Fitch at Final Rest

Continued from Page 4

with the same truthfulness a London Johnny telling about the charm of his lady love in the Gaiety chorus. These things made an old-timer sit up, and it was often difficult for us to keep from roaring with laughter until the actors saw how serious Mr. Fitch was and that he was stretching his powers of mimicry to the furthest in order to help them and the play."

Illustrating his attitude toward his own work, he once said: "Are my characters puppets? I sometimes wish they were, for then I could do what I wanted with them, when as a matter of fact they often control me. A few years ago I outlined the plot of a comedy to a manager. We selected the comedian who was to play the principal role and I went enthusiastically to work. The comedian saw the completed first act, gushed about it and was eager to get the rest of the comedy and begin rehearsals at once. Then the characters I had created took the play out of my hands. They would talk to me, interrupt my work and persuade me how wrong and illogical was the outcome of the play. And do you know that particular comedy turned out to be a tragedy, or, at least, a serious play."



All Kinds of  
**SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

**New York Dramatic Agency**  
Booking  
**Dramatic and Vaudeville Acts**  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
**Belasco Theatre Building, Los Angeles**  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

IN VAUDEVILLE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## T. D. Sullivan to Have New York Theatre

Timothy D. Sullivan is to build a new \$100,000 theatre on East Fourteenth street, New York. Mr. Sullivan's full plans have not been divulged, but it is probable that the new house will play combination attractions. Congressman Sullivan has an immense following in New York, and his theatre should draw a big patronage from his tremendous political circle. The new house will be called the City Theatre, and will not be opened until next year.

## Theatre Sold For Million

DULUTH, Minn., Sept. 9.—Thomas F. Cole has sold the Lyceum Theatre building to the Charles A. Marshall Company for \$1,000,000. It is said W. J. Fitch, president of the Duluth, South Shore and Atlantic, is interested in the purchasing company. The Lyceum building is seven stories high and contains the theatre and offices. Mr. Marshall of the Charles A. Marshall Company is president of the North Theatre Managers' Association.

## Charles Frohman to Settle Permanently in London

Authors, managers, actors, stars—hereafter address your letters, Charles Frohman, The Globe Theatre, London—instead of The Empire Theatre, New York. Why? Because the long threatened is about to happen. It is said that the manager regards the outlook for the present season with such a roseate view that the next time he goes to London, he will take up a permanent residence in the British capital. In the two months that have elapsed since his return from London, Mr. Frohman has brought out six productions, of which five are prevailing successes. Besides these he has under way fourteen other pieces, varying in character from musical comedy to straight drama, which will be in full operation by next February. With his American theatres and stars thus amply provided for, Mr. Frohman, like Alexander the Great, is naturally looking for new worlds to conquer. The wiseacres say that behind the next trip that Charles Frohman makes to London will be two ideas—namely, to put into operation in England the American system of booking a company for a long tour, with London regarded no differently than any other city. With The Globe Theatre as his headquarters, Mr. Frohman will establish a booking department, a printing department, and a producing department, which will be duplicates of his present American plant, which, although it is not generally known, is the largest in existence and has resources sufficient to completely equip any dramatic production. The other idea behind Mr. Frohman's forthcoming trip to London will be the complete operation of The Repertoire Theatre plan at The Duke of York's, for which

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single  
AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Doris Wilson

Prima Donna, Kolb and Dill Company

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

J. M. Barrie, W. S. Maugham, Had-don Chambers, Bernard Shaw and Granville Barker are now writing plays. Mr. Frohman says that "with the ocean liners making the trip in four days, America may occasionally see me for week ends, but that will be the most." Those who are close to him say that Charles Frohman has been waiting for the American season that would average him five successes out of six productions—an unprecedented record for any living manager. This season Mr. Frohman has struck and is keeping the gait he has long wished for—hence his flight to other parts. Like a parent gradually teaching a child to walk, the manager has for the past five years been gradually lengthening his stay in London, until now his stars are accustomed to feel his presence as strongly when he is in England as when he is in New York. It will, therefore, be no great hardship on the little army whom Mr. Frohman calls "his people." There will be no marked difference in the operation of the Frohman policy in America. Its scope will be as widespread, its experiments as frequent, and its general character the same. But with Mr. Frohman making London his headquarters, a good part of the Frohman staff will be kept continuously on the water. Scene painters, stage managers, and actors will be summoned by cable and travel to and fro as their services are demanded. Mr. Frohman's affairs in America will be exclusively in the hands of his general manager, Alf Hayman, while he himself devotes his energy to duplicating in England and on the Continent the theatrical policy that so unmistakably bears his imprint throughout America.

## ORRIN SHEAR

Eccentric Characters

Engaged

## FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

## JAMES O'REILLY

Characters

Engaged · Care DRAMATIC REVIEW

## DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

## COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

## THURLOW WHITE

Leads, Heavies  
Address, DRAMATIC REVIEW

## HERBERT MILTON

Characters and Heavies  
At Liberty · Care of DRAMATIC REVIEW

## CHARLES E. GUNN

Leads  
Care DRAMATIC REVIEW

## BERT PORTER

Juveniles  
Newman-Foltz Co.

## MAX WAIZMAN

Newman-Foltz Co.

## ANNA RODGERS

Ingenuities and Leads  
At Liberty · Care of DRAMATIC REVIEW

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Comedian  
At Liberty · Care DRAMATIC REVIEW

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

## MINOR REED

Scenic Artist  
At Liberty · Address DRAMATIC REVIEW

## CARRIE CLARKE WARDE

Characters

## CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

## MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

## FREDERICK GILBERT

Burbank Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist · Care DRAMATIC REVIEW

## HOWARD FOSTER

Care DRAMATIC REVIEW

## IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

## PIETRO SOSSO

Chas. King Stock Co.  
Pickwick Theatre, San Diego

## ANITA MURRAY

Ingenuities  
At Liberty · Care of DRAMATIC REVIEW

## HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

## DAN KELLY

Comedian  
Care DRAMATIC REVIEW

## FLORENCE DAVENPORT

Ingenuities or Soubrette  
At Liberty. · Care of DRAMATIC REVIEW

## GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

## ALFRED ROWLAND

Supporting Millidge Sherwood in King  
Lear, Season 1909-10.  
Care DRAMATIC REVIEW

## LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

## FRED S. CUTLER

Manager Richard Jose  
In "SILVER THREADS"  
Address care DRAMATIC REVIEW

## OLGA GRAY

Leads  
At Liberty. · Care DRAMATIC REVIEW

## GEORGE VON BLIX

Stage Manager  
Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

KLE

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

At Liberty

Care DRAMATIC REVIEW

**Al Hallett**

Stage Director

Empire Stock, Fresno

**F. F. Munier**

Characters

Empire Stock, Fresno

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Carlton Chase**

Leading Man

Kolb and Dill

**Evelyn Selbie-Virginia Thornton**

Alternating Leads

Frawley Co., Alaska

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Leslie King**

Season with E. H. Sothern

Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Folly of the Circus**  
To open June 29th



## Coast Tour early in 1910

The  
Successful  
Success

# AS THE SUN WENT DOWN

By Geo. D. Baker

Company headed by ESTHA WILLIAMS

## Address

ARTHUR C. AISTON

Sole Owner

Room 304

1505 Broadway

N. Y. City

Tel. 941 Bryant

## Watterson Writes of Mid-Channel

Henry Watterson, who is abroad taking in the sights, theatrical and otherwise, writes to his paper a review of Mid-Channel, which Ethel Barrymore is to produce this season. Sir Arthur Pinero's new play is British to its boot-heels. No mawkish sentimentality here; a gloomy play, a deadly serious play, a play in which none of the characters is especially sympathetic, a play which begins with quarrels and ends with a suicide is the first impression which the spectator receives after the four acts of the tragedy have been trolled off before his tired and affronted fancy. The title, Mid-Channel, suggests a breezy, bracing play. The name comes about in this way: Halfway between Folkestone and Boulogne is a shoal, traversing which passengers have a pretty ugly time. They come to loathe their fellow-passengers. Peter Motram, the raisonneur of the piece, draws, for the benefit of the unhappy Mr. and Mrs. Blundell, an analogy between crossing the Channel and married life. All married couples, he says, after a while reach the Ridge, and what they must do is to remember that, the Ridge once passed, the ship will again go steady.

The Talk of New York, which George M. Cohan wrote for Victor Moore, will be seen here shortly with Moore in the leading role. It is said to be one of the best of the many Cohan successes.

## The Orpheum

A program almost entirely novel and containing acts which have never been

surpassed on the vaudeville stage is announced for next week. The most brilliant of the coming constellation of stars will be the favorite actress, Valerie Bergere. With the assistance of a clever little company, which includes Herbert Warren, Lawrence Morton, Charles Melville and Emma Campbell, she will present a one-act comedy by Edgar Allen Woolf, entitled The Sultan's Favorite. The skit is pronounced novel and entertaining throughout and the role of Morgiana, the Pride of the Harem, exhibits Miss Bergere at her very best and every playgoer knows how good that must be. The Tuscany Troubadors, a sextette of magnificent singers, will furnish a rare bit of popular grand opera. They will sing scenes from Rigoletto, Faust, Carmen, Tannehauser, and other lyric masterpieces. Their production, which is in two scenes, is beautifully staged and costumed. Ed. F. Reynard, who will appear for next week only, is styled The Ventriloquist With a Production, for he introduces an entire play with the assistance of his automatons. The Six Glinserettis, who will contribute to this splendid bill, need no introduction to San Francisco audiences, although several years have elapsed since they were last seen here. Carlin and Clark, two German comedians quite as well known and popular in the East as Weber and Fields or Max Rogers, are sure of success. For years they have been identified with the most successful musical comedies. Next week will be the farwell one of Mary Norman, the Society Caricaturist; Signor Ancillotti and his marvelous dog, Pilu, and James Young and his clever little company in the laughable skit, Wanted a Sister. A new series of recently imported motion pictures

# Billie Burke's First Coast Tour as a Star

Charles Frohman  
PRESENTS

# Billie :: :: Burke

IN THE EXQUISITE COMEDY

# Love Watches

will conclude a performance that cannot fail to afford complete enjoyment.

## Valencia Theatre

This Saturday afternoon and evening will conclude the engagement of Corinne and company, presenting Mlle. Mischief. On Sunday night The Great John Ganton, a powerful drama of American business life, written by J. Hartley Manners from Arthur J. Eddy's novel, Ganton & Co., will begin a run limited to one week. The stellar role is played by George Fawcett, considered by many critics the foremost character actor of the present day stage. John Ganton is portrayed as a man of tremendous power and initiative. By methods which would hardly meet the approval of modern anti-trust laws, he has forced himself into a position of supremacy in the packing industry. By crushing competitors his lines have extended to all parts of the world and as the play opens he is found in absolute possession of this vast industry. The story of the drama has to do with John Ganton's change of heart which comes to him after his son has made him see the iniquity of his business methods and the great responsibility which they entail. There is a delightful romance woven through the narrative, the principals of which are Ganton's son, Will, and May Keating, the daughter of John Ganton's one-time bitter business rival. The old man's antagonism to the match leads him, in a fit of temper, to disinherit his son and throw him out of the business. One of the big scenes of the play occurs when the young woman forces her way into the private office of Ganton and upbraids him for his unfatherly course. It is during this interview that she learns for the first time that Ganton is the man who sent into bankruptcy and ultimately drove to suicide her father. The situation, as it develops, is one of the most gripping that has been devised. The members of the company are Thurston Hall, John Webster, Lucius Henderson, Allen Fawcett,

Louis Breesen, George Caldwell, Charles Gay, Jack Barnes, Frank Smithers, Fanchon Campbell, Elsie Scott, Ruth Tomlinson, Emilie Callaway and Florence Glenn. Matinees will be given on Wednesday and Saturday.

## Alcazar Theatre

An appropriate stage offering at this time, when California's early history occupies so much of California's attention, is The Rose of the Rancho, which is to be revived next Monday evening and throughout the week. The play was built by two native Californians, David Belasco and Richard Walton Tully, and it treats of life in California while the missions were on the decline. It fairly reeks of the languorous Spanish atmosphere that was routed by the advent of American progress. If it had been specially written to introduce and accompany the Portola festivities, it could not more fully harmonize with their spirit. This will be the third annual presentation of The Rose of the Rancho by the Alcazar management. Each of its previous productions scored a three weeks' run, and there is warrant for predicting a repetition of those satisfactory results. Bessie Barriscale will again be seen as Junita, her best role, and Will R. Walling will play Kearny, the government agent; Charles Dow Clark is cast for the Padre, Louis Bennison is admirably bestowed as Kincaid, the land-jumper; Harrison Ford will unquestionably shine as Sammy, the bumptious young lieutenant of militia, and Grace Travers will surely be charming as the Rose's girl chum. All the other principal characters will be played by the same people who had them last season. The entire scenic equipment has been renovated. In the cast are thirty-three speaking characters and a small army of silent auxiliaries. It is one of the most expensive productions Belasco & Mayer ever undertook, and that means something in the way of pecuniary outlay.

<p>The Greatest Cast of Singers Headed by <b>THOS. H. PERSSE</b> Tenor <b>EDITH MASON</b> Soprano</p>	<p>Now Booking Season 1909 &amp; 10 <b>The Persse-Mason Co.</b> In the New Operatic Comedy <b>The Singing Bandits</b> Book and Music by HERMAN PERLET THOS. H. PERSSE.....Sole Proprietor LOUIS LISSNER.....Manager Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco</p>	<p>Everything Complete — New Scenery — Excellent Music — Quartette of Comedians</p>
---	--	---

Season	William Stoermer Presents	09-10
<h1>Millidge Sherwood</h1>		
<p>In a Sumptuous Scenic Revival of</p>		
<h2>... King Lear ...</h2>		
Car of Scenery	25 People	Beautifully Costumed
<p>Two "Ahead"</p>		



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, October 16, 1909

No. 8—Vol. XXI—New Series



Prof. Don Joaquin  
S. Wanrell



**Oliver Morosco's Plays.**  
**Ready for Stock**  
 The Judge and the Jury      The Halfbreed  
 The Empress and the Soldier  
 In South Carliney  
 Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S  
 BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House.

Hamburger's MAJESTIC Theatre  
 The Handsomest in the West  
 Cost \$300,000.00  
 Oliver Morosco, Lessee & Mgr  
 For time address JOHN COIT

## Menzel's Dramatic Agency

These are busy times. I want 50 good actors. Orders are pouring in every day. **A record of my recent activity:** Supplied Ed. Redmond's company for Santa Cruz; Edwin Emery for the American Theatre, this city; Chas. King's company for the Pickwick, San Diego; Del Lawrence company, Seattle; Hallett and Clement stock, Fresno; Lorraine Buchanan company, for road; Millidge Sherwood company in King Lear, for road; and a host of single orders. Notwithstanding some pessimists, I **do** do business.

**WM. MENZEL, 915 Van Ness Avenue**  
 San Francisco, Cal.

## The Orpheum

Portola week will be most delightfully celebrated at the Orpheum. George Bloomquest, one of the most popular light comedians that have appeared in this city, and now a full-fledged headliner in vaudeville, will appear in a sketch written expressly for him, called Nerve. Mr. Bloomquest will be supported by a capital little company, which includes Rubyn Thorpe, Earl D. Dwire and Thomas Broom. He has scored a great hit in all the theatres he has appeared in. Eugene Howard and Willie will present their immensely successful act, The Messenger Boy and the Thespian. They are both capital vocalists with a popular selection of songs, and their comedy places them in a class by themselves. The Hebrew Messenger Boy of Willie Howard brims over with fun and there is not a dull moment in their entire act. Martinettie and Sylvester, two exceptionally strenuous and agile comedians who are often called "The Boys with the Chairs," will introduce a novelty in acrobatics entitled An Attempt at Suicide, while Joe Sylvester is a famous clown, Clark Martinettie is a remarkable athlete. Ballerini's canine tumblers will give a most wonderful exhibition of animal sagacity. Not a command is given or a whip used to them. These little dogs are apt pupils and with them is associated a kitten in whom Mr. Ballerini takes a special pride. Their performance is a delightfully interesting one to the children. Next week will terminate the engagements of the Tuscany Troubadours, the six Glinserettis, German comedians, Carlin and Clark, and Valerie Bergere, who in response to a numerous expressed wish will revive for the first time here in several seasons the charming comedietta, Billie's First Love. A new series of motion pictures particularly suited to the occasion will terminate the entertainment.

## Alcazar Theatre

With drawing power undiminished, The Rose of the Rancho will be started on its second and final week in the Alcazar next Monday evening. Since

its initial presentation this season the Belasco-Tully play has filled the theatre at every performance and given thousands of people a foretaste of the Portola carnival. Of the acting, the scenery, the costumery and the music—of the play itself and the mode of its presentation—so much has been said and written that to again extol them might savor of superfluity. But it may not be amiss to state that the performance waxes in smoothness with each repetition. In the play there is such an abundance of detail—of seeming trifles which are essential to perfection of effect—that the actors are constantly improving their work by adding to its minutiae. Thus does practice make perfect. Among those who witnessed the Alcazar's production of The Rose last season was David Belasco, and he pronounced it the most wonderful achievement ever attained in a stock theatre. And of Miss Barriscale's acting in the title part he was lavish in praise. If he were to see the present production he would marvel still more. As the Alcazar management has the exclusive right to present The Rose of the Rancho in California, and will present it nowhere else than in San Francisco this season, the city's guests during Portola week will undoubtedly take advantage of the opportunity to witness the greatest play of California life that ever was staged.

## Valencia Theatre

The last appearance of George Fawcett in The Great John Ganton will take place this Saturday afternoon and evening and on Sunday night The Ringmaster the Shuberts' first dramatic success of the season, will begin a limited engagement, coming direct from the Maxine Elliott Theatre, New York, with a big cast of metropolitan favorites. The story is a most absorbing one of Wall street intrigue. John Le Baron, whose father was a man of sharp business practices, prefers a life of ease rather than following in the footsteps of his parent. Eleanor Hillary, daughter of Richard Hillary, known as "the ringmaster of Wall street," meets Le Baron abroad, where they fall in love.

She endeavors to persuade him to return to New York and take up life as a broker. He comes back to his home and is soon invited to take part in the formation of a copper trust, which plan Richard Hillary is putting through with Senators Craven and MacElroy, president of the Eastern Railroad. The object is to buy all of the stock of the Eastern Railroad, which is the feeder of the company in Colorado, thus crippling the copper organization and forcing it into submission. When Le Baron learns of this he refuses to take part, but wrings from the trio a promise that they will desist. Believing that they will keep their promise, he boards his private yacht and sets sail for Europe and at the same time Hillary engages passage on an Atlantic liner. While at sea, however, two guests of Le Baron intercept a message to Hillary which graphically tells that the scheme has not been dropped. Le Baron returns to New York and how he defeats the "Ringmaster" forms the most interesting part of the story. The cast includes H. S. Northrup, Frederick Montague F. A. Yalvington, Alice Weeks, Harvey D. Crossman, John Watts, Francis Learned, Rosamond Carpentier, Clara Collman and Anna Lee. Matinees will be given on Wednesday and Saturday and during the run of The Ringmaster popular Portola prices will prevail, seats ranging from one dollar down to twenty-five cents. Eddie Foy, the favorite comedian, who has not been seen in San Francisco for years, will follow in Mr. Hamlet of Broadway.

## Spotlights

Beginning with the matinee Monday, October 4th, Charles Alphin and his newly organized company took possession of the Fischer Theatre, Los Angeles, for an indefinite engagement. Mr. Alphin is the producer and heads the new company. With him is Maude Rockwell, new to Los Angeles, but well known to San Francisco theatregoers, to do the woman leads. Blossom Seeley is seen in the soubrette parts. Richard Kipling is the leading man. Dave Morris is one of the comedians. Morris is a clever dancer and comedian.

The Flag Lieutenant ceased to be, as far as America is concerned, early in its career in New York. The same sad fate overtook The Sins of Society. The greater fall was that of The Sins of Society, with its Drury Lane prestige and the tremendous heralding which it had from Chicago, where it enjoyed some weeks of prosperity. It was expected to perform wonders in the drawing line in New York, but the public drew the line. Bruce McRea and Isabel Irving, who played the principal parts in The Flag Lieutenant, will step from this naval play into a military drama, having been engaged by Daniel Frohman for leading parts

in the Commanding Officer, which was offered this week.

Paul Everton and Fernanda Eliscu will play the leading roles in the Great Hudson Theatre, New York, success, The Third Degree, which was written by Charles Klein, the author of The Lion and the Mouse. The story of the play deals with a certain condition of social life found in any large city, and also with the methods employed by the police in extorting confessions from those accused of crime.

Henry Miller will star Laura Hope Crews in Maggie, Edward Peple's new Irish comedy.

Oscar Dane of the Gayety Theatre, St. Louis, has opened a vaudeville and dramatic exchange on the second floor of the Lyceum Theatre Building on Sixth street in that city. Dane is booking acts for Frank Talbot's Gem Theatre and several other St. Louis theatres, as well as houses in Missouri and Illinois. The office conducts a general booking business for vaudeville acts and books repertoire companies and musical comedy companies in this territory. Dane is also making a specialty of booking talking picture companies. This office is the headquarters for the new Illinois-Missouri Theatrical Managers' Association. Acts desiring time in this locality would do well to communicate with Dane.

The Roberts & Gillard Company close in Calgary, Canada, on October 16th.

There will be Wednesday and Saturday matinees of The Third Degree at the Van Ness Theatre.

O. Henry, one of the best short story writers in America, has budded forth as a playwright. He has just finished a drama entitled, Lo. It is based upon Henry's story, He Also Serves.

Frank M. Eldridge was declared a bankrupt in Salt Lake City, on September 16th.

While the late Dr. William C. Finlaw of Santa Rosa sleeps in an honored soldier's grave at the Presidio, the secret it is claimed he carried within his breast for more than forty years and to the end, is out. The pension department has supplied the missing links in a chain of romance which, if sustained in the United States Circuit Court, where suit has been filed, will divest his supposed widow, Mrs. Anna Love Finlaw, now traveling in southern Italy, of property valued at \$60,000 and vest title with a former undivorced wife, Mrs. Jane Bradley Finlaw of Cincinnati, and a granddaughter, Mary B. Finlaw, a young actress known on the New York stage as Marie Baxter. The suit filed with the federal court is a plain ouster action to recover from the supposed widow the fortune left by the former army physician when he died intestate a few years ago. In addition, the supposed widow is asked to pay \$6,000 damage for retention of the wealth and \$6,000 back rents.

**Hotel St. James**  
 Cor. Van Ness Ave. and Fulton St.  
 San Francisco, California  
 Headquarters for Agents and Managers  
 Half Block from Van Ness Theatre.  
 Friars meet at the St. James every Friday night.  
**F. P. SHANLEY, Manager, formerly of New York**





Terkelsen &amp; Henry, Foto.

## Fred Dailey

Mr. Dailey, who has returned to the Coast after seven years' absence, ahead of Corinne, has made good. He is one of the Shuberts' best agents. After all the old "Coast defender" blood is of the right sort. Lots of the "big boys" in the show game came from the Coast. It seems to us Al Hayman got some ideas here, and Billy Brady and Joe Grismer did a lot of pioneering in these parts. But why more—the list is long.

## Correspondence

NEW ORLEANS, Oct. 2.—Tulane Theatre—The Traveling Salesman has done a deservedly big business during the week. It is by the author of The Chorus Lady, James Forbes, and aside from the press notices of its past season, theatregoers were anxious to welcome, if merited, another creation of the popular author. They were not disappointed as Henry B. Harris, its sponsor, sent down a good cast, with all accessories in keeping. The play is strictly American and takes a firm hold on the enthusiasm of its auditors. Mark Smith, as Bob Blake, the happy-go-lucky drummer, fits the part like a glove. He has a fine stage presence and good voice which he is not afraid to use and with his bright lines keeps you in a continuous good humor. When he meets the girl who grips his heart, he refutes the old belief that a drummer, because he is a drummer, must have a sweetheart in every town, by sailing into snug harbor and anchoring there. And what a loving harborage he found in the person of Beth Elliott, as portrayed by Miriam Nesbitt. The little lady was grandly womanly, with a pretty face and most captivating voice. Her intelligent conception of the character was most comforting. Distinction is due Diana Huneker, as Mrs. Babbitt; Jas. O'Neill, Jr., with his father's genius, as Ted Watts, and the servant's role of Julius by Mr. Kehrwald. The Traveling Salesman is on the way to the Coast, piloted by

Geo. E. Lask. Next week—Blanche Walsh. Crescent Theatre—The Lion and the Mouse, another of Henry B. Harris' company is playing to big business. The presenting company is strong and capable. Next week—York and Adams.

The Orpheum has a worthy competitor in this city in the American Music Hall formerly the Greenwall Theatre, which last season was the local burlesque house. William Morris, Inc., have renovated and beautified the place, which is run in conjunction with their chain of vaudeville houses around the country. Walter Brown, formerly assistant manager of the Klaw & Erlanger houses, Tulane and Crescent, is at the helm of the local house and, judging from the large crowds in attendance, he has hit the keynote of success. The bill last week afforded most excellent entertainment. Austing Brothers and company were the openers in a knock-about act that displayed some good acrobatic work spiced with laughter. Cartmell and Harris offer a sketch called Nearly an Actress. The female member of the team was clever, both were capital dancers, and the act was well received. Dog acts are closely related, but Lafayette's dogs are conspicuous for intelligence, besides they were limited in number and showed class rather than mass. Rita Raymond is one of the most pleasing vocalists I have ever heard. She is not only handsome and stylish, but her voice shows cultivation and her numbers were carefully selected. Junie McCree and company offer The Man from Denver. McCree was the dope fiend, easy and natural, and his slang made a hit. His support was strong and above the average of vaudeville sketches. The picture of Vaudeville favorites, by Frank Gardner and Marie Stoddard, is the remarkable character changes made by the latter. One of the changes is baffling from the manner in which a naturally pretty woman can make the grotesque so forceful. Geo. W. Day had some witty remarks. His Adam and Eve allusions were the best. The piece de resistance was the act of the Eight Brangks posing as Parisian models. The studies in porcelain and bronze were the highest types of artistry. This act holds over for another week and it is safe to say that the enthusiasm it creates will not be lessened.

W. L. McConnell.

SALT LAKE CITY, Utah, Sept. 15.—With declared purpose of facilitating their plans for the giving of a great benefit November 12th, to start a fund for the aid of sick and stranded actors and actresses, the managers of all the large theatres in Salt Lake City, including the Salt Lake, Orpheum, Colonial, Bungalow and the Grand, met recently in this city and formed the Salt Lake Theatrical Managers' Association. It is intended to give such a benefit every year, and the proceeds will be regularly added to the fund. In this way whenever a stranded or sick actor lands in Salt Lake City he will not have to suffer the usual humiliation of frequent "touches," but will only have to apply to the custod-

ANNUAL TOUR OF **THE ELLEFORD COMPANY**  
IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
"A GENTLEMAN FROM MISSISSIPPI"  
**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.  
**WILLIS BASS**, Business Manager

ians of the fund for help. If he is sick, he will be sent to the hospital and will be properly cared for; if he is financially embarrassed, he will be given a railroad ticket and enough money to carry him to a place where he can get another position. The officers of the new organization, who were elected, are: George D. Pyper, manager of the Salt Lake Theatre, president, and R. A. Grant, manager of the Colonial, secretary.

PT. RICHMOND, Sept. 24.—The Richmond Opera House has reopened and is now playing all the first-class attractions booked by the Great Western Theatrical Circuit. The new proprietors are well known advertising and theatrical men—Winters & Burner. They have Ray Fitzsimmons for local manager. The Lorraine Buchanan Company opened here, September 20th, for three nights to good business and left a fine name. On the 25th, the Persse-Mason Company, in the comic opera, The Singing Bandits, played to fine house and were voted a great show.

ALBUQUERQUE, N. M., Sept. 28.—Jack Mason and the Witching Hour came to Albuquerque last night, several hours late. The train from the west arrived almost four hours late, reaching the city at nine forty-five. A large audience was waiting when Mr. Mason, hurrying from the train, stepped before the curtain at ten o'clock to explain the delay. Then came an hour of waiting while the scenery was set in view of the audience. The curtain rose at eleven o'clock. Then the audience forgot the hour, their weariness and heavy eyes, for the Witching Hour is well worth waiting for. The curtain fell on the last act at two a. m. A local stock company has been playing here in musical comedy for two weeks. It is the Streeter-Bryan Company. All the pieces are written by Mr. Streeter, the comedian. Admission, twenty-five and fifty cents.

CAP AND BELLS.

MARYSVILLE, Cal., Oct. 6.—Oct. 2, Fifty Miles from Boston scored a hit on this evening; the performance went with a vim and snap, and there was not an idle moment throughout the entire show. The theatregoers considered this production a real treat. 6th, the Girl Question appears.

SPOKANE, Wash., Oct. 4.—Paid in Full, at the Auditorium Theatre, 3-5, opened to a packed house, with Louis Morrell and Sarah Perry in the leading roles. The play is well costumed and well staged. 6-7, The Shepherd King; 8-9, Chauncey Olcott. The McRae Company presents The Spoilers at the Spokane Theatre for one week. Owing to a delay in the train from Portland, the first performance was not given, and more than \$500 was refunded from the advance sale. An extra fine bill at the Orpheum this week includes Minnie Seligman in The Drums of Doom; the Bootblack Quartet; the Bounding Gordons; Katchen Loisset; Eva Mudge; the Misses Standish; Lew Wells; Orpheum pictures. The

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. Full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

Washington presents a fine bill. Porter J. White presents John Sturgeon; Adelaide Fairchild in The Markham Divorce Case; Harry-Kate Jackson, in Cupid's Voyage; Jake Malvern Troupe of gymnasts; Harry Thompson, comedian; Mlle. Martha, assisted by Max Aldo; Morris-Morton, singing and dancing. The Great Buckner, in a cycling sensation at Pantages—headliner; Mlle. Florine and troupe of trained leopards; Ned Nye, novelist-comedian; Seymour's Happy Family of Dogs; The Clarks, banjoists; J. C. Mack Co., comedy sketch, My Mother-in-Law; Wm. D. Gilson, song illustrator; motion pictures. SMYTH.

ALLEN ATWELL writes: Spokane, Wash., Oct. 5.—We of the Paid in Full Company had a delightful week in Seattle and thoroughly enjoyed the exposition. It is certainly one big winner—a tremendous success and more than a credit to our great Northwest.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S. F.



## Honeymoon Trail

Bert Baker, the principal comedian of Honeymoon Trail at the Garrick Theatre for Portola week, has been a vaudeville headliner for years, and it was when appearing



Bert Baker in *The Honeymoon Trail* at the Garrick Theatre.

at a Chicago vaudeville house that Mort E. Singer picked him out to play one of the leading roles in *The Flower of the Ranch*, in which he made a big hit. Last season he shone with equal glamor with Henry Woodruff in *The Prince of Tonight* at the Princess Theatre, Chicago, and this season he is back to his favorite role of the baked bean manufacturer in *The Honeymoon Trail*.

## Mark Twain's Daughter Marries Pianist

NEW YORK, Oct. 5.—Clara L. Clemens, daughter of Mark Twain, will be married tomorrow noon to Ossip Gabrilowitsch, the Russian pianist, in the Twain house near Redding, Conn. A small number of close friends will go up from New York in a special car. The honeymoon is to be spent in Germany. In musical circles both bride and bridegroom have attained fame. Miss Clemens made her debut three years ago as a concert singer. Her voice is a rich contralto. Gabrilowitsch came to America first in 1900 heralded as the successor to Rubinstein. He is 31 years old, the son of a lawyer of St. Petersburg.

William H. Crane is to make a tour of the Pacific Coast with his comedy success *Father and the Boys*.

## Personals

LLOYD BACON, son of Frank Bacon, has replaced Albert MacQuarrie as juvenile in the Elleford Company.

"YOURS MERRILY," John R. Rogers, one of the best known advance men in the business, will soon be in town ahead of Eddie Foy.

MRS. RUTH BRYAN LEAVITT, daughter of William Jennings Bryan, is writing a play. She has abandoned her lecture course for the present.

FORREST LAUGHREY, who has been press agent at the American Theatre for the past year, left last week for Honolulu on a world's tour, ahead of Carter, the magician.

FRANK C. EGAN, who has been conducting a dramatic school in Seattle, for the past nine years, has left to take charge of Ollie Morosco's dramatic school in Los Angeles.

JOSEPHINE CUNNINGHAM, the divorced wife of young George Whittell, the son of a local millionaire, now known as Josephine Whittell, has been engaged by Florenz Whittell to play the chief part in *The Follies of 1909*.

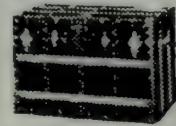
LAURA NELSON HALL and CHARLES STEVENSON will be in the cast of *Through a Window*, which Klaw & Erlanger and Joseph Brooks will present next month. Mary Bertrand has been engaged for one of the leading roles.

COLONEL JIM S. HUTTON, who has been the director of publicity at River-

view Park the past summer, has been re-engaged by Manager Henry W. Savage and will go out ahead of the new comedy, *The Jolly Peasant*, this season. Mr. Hutton is already making plans for the World's Fair to be held in Tokio, Japan, in 1912, which he says will be the last World's Fair for him.

MME. LILLIAN BEAUVELT, the singer, who is under religious instruction for reception into the Catholic church, is a descendant on both sides of her family of the original Trinity church property owner, Ainkee Jans of New York, and was brought up in the belief of the Dutch Reformed church. Father Herbert Vaughan, S. J., is instructing her in London.

## LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

She is the only woman in the world who has ever been accorded the coveted order of St. Cecilia. It was bestowed upon her in 1900 by the thousand year old Academy of St. Cecilia, in Rome, after she sang the requiem at Verdi's funeral, and, as a further honor, her name was inscribed on the bronze tablet beneath the St. Cecilia window in the Vatican.

## Mort H. Singer Princess Theatre Chicago

MAURICE J. EVANS, REPRESENTATIVE

The following attractions are appearing only under the management of Mr. Singer:

### The Prince of Tonight

With Henry Woodruff.

### A Stubborn Cinderella

With Homer B. Mason (Western)

### A Stubborn Cinderella

With Harry Stone (Eastern)

### The Golden Girl

With Jimmie Lucas

### Honeymoon Trail

With Bert Baker, at the GARRICK THEATRE, week commencing Sunday, Oct. 17

## Nanyang Industrial Exposition Nanking, China

MAY TO NOVEMBER, 1910

### China's First National Exposition

One Hundred Million Population within Radius of One Hundred Miles

ONLY TEN SHOWS ON THE MIDWAY

Thirty per cent. You erect buildings.

Can arrange to work the great MANILA CARNIVAL, February 7th to 17th, 1910.

If you cable, prepay answer. Address,

GEORGE MOOSER

Representative

P. O. Box 623, American Consulate, SHANGHAI

Cable Address, MOOSER, SHANGHAI.

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage. SPECIALLY ADAPTED TO POLITICAL MEETINGS



## The Third Degree Has Hit Los Angeles With Convincing Force

LOS ANGELES, Oct. 14.—Florence Oakley Pryor has been renewing old acquaintances here and in Pasadena during her visit in Pasadena. She is the same charming young woman that we all knew and loved during her engagement at the Belasco. We understand that she is soon to return to Oakland to continue her stage work. Ferris Hartman and his company will soon be with us again, and we will be glad to see them all. On Sunday, Oct. 17, Mr. Hartman will open his season at the Grand in *The Yankee Consul*. Following this, Mr. Hartman will give a number of the latest New York musical comedy successes for the first time by a stock organization. George Broadhurst has taken up his residence in our fair city and will remain here for the next ten months. While he is here he will write a play for Lillian Russell and also one for Grace George. Florence Reed will not be featured by the Shuberts, but instead will be starred by Wagenhals & Kember in Avery Hopwood's comedy, *Seven Days*. Blanche Hall resumes her place as leading woman of the Burbank next Sunday night. Alfred Metzger, of the San Francisco Musical Review, is in Los Angeles for a few days. Howard Scott returns to the Belasco this week and is seen in his old part of Kellerman in the production of *Old Heidelberg*. Maude Beatty has gone to San Francisco to join the Kolb and Dill forces. She takes the place made vacant by Maybelle Baker. Word has been received by some local theatrical people that the company in which "Bill" Desmond was playing the lead, in New Orleans, has closed, and "Bill" is on his way to Kansas City, to play leading roles with the Woodward Stock Company. His opening bill is *The Christian*. There is a Los Angeles girl playing with the *A Knight for a Day* Company at the Majestic this week. This is Lonnie Nelson; she lived in the city for fifteen years and four years ago went on the stage. This is her first experience in musical comedy. George Webb has severed his connection with the company at the Grand and has gone to Fresno to play leads with a new musical comedy company managed by Nat Mager.

AUDITORIUM—Corinne returns to please her many local admirers, and this time she has a very good piece, which is more than can be said of her last vehicle. *Mlle. Mischief* is a Viennese operetta in three acts. It would be somewhat difficult to tell the story of this piece, but it is entertaining and pleasing from start to finish and it gives Corinne ample opportunity for the display of her own personality. Corinne is Rosette, the sweetheart of one Andre Claire, an artist. Rosette has several exciting experiences, caused from the fact that she goes to the barracks in male attire. There is a rollicking old man, a silly young man and several women in prominent parts. Unusual taste is displayed in the costuming of the chorus, and the stage settings are excellent. The male chorus is particularly strong, and the singing

throughout is all that it should be. There is a snap and go to the performance, and the piece is well adapted to the talents of the star.

BELASCO—Once more we have the pleasure of seeing the Belasco Company in that ever-popular piece, *Old Heidelberg*. Many of the company have their old parts, but there are new faces in familiar roles. It is safe to say that there has never been any better presentation of *Old Heidelberg*, and it is difficult to imagine one that could be as good. Lewis Stone is seen at his best in the role of Karl Meinz; it is one of the best things he has done. The exuberance of youth and the sadness brought about by grave responsibilities are so well brought out in Mr. Stone's characterization of the part, that his Karl is very real. Miss Magrane is a very lovable, winsome Kathie. She thoroughly understands her part, as shown in the scene where Kathie and Karl say good-bye forever. It might so easily be overdone, but it is not. Mr. Applebee, as Dr. Juttner, has the best opportunity that has yet been given him, and he is making a tremendous success of the part. The Lutz of Frank Camp is very good. Mr. Scott makes his reappearance with the company in his old part of Kellerman. Mr. Vivian is also seen in one of his old roles, that of Von Ansterberg. Ida Lewis does a good bit of character work as Frau Dorfel. Mr. Giglyn, Mr. Hamer and Mr. Cook all do good work in their respective parts. The staging is appropriate.

BURBANK—A Society Pilot, the work of Oliver Morosco and Dr. C. W. Bachman, is the offering of the Burbank Company for the week. The story is that of a bankrupt young man who becomes the secretary of a millionaire from Texas, and the "society pilot" of his daughter. John Burton plays the part of Bill Mason, the millionaire, and Lillian Burkhart is cast as the daughter. Mr. Beasley is Ned Singleton, the "Society Pilot." He does well in the part. Mr. Hartford plays Winstanley, the designing Englishman. Mr. Mestayer has the part of the piece, the Baron. His characterization of the part is, to say the least, clever. The cast is a large one, and the parts are all very well taken. There is ample opportunity for the display of handsome, gowns and the women of the company are not slow to grasp this opportunity. Beside Miss Burkhart there are the following women, who are seen to advantage in good parts: Lovell Alice Taylor, Miss Duffet and Mrs. Florence Oberle. The stage settings are elaborate.

MASON—The Third Degree, a powerful and vital drama, from the pen of Charles Klein, is proving a most interesting performance. The play deals with a system used in the modern police department, about which there has been much argument. The subject has been handled in a clever, masterful style and is splendidly staged. Paul Everton, who recently headed the Western production of *The Lion and the Mouse*, gives an excellent picture of the far-seeing, calculating lawyer.

Fernanda Eliscu makes the most difficult role of Annie convincingly real. The balance of the cast is capable. With a compelling heart interest, *The Third Degree* is a strong play artistically presented.

MAJESTIC—A Knight for a Day is one of the best in the line of musical shows that has been here this season. The plot can hardly be discerned with a spy-glass, but it is filled with the laugh-getting stuff, and there is plenty of spice and snap in the whole performance. Edward Hume is a breezy little comedian, as funny as he looks, and Grace De Mar is an able partner to his fun. Edward Lynch, well known in Los Angeles, is the leading man. The chorus is a pretty one, well worth looking at, and the piece as a whole is well produced and entertains.

GRAND—What Women Will Do is the thrilling title of the play being put on by the melodramatic company at the Grand this week. There is a plot to this play and also a lesson taught, and it is not at all a bad play. George Webb, Robert Leonard, Grace Rauworth, Lillian Hayward and the other members of the company are all seen in god parts, and the play is given in an attractive manner. This week marks the close of the season of melodrama at the Grand, and next week will serve to introduce us again to Ferris Hartman and his able company of players in *The Yankee Consul*.

ORPHEUM—Heading this week's bill is a compact and vivid piece of work showing a jury debating the guilt or innocence of an accused murderer, while they indulge in a little poker-playing and treat the audience to some very good singing. The guilt is finally fastened on the right man in a most sensational manner, and the sketch is splendidly presented. Al Wyn and Ed Lee, in *The Billiken Freshman*, poke fun at the college youth in an inimitable manner, while they draw much unconstrained laughter from the audience. Chas Montrell is a clever juggler in a clever act. Rosa Crouch and George Welch sing, dance and crack jokes, and keep things moving fast. The holdovers are the Arlington Four, Gardner and Revere, Luca and that excellent musical sketch, *At the Country Club*. The bill is finished with fine set of moving pictures.

FISCHER'S—Charles Alphin and his company offer for the week, *Off for the North Pole*. It is a satire dealing with the amusing project of Com. Peary, who has succeeded in getting Abe Erlanger and William Brady to finance a scheme to send a musical company, composed of New York's greatest stars to Cook's Theatre, North Pole, to enlighten the benighted Eskimo in American entertainment. The company is composed of Lillian Russell (Maude Rockwell), Eva Tanguay (Blossom Seeley), and Geo. M. Cohan (Dave Morris), surrounded by a dazzling Yankee chorus. Jules Mendel impersonates Abe Erlanger, while William Brady appears in the person of Harry Oaks. Flo Sherlock is cast as Miss Phitt, wardrobe mistress, almost. The scene is laid upon the deck of the good ship Roosevelt and is under the command of Peary (Richard Kipling).

LOS ANGELES—The bill at the Los Angeles is headed by the Three

Roehrs, in their loop the loop in revolving globe. The performer give a remarkable and daring exhibition of bicycle riding. Mitchell and Cain are a very funny team and appear in the skit called *The Frenchman and the Other Fellow*. A musical number is furnished by the Italian singer, Vera de Bassini. Miss Bassini has a clear voice, and her selections are well given. The three La Maze Brothers appear in a comedy acrobatic act. Tom Bateman sings character songs and does some eccentric dancing. Emily and Jessie Dodd present a character sketch entitled *Dutton's Claim*. New motion pictures complete the bill.

UNIQUE—A good bill is being given at the Unique for the current week. Jack Harrington is a very clever cartoonist, and his work shows that he has devoted much time to the study of his art. Frank Jones and Lillian Walton do good work in their playlet, *Our Country Cousin*. *Who Is Who?* is the one-act comedy in which the Unique players appear. Al Franks is the young bachelor who goes a-wooing and who is mistaken for the new servant. James Spencer is good as the servant. Herbert Gramor makes much of his part, that of an irascible old man. Misses Rose and Janicki, as the servant and the daughter, respectively, are pleasing. There are several new and catchy songs introduced. An illustrated song and motion pictures conclude a very excellent bill.

WALKER'S—A lively show, presenting a very charming widow is *The Jolly Widow*, at the Walker Theatre. The lines are full of good comedy, and the singing and dancing clever. The closing number, *The Anvil Chorus*, in which Charles Figg and Annie Bauman do the vocal work, has an unusually pretty setting with special lighting effects. The plot concerns a widow looking for her seventh. Miss Bauman is charming as the widow. Mayme Praeger works alone in a song number. Clamage, Leonard, Mayme Praeger and Gail Henry comprise a quartette who do a specialty song and dance. Estelle Praeger and Charles Figg sing *Just Someone* in a very pleasing manner.

FLORENCE EMERY.

## Impressive Services At Funeral of Mrs. Saunders

Impressive services were held over the remains of Mrs. Elizabeth Saunders, at the chapel of the I. O. O. F., Wednesday afternoon. Many friends assembled to pay their last respect to the revered player. The services were conducted by Rev. George C. Adams of the First Congregational Church. Among the friends seated about the bier was Frederick Franks, who had played with Mrs. Saunders in many dramatic works at the California Theatre years ago, and who stated that since the death of the famous actress he believed himself to be the only surviving member of that once celebrated company. Mrs. Mortimer and the faithful nurse, Miss Kara Olsen, were present. The pall bearers were J. J. Gottlob, Melville Marx, W. H. Leahy and W. L. Greenbaum.



## Correspondence

NEW YORK, Oct. 10.—Mr. Forbes-Robertson, the English actor whose talent has won wide appreciation both in this and his native country, was seen last week at Maxine Elliott's Theatre in a stage adaptation of Jerome K. Jerome's story, *The Passing of the Third Floor Back*. Those who read the tale when it first appeared will remember it. It is not a story to be forgotten, nor will last Monday's audience soon forget it in its stage form. Mr. Robertson, in a short curtain speech, referred to it as a symbolic play. Symbolic it is, but not a play in the common meaning of the term. Rather a sermon—a personal appeal—presented by varied stage characters based upon the text *Let Your Better Self Prevail*. Of dramatic action there is so little in the piece that it is a negligible quantity, but of force and strength there are much. The audience caught the spirit of symbolism and uplift it offered, was held from curtain to curtain and manifested its approbation in so certain a manner that Mr. Robertson said he would cable to the author the news of the favorable reception. It cannot have been much of a surprise to the actor, however, for it had a life of more than 300 performances in London before it was brought here. Of the company which supported him Haidee Wright as the painted lady and Molly Pearson as the slavey stood out through the excellence of their acting. Both succeeded more than usually well in making their characters real, flesh and blood creatures with human weaknesses. The others, all of whom were competent, included Madge Avery, Kate Carlyon, Mary Relph, Evelyn Weedon, Montague Rutherford, Allen Thomas, David Powell, A. G. Poulton and Alexander Cassy. \* \* \* Miss Hedwig Reicher made her New York debut as an English speaking actress last week at the Hudson Theatre in *On the Eve*, adapted from the German of Leopold Kampf by Miss Martha Morton. She is beautiful in face and figure and possesses that quality that it is hopeless to try to designate by any other word than magnetism. Her acting is emotional, but she does not have to tear up the stage and shed tears all over her make-up to convince you of the fact. She is restrained without being cold and emotional without being noisy. Frank Keenan played the part of Teploff, the chief of police. The part of Vassili, the nobly born young lover of Anna, was superbly played by Frederick Lewis, who looked the part so perfectly that he needed only to be perfectly natural to make a complete success. Next to Miss Reicher he perhaps more than any of the others was able to make the spirit that was driving him a burning human emotion. \* \* \* The founders of the New Theatre, which will inaugurate its first season Monday night, November 8, with a revival of *Antony and Cleopatra*, have issued invitations to the opening of the playhouse on the afternoon and evening of Saturday, November 6. The guests are invited to inspect the house at 4 o'clock in the afternoon, and return at 8:30 o'clock in the evening for the final dress rehearsal of the play. The afternoon event will take

the form of a reception at which there will be ceremonies to be announced later. Gov. Hughes has signified his intention of being present. He will, of course, officially represent the State of New York. It is expected that other officials, some representing the nation, will also be present. At the dress rehearsal, *Antony and Cleopatra* will be given precisely as at the Monday night premiere, the only difference being that the auditors will be invited guests. No seats will be sold for the performance or for the afternoon reception. \* \* \* *Waghals & Kemper* have engaged Hope Latham, who supported Mrs. Fiske last season in *Salvation Nell* for an important part in the comedy *Seven Days*, by Mary Roberts Rinehart and Avery Hopwood, which will be seen early next month at Boston. \* \* \* Mabel Hite and her husband, Mike Donlin, have signed contracts with Liebler & Co. for a three years' term with *The Head of the House*, which is being rewritten, and in all probability will be renamed. Rehearsals will commence in December, the piece to open early in January. Miss Hite will be starred and Mr. Donlin will have a minor role. She is appearing at the Orpheum in Brooklyn this week and after a tour of the Percy Williams houses will retire from vaudeville and commence studying. \* \* \* The Shuberts have engaged the English singer, Winnie O'Connor, to play the title role in *The Belle of Brittany*, supporting Frank Daniels. It will be Miss O'Connor's first appearance here.

ROB ROY.

ST. PAUL, Minn.—A Gentleman from Mississippi spent last week with us, making his home at the Metropolitan. He was greeted by large and well-pleased houses. Burr McIntosh headed the cast. Paid in Full comes week 17th, with star cast, including Fritz Williams. At the Grand, Cole and Johnson and their merry company packed the house, week 10th, with people, both black and white, to see *The Red Moon*. Checkers comes week 17th. The Orpheum did its usual big business with a strong bill, headed by Margaret Fealy and her players. The Star, Majestic and Gem all did their share of business. Burton Holmes' Travelogues will fill the big Auditorium, Oct. 15, 22, 29. Minneapolis is slowly but surely being recognized as a great show town. All the theatres are doing capacity business. King Dodo, at Metropolitan, week 10th; Graustark at Bijou; *The Wolf at the Lyric*, all did immensely. *The Unique and Miles* packed 'em in with vaudeville, as did the Orpheum. The Neils at the Princess did well with *A Contented Woman*. This new house is rapidly growing in popularity. AL. G. FLOURNOY.

SAN MATEO, Oct. 13.—Millidge Sherwood showed here Saturday night in *King Lear*. He carried a great production, far too large for the local stage. Show made a hit, and Mr. Sherwood voted more than a good actor. C.

SANTA CRUZ, Oct. 5.—Opera House: Sept. 19 the Newman Foltz Company opened for four nights to good business. A Gentleman from Mississippi followed and played to excellent business. Standing room was at a premium. The company was one of the best that ever played in Santa Cruz. The Opera House has been completely renovated and at much ex-

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

## Clancy's

Phone Franklin 1506

Stage Hardware

Williams Hardware & Stove Co.

974 Market Street

SAN FRANCISCO, CAL.

pense the stage has been enlarged, which made new scenery and new furnishings necessary. A new foundation has been placed under the house and other repairs made. L. K.

MARYSVILLE, Oct. 6.—The *Girl Question* had a fair house October 11. The Gentleman from Mississippi will be the next attraction and a packed house is assured.

EUREKA, Oct. 12.—The Empire: While Harry Bernard has been here has done a wonderful business and the company is well liked. This is their fourth week and they close here Wednesday night to go back to the city. Manager Vansant will put in regular vaudeville again. This spelled prosperity before Bernard came and will do the same again. The Pastime: Moving pictures and illustrated song is doing fine and Erny Lancaster is making a decided hit singing the illustrated. The Margarita: Has just been open now a little over a week and is doing a great business to one vaudeville act and two illustrated song and moving pictures. Sam Van Allen is doing the illustrated at that place and is well taken. NEAL ANDERSON.

PORTLAND, Oct. 11, 1909.—BUNGALOW THEATRE, Calvin Heilig Manager, William Pangle, Resident Manager—With a cast of four people, *The Climax* finished out the past week to fair business at this house. Ruby Bridges, the only woman in the cast, gave as good a performance as one could wish for. Tonight *Blanche Bates* opens for the week. *Three Twins* is announced to follow.

STAR THEATRE, Russell & Drew Manager, Frank Hood Resident Manager—Following the comedy, *Going Some*, which filled in the entire week at this house, The Ringmaster opened last night. It remains for five nights, and at the termination of its engagement, the Shuberts will offer their attractions at the Portland, the old Heilig, commencing next Sunday night. The latter house has been entirely repaired and put in first-class shape. As to the present bill at the Star, The Ringmaster, which opened last night to a good house with the original New York company, it proved to be one of the strongest draws we have had dealing with the financial question. H. S. Northrup scored the big hit in last night's production. He is well known here as an actor who is always sure to give a high-class portrayal of any role entrusted to him. Frederick Montague plays the title role as the dominant ruler of the financial world and Alice Weeks is the leading woman. Both were equal to demands made upon them in their respective roles. The balance of the company was good.

BAKER THEATRE, George L. Baker, Manager, Milton Seaman, Business Manager—The Sunny Side of Broadway opened at this house yesterday to S. R. O. It has been a vis-

itor to us for several seasons last past and Murray & Mack have always been featured with it, but this season they are lacking, and the management have made a good change by featuring Max Bloom. Bloom is a good actor and gives a faithful characterization of the Hebrew. His songs were also hits. In place of Murray & Mack, Al Harrison and J. E. Cough are playing the roles of the Hibernians, and they got as many laughs as their predecessors. The chorus is good to look at, and what is more, they can sing, especially is this true of the male members of the company. Marie Montrose and Carolyn Ryan are both acceptable in the principal roles for the feminine contingency. Next week, Donald Bowles in *The Prince Chap*.

ORPHEUM THEATRE, James H. Erickson, Manager—With one of that class of bills that is always satisfactory, the Orpheum did a business last week that came pretty near being a top notch week. George Bloomquest and company in *Nerve* were well liked, and Bloomquest, who is an old favorite of Portland playgoers, has a role that fits him well. Although he was billed as the headliner, it is a safe bet to make that Howard & Howard in *The Hebrew Messenger Boy* and the Thespian were the magnets that drew the most people to this house the past week. This is their return engagement and as before, their sketch went with a scream. Martinette & Sylvester do the same stunt as when here before, and it is just as entertaining as of yore. This week's bill, Mlle. Bianci, Kenos, Welsh & Melrose, Hal Godfrey & Co., Maxim's Models, Gen. Ed. LaVine, Patsy Doyle and Nevans & Erwood.

LYRIC THEATRE, Keating & Flood, Managers—The Flagship is this week's offering at this house. As the name implies, it is along military lines, and as it is quite a while since the Lyric audiences have had a war drama, it drew packed houses yesterday. Will Howard and Robert Athon had the leading roles for the men while Miss Priscilla Knowles was again assigned to play the leading female part. All gave good performances and left nothing to be desired. Miss Alice Condon did well the little assigned to her. The management have provided a good setting for the play especially the scene of the fighting top of the battleship.

GRAND THEATRE, Frank Coffinberry, Manager—For the ensuing week the acts named are Anna Eva Fay, Elsie Cressy & Co., Colby & May, Frobel & Ruge, Bandy & Fields and Fred Bauer.

PANTAGES THEATRE, John Johnson, Manager—This week's bill is as follows: Schilzoni's Hussars, Milton and Dolly Nobles, Cordua & Maud, Naples Trio, Lester & Shannon, Leo White and Jack Oliver.

A. W. W.



## Correspondence

TACOMA, Oct. 2.—Nothing in the musical comedy line visiting Tacoma has scored a more complete success than The Three Twins on their first appearance in this city. This clean and sparkling comedy with its clever people, tuneful song hits, gorgeous costumes and scenic effects, played to capacity business last night and tonight, with the result that a return engagement has been arranged for Oct. 15-16. Of the company, Victor Morley easily comes first. His style of fun making is a radical departure from that offered in the general run of musical shows, and Tacomans thoroughly appreciated his cleverness. Bessie Clifford won all hearts. Her dancing is graceful and her Yama Yama song a big hit. Prominent in the cast were the Misses Minnie Allen, Helen Salinger and Ada Gifford and Messrs. Harry Hanlon, Eddie P. Bower and Albert Livingston. The Cat and the Fiddle returned to the Tacoma Sept. 24 for two nights and a matinee. The company, much the same as last season, is headed by Chas. A. Sellon. The Elmore Sisters still continue to be a big factor in the success of this amusing play. Paid in Full, 26, to big business. Sara Perry, who appeared here last November in the play, still continues to play the role of Mrs. Brooks, and has a capable supporting company headed by Louis Morrell. The piece was well played. The International Grand Opera were enthusiastically received by representative audiences, appearing 28 in Carmen and 29 in Lucia. No more consummate actress has been seen here in Carmen than Mme. Therry, who sang the role beautifully. Colombino as Don Jose sang and acted his role in a spirited manner and Miss Diamond Donner was excellent as Michaela. In Lucia Mme. Norelli found favor and shared honors with Signor Bari as Edgardo. Sept. 27 a clever company presented Fifty Miles from Boston. As a whole the company was hardly as satisfactory as the one appearing last season, although two or three characters were never better sustained. Next attractions—Oct. 3-4, Commencement Days; 5-6, Dustin Farnum in Cameo Kirby; 8, Chauncey Olcott. Mme. Norelli and Miss Donner of the International Grand Opera are both residents of Portland, Oregon, and were entertained at a tea by friends during their stay here. Tonight at the close of the Yama Yama number in The Three Twins, Bessie Clifford, who has been suffering all week with an ulcerated tooth, collapsed and had to be assisted to her dressing room. This plucky little dancer has been appearing against the advice of her physician, but will probably be entirely recovered in a few days. Grand: Mrs. Gardner Crane, with a company of four, secured many laughs with an amusing character sketch. Jack McLellan and May Carson had an entertaining novelty with roller skates. Frank Parker and a company of two, in a strong-man act, proved interesting. William Cahill, telling funny stories, and Williston and Stonaker in Irish songs furnished the comedy part of the bill. Pantages: Minerva, in feats of mystery, and Capt. Nat Ressler and company in a display of marksmanship had acts sufficiently novel to interest everybody. Sutton and Sutton are

unusually clever acrobats. Frank O'Brien offered some unique dances, and Roberts and Downey are first-class in their patter dancing. Smith, Evans and Williams get the laughs with an amusing skit, All's Fair in Love. A. H.

TACOMA, Wash., Oct. 9.—The first offering of the week at the Tacoma Theatre was Commencement Days, which opened, 3d, for two nights. The piece was lively and full of college spirit. Some enjoyable song numbers were rendered by Frederick Bowers and a male chorus and Olive Haynes, who was such a hit a few seasons ago in Peggy from Paris. Jane Corcoran, who is a favorite here, was in a prominent role. 5-6, Dustin Farnum, in Cameo Kirby, appeared in a type of play and character differing materially from his previous appearances in the Northwest, and won, if possible, more favor than ever. No finer character sketch has ever been seen here than the Larkin Bunce of that sterling old favorite, McKee Rankin. May Buckley was a charming Southern girl, and Donald Gallagher, the child actor, was wonderfully clever. The entire supporting company was a good one, the stage settings harmonious and the entire production a treat. Oct. 10, Texas; 11, Uncle Josh Perkins; 15-16, The Three Twins (return engagement); 17-18, John E. Young in Lo. At the Athletic Club Grounds, the stagehands of the Tacoma Theatre defeated the Commencement Days baseball nine in a well-played game. Four of Tacoma's well-known and prominent young women are well placed this season with Eastern companies: Desmond Kelly is with the John Drew Company in Inconstant George; Maud Turner Gordon, with Cyril Scott in The Intruder; Dawn Aubrey, with The Soul Kiss, and Ceta Bennett, with The Dollar Princess. At the Pantages, N. Schilzoni's Hungarian Band of twenty-five pieces was a big drawing card. Those old favorites, Milton and Dolly Nobles never fail to please. Lester and Shannan's act was written by a former Tacoman, Junie McCree, and was truly laughable. The Naples Trio of singers was all that could be desired. Cordua and Maud, equilibrists, had a good act. Illustrated song and motion pictures kept up the standard maintained at this house. Anna Eva Fay, at the Grand, proved as mystifying as on previous appearances. Charles E. Colby is one of the best ventriloquists that come here. Bandy and Fields are excellent dancers, and much fun was made by Frobel and Ruge in an aerial novelty. Elsie Cressey & Co., in a melodramatic sketch, were rather ordinary. A. H.

SEATTLE, Wash., Oct. 11.—Moore Theatre: A play admirably fitted to the fine talents and physical charms of Dustin Farnum is Cameo Kirby, which is at the Moore for a four nights' engagement. The play is one of interest, with romantic and picturesque surroundings, and the company supporting Mr. Farnum is excellent. The latter part of the week will be filled by Chauncey Olcott in Ragged Robin. Alhambra Theatre: Eddie Foy in Mr. Hamlet of Broadway drew forth a large audience at the Alhambra last night. This is the first appearance of Eddie Foy here for many years, but the Eddie Foy mannerisms are familiar to all from the numerous imitators who have appeared on our local stages. However,

there is only one real Eddie Foy, and we are glad he is here. Mr. Hamlet of Broadway is a riot of fun, with a number of good songs and attractive staging. Grand Theatre: Through a mixup in dates, The Climax, which was to appear at the Moore, opened last night for a week's engagement at the Grand. This is a play that will not be soon forgotten by Seattle audiences, for it is a wonderfully appealing story and handled in a way that develops its qualities to the highest degree. Ruby Bridges, who was seen here two seasons in The Man of the Hour, plays the part of Adelina Von Hagen and her characterization is a revelation. Seattle Theatre: A Midnight Marriage is the attraction at the Seattle, and drew two big Sunday audiences. Lois Theatre: The Lois Theatre should be crowded this week, for the Lawrence Stock Co. is putting on a splendid production of William Vaughn Moody's great play, The Great Divide. Pantages Theatre: What is expected to be one of the best bills seen at this house will open this afternoon, with Mlle. Florine and her trained leopards; Seymour's happy family; the Clarkes, and the great Buckner, Ned Nye, J. C. Mack & Co., included on the bill.

E. MORGENSTERN.

SALT LAKE CITY, Utah, Oct. 11.—Salt Lake (Geo. D. Pyper, mgr.): The Third Degree, which closed its engagement Saturday night, played to capacity houses. It was well received by the public and made a big hit. This week we will have an opportunity to see Mrs. Leslie Carter in Vesta Herne. This is looked forward to with great interest. Colonial (R. A. Grant, mgr.): In Dreamland, as presented by Emmet Devoy, drew good houses. The people liked the play, as it was something out of the ordinary. The first part of this week The Girl from Rector's will be presented, and, judging from the crowds going there, it is making a big hit. The last half of the week the International Grand Opera Co. will begin their engagement. Thursday they will give Fedore, Friday Lucia, Saturday matinee Carmen, and Saturday night La Traviata. Bungalow (R. A. Grant, mgr.): The Cowboy and the Lady played to good business. For the coming week, Dora Thorne will be given by the Bungalow Stock Co. Grand (A. B. Jensen): Lover's Lane, as given by the Willard Mack Stock Co., drew good houses. This week they will give A Social Highway Man, with Mr. Mack in the leading role. Orpheum (Henry Sonnenberg, res. mgr.): The bill last week was well balanced and very good. Those on the bill this week are: Geo. Auger, styled the tallest actor in the world, will give a little play entitled Jack the Giant Killer; Joseph Hart's Bathing Girls; Geo. Carson and Jake Willard in The Dutch in Egypt; the Thalia Quartette; Joe Jackson, the European vagabond; Laura Buckley, in Studies from Life; Alburus and Albus, juggling eccentrics, and the motion pictures. R. HARBACH.

SAN BERNARDINO, Oct. 13.—Emmett Devoy and company presented Dreamland, 11, at the Opera House (Mrs. M. L. Kiplinger, mgr.) to a poor house. The play is styled a comedy fantasy, and is built on similar lines to The Man from Mars, with comedy unduly preponderating. The

scenic effects and illusions are startling and effective, the cast is good, notably Devoy as Bob Hammond, and L. J. Carleton as Hans Herman, a "possible" German. Some of the dialogue between Hammond and the Daughter of Venus requires a zealous advocate to clear it of the charge of coarseness; 12, The Time, the Place and the Girl, drew a crowded and well-satisfied house. Coming, 14, The Honeymoon Trail, and in the near future The Man of the Hour. J. E. RICH.

NEW ORLEANS, Oct. 9.—Tulane Theatre: Considering the fact that this is the second appearance of The Test in this city, Blanche Walsh and her capable company have every reason to be satisfied with the week's reception. The play is a problem one, dealing with the past lives of a woman and two men, against whom she is arrayed in the battle for future hope. It is strong and virile and abounds in striking epigrams, which ring true. It is a splendid vehicle for the star, giving her ample scope to display her fine voice, stage presence and gifted elocutionary powers. There are moments of sublimity when she rises to match her wits against her enemies. Her leading man, Geo. W. Howard, measured up to all requirements. He was easy and natural, without having to strain for effort to gain distinction. Equally clever was the work of Nicholas Judel, who fought to overcome the heritage of a lowly birth in his efforts to merit the love of Minna, which part was successfully essayed by Katherine Bell. Will D. Corbett as Tretman gave a splendid rendition of the man who has determined to live down the past. His makeup was excellent. The Test will be on the Coast in spring. It is well worth seeing. Next week, The Yankee Prince; 17, The Gentleman from Mississippi. Crescent Theatre: Yorke and Adams, in their new play, In Africa, have packed the theatre all week. There is a lot of good music, catchy scenery and pretty girls in the chorus. What else need be said? Next week, Pierre of the Plains.

W. L. McCONNELL.

## Musical Stock for Fresno

Nat Wagner, the manager of Kolb and Dill, will open the refurbished Novelty Theatre in Fresno a week from tomorrow, with a strong musical comedy show, headed by Budd Ross. The company will be in charge of Bob Hughes, the musical director, and will consist of Bud Ross, George Vack, George Webb, Oliver Le Noir, Maude Beatty, Rovia Banks, Birdie Hope, Mabel Goger and a chorus of fifteen.

## Dates Ahead

HAROLD NELSON in PRINCE OTTO.—Sacramento, Oct. 24; Chico, 25; Ashland, 27; Medford, 28; Grant's Pass, 29; Eugene, 30; Corvallis, Nov. 1; Albany, 2; Silverton, 3; Vancouver, 4; Portland, 5-6; Astoria, 7; The Dalles, 8; Pendleton, 9; Walla Walla, 10; Pomeroy, 11; Pullman, 12; Lewiston, 13; Spokane, 14, week.

MILLIDGE SHERWOOD.—(Wm. Stoermer, mgr.): Porterville, Oct. 15-16; Tulare, 18; Placerville, 20; Woodland, 22; Petaluma, 25.



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Spanish Musical Festival for the Portola

The music of Spain is so little known in this country that Prof. Joaquin S. Wanrell has started an enterprise of his own that he hopes to develop into a great music society some day. What he has already been able to accomplish will be understood when he gives his first concert in Dreamland Rink on October 21, during the Portola Festival. Most of the Spanish music, so-called, in America is imitation Spanish, written by composers who know nothing of the Iberian spirit, relying for their color on certain tricks of rhythm and tone intervals. There is of course the ever-popular La Paloma and the arias from Carmen. Beyond this the real music of Spain is an unknown idiom. Professor Wanrell intends to make the night of the 21st a real Spanish night. His choruses, led by professional chorus singers, include the intensely patriotic Gloria a Espana, the gay Ay que Risa, Honora a los Bravos, given with military spirit, the joyous Las Galas del Cinca, and the sentimental El Primer Amer. The Spanish color of the evening will be further heightened by Spanish national dances and ballads. The choruses named have excited great enthusiasm not only in Spain, but through France and other parts of Europe. It is Professor Wanrell's purpose to show that they are worthy of study here as well. From their inspiring character he has no doubt of their success. Professor Wanrell's singing has elicited the greatest applause wherever he has appeared and some two years ago he brought an immense audience of thousands to its feet when he sang La Paloma in the Greek Theatre in the University of California. Professor Wanrell will sing at the coming concert and his pupil, Miss Fay Carranza, a charming and well known singer of this city, will render The Star Spangled Banner. "This will be the first chorus of its kind in America," said Professor Wanrell when talking about the coming concert, "and I expect to make the affair a great success and interest the people of this city in the real Spanish music. The chorus that I have gathered is perhaps one of the best ever brought together, and I am sure that the people here will take to the music, some of which, I believe, has never been heard in this country." The director received the first prize in song from the Royal Conservatory of Music in Madrid and other honors from the Spanish government, where he was a star of the royal opera. The complete program is as follows: 1—Royal Spanish March, Cassara's Or-

chestra. 2—The Star Spangled Banner (M. Vogrich), Miss Fay Carranza, the popular California lyric soprano, full chorus and orchestra. 3—Address, Hon. George H. Cabaniss. 4—Gloria a Espana (T. A. Clave), full chorus and orchestra. 5—Address in Spanish, remarks about the Discovery of San Francisco Bay, by Professor Joseph Hidalgo of the State University of California. 6—Solo, La Partida, the Farewell (Alvarez), Senor Don Joaquin Sastre Wanrell, Cassara's Orchestra. 7—Ay Que Risa (T. A. Clave), full chorus and orchestra. 8—Spanish Dance in Aragon, Senorita A. Dulce and E. Ortiz. 9—Military Chorus Honra a los Bravos (Clave), full chorus and orchestra. 10—Solo, Los Ojos Negros (Alvarez), Senor Don Joaquin S. Wanrell and Cassara's Orchestra. 11—El Primer Amor (T. A. Clave), full chorus and orchestra. 12—Las Galas de Cinca (T. A. Clave), Wall Jota Chorea, full chorus and orchestra. At the piano, Mr. E. M. Schmitz. The concert will be followed by a grand ball.

## Correspondence

There is nothing much stirring in theatricals this week. The houses all have pretty fair attractions and business seems to be in a normal condition. Fifty Miles from Boston, George Cohan's catchy composition, drew two moderate houses at the Macdonough, 12-13, and sent everybody away in apparently good humor. The music has the real Cohan flavor and the songs were mostly well rendered. The costumes were novel and pretty and the chorus young and attractive. The Gentleman from Mississippi, 14-16. At the Liberty, a comedy drama by Harry Cottrell and Oliver Morosco, entitled The Halfbreed, is being presented for the first time in this city. The scenes are laid in Indian Territory and the characters and situations are those incident to border life. There is considerable merit to the play and it is a money maker. The company of Bishop's players were exceptionally well cast and the production was presented in a manner that could hardly be improved upon. Sidney Ayres and Edith Lyle took good care of the leading roles and were accorded the best of support by all the prominent members of the company, including George Friend, Henry Shumer, Walter Whipple, Robert Harrison, Robert Lawlor, George Webster, William Wolbert, Mina Gleason and Laura Hudson. Next week the initial performance of Cupid, the Cow Punch, by Richard Walton Tully. This is the last week of Ferris Hartman at the Broadway, and the house has been packed at every performance. This week's bill included The Mayor of Tokio and The Blue Moon, and both operas proved fine attractions. Hits were made by Ferris Hartman, Walter DeLeon, Walter Catlett, Joe Fogarty and Muggins Davies. Commencing Monday, Manager Smith will conduct the theatre as a motion picture house, giving the very latest Eastern and European features at popular prices. Business at the Orpheum continues good and the quality of the show fully up to the Orpheum standard. The moving pictures showing the aviation races at Rheims, and Peary on the Roosevelt are proving a very interesting feature. The bill consists of Edna Aug, Big

City Quartet; Henry Clive; Les Myosotis; Murray and Mack; Tom Waters; Spaulding and Riego; and Rosario Guerrero. The Road Show is at the Bell this week and is playing to capacity houses. Mr. and Mrs. P. C. Prior (Florence Oakley) have returned from their wedding tour. Mrs. Pryor returns to the Liberty next week playing the leading feminine role in Cupid the Cow Punch. Billie Burke opens in Love Watches at the Macdonough 18. The advance sale is exceedingly heavy. Walter Catlett, one of the prominent members of the Ferris Hartman company, and Ruth Venice, of the same aggregation, were married on the 11th inst. Eloise May Clement will close at Ye Liberty Sunday and Maude Odell has been added to the company in her place. Shore Acres is in preparation by the Liberty stock.

LOUIS SCHEELINE.

NEW YORK, Oct. 14.—There was a report on Broadway this evening that David Belasco, the distinguished playwright and theatrical manager, was dying in his apartments in the Marie Antoinette. A telephone call direct to Mr. Belasco's apartments tonight was answered by a nurse in charge, who said Mr. Belasco was very low. Dr. H. L. Constable, his family physician, said late tonight: "Mr. Belasco has been in a serious condition from pneumonia but he has rallied, and if he has good fortune, will not have any further trouble."

J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 734.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

This Saturday Afternoon and Evening  
Last Times of  
GEORGE FAWCETT in  
"THE GREAT JOHN GANTON"

Starting Sunday Evening, Oct. 17  
Sam S. and Lee Shubert (Inc.), Present

## The Ringmaster

A Powerful Drama of Wall Street Intrigue  
by Olive Porter.  
Direct from the Maxine Elliott Theatre,  
New York.  
Metropolitan Cast. Elaborate Scenery.

Special Portola Prices—25c to \$1.00.  
Seats on sale at the Box Office and Em-  
porium.  
Matinees Wednesday and Saturday.

Next—EDDIE FOY in "MR. HAMLET  
OF BROADWAY."

THE

FRANCIS-

VALENTINE

CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, October 18, Starts the Second and  
Last Week of David Belasco and Richard  
Walton Tully's Beautiful Play of  
Life in California During the Mission Days

## The Rose of the Rancho

Splendidly Acted and Superbly Staged

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

PORTOLA WEEK

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

GEORGE BLOOMQUEST and CO. in  
"Nerve"; HOWARD and HOWARD, "The  
Messenger Boy and the Thespian"; MARTI-  
NETTIE and SYLVESTER, "The Boys with  
the Chairs"; BALLERIN'S CANINE  
TUMBLERS; TUSCANY TROUBADOURS;  
6—GLINSETTIS—6; CARLIN and  
CLARK; NEW ORPHEUM MOTION PIC-  
TURES. Last Week VALERIE BERGERE,  
who will present by Special Request,  
"BILLIE'S FIRST LOVE."

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager

Tonight and all this week

## Kolb & Dill

Present Themselves in

## Dream City

Evening Prices and Sunday Matinees,  
50c to \$1. Saturday Matinees, 25c, 50c and  
75c.

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MISSION  
3085



## Van Ness Theatre

Billie Burke in *Love Watches*, the excuse that offers her an opportunity to demonstrate the fact that she is a beautiful woman, and a thoroughly refined one as well, is closing her second week at the Van Ness. During the two weeks she has been here as a star Miss Burke has made a firm position for herself in the hearts of a great number of theatre-goers in San Francisco. She is the possessor of a personality that impresses itself deeply upon her auditors. Lillian Russell and Anna Held appeal to the eye, but Billie Burke has an additional charm that neither of the celebrated stage beauties possess. The rather thinly concocted translation from the French of R. De Piers and G. De Caillavat, made by Gladys Unger, while it is a thing that will hardly live in the memory, is painless and at times pleasant. It leaves a good taste in the mouth, and one leaves the theatre conscious of having seen a very beautiful woman, a fair supporting company, a drama that fills all the conventional demands of good taste, and having had a very pleasant evening. It is to be hoped that Billie Burke will apply herself to her art seriously, and not allow herself to drift into the shallowness and shoals of the professional stage beauty. She is standing at the parting of the ways now, and a few years, one way or the other, will decide her professional status for all time.

## Alcazar Theatre

That reliable Alcazar success, *The Rose of the Rancho*, is on at the Sutter Street playhouse again, to run through the week commemorating the founding of San Francisco by the Spanish explorer. It is very fitting that a bill such as this should be put on, giving, as it does, the proper atmosphere for the occasion, besides, it is a money-maker, which is also a good reason. The plot of Richard Walton Tully's California play is too well known to need even so much as a review here. Of the play, scenically, and of the way in which it is acted, much may be written that is praiseworthy. The big hit, of course, falls to Bessie Barriscale, who as Juanita repeats her splendid success of last spring. She has improved, if anything, over her acting at that time. She unquestionably has plenty of temperament and intellectual insight, and uses both to good advantage in playing the role of the young Spanish girl, who expresses almost every passion that the human heart is capable of having in the three hours given to the performance of the drama. Opposite the leading woman is Will R. Walling, who, of course, had to bear comparison with Bertram Lytell in the same character. With all due respect to the departed, Will Walling's portrayal will bear comparison, although, as was to be expected on Monday night, in some of the earlier scenes, he was a little nervous, and the prompter's voice came over the footlights. A little part, well done, was that of a water carrier, by Claribel Becker. Herbert Farjeon was cast as a muleteer. His makeup was realistically true. Also his acting. Charles Clark as the Padre Antonio was excellent in his delineation of the brave old priest. E. L. Bennison

has never been seen in anything better here than his acting of the part of Kinkaid, the land-jumper. Others who contributed to the success of the piece were: Margaret Clayton, Helen Yarborough, Christie McLean, Codie Ordean, Dorothy Merritt, Grace Travers, Adele Belgarde, Annie Lockhardt, John Graham, Ancy McNulty, George Coleman, Glenn Jones, Alden Wheeler, Andrew Bennison, Clyde Lovett, William Garwood, Charles Wilson, Anton Ferrarez, Glenn Jones, Walter Belasco, Charles Trowbridge, George Baldwin, Harrison Ford, and Howard Hickman. Those unseen, but effective persons, the stage mechanics, deserve much praise for the success and beauty of the present production. The music given by the orchestra was all in keeping with the transitional period, when California was passing out of the hands of the Spaniards into the possession of the gringos.

## Princess Theatre

*Dream City*, by this time quite builded into the familiar K. & D. architecture, is a rip-roaring funny show and is doing a large business. One of the funniest pieces of business is the burlesque wrestling match between Kolb and Dill. It is tremendously absurd and amusing. The two comedians are now at work on a new piece—of a most up-to-date subject. It will be called *At the North Pole*, and is being written by Frank Blair and Charlie Royal, who have conceived a very funny plot. Kolb has drifted up to the North Pole with a party of excursionists, and he has a hard time trying to keep warm. He finds Dill already there, and his great trouble is to keep cool. The second act finds the party floating to a torrid principality in the south seas, and a very funny story is wound around their adventures.

## Valencia Theatre

The Great John Ganton is a strong and absorbing play. Plays such as this one come nearer to showing the actual life and ambitions of our successful people than any others, and for that reason approach nearer to the class of plays that will be eventually hailed as the "great American play." Dramatized from a successful serial story, the play is really one of the best stage products we have had this season. Like many of the latter-day plays, there is no injection of special comedy to enliven the serious and tenseful moments. What ever of lighter effect there is comes from the consistent working out of the individual characters and is but incidental to the story itself. In depicting the masterful John Ganton, the autocrat of the stockyards, who all his life has bent men and their possibilities to his own purposes, George Fawcett has, by his admirable work, shown with fine effect the contrasts in the character of Ganton, and these are always logical and clearly conveyed. Mr. Fawcett is a finished actor, who, at the first view, conveys the idea of complete mastery of character demands. He realizes with vivid completeness the mind's conception of the part he plays. And his support is, in general, fully adequate. Lu-

cus Henderson plays the character of Delaney, the gentlemanly adventurer, with consummate skill, and Jack Webster, once of the old Grand Opera House stock, is a fine, earnest young business man of high ideals. Ganton's son, in the hands of Thurston Hall, is well conceived and developed with pleasing fidelity. Charles Gay, who plays the Rev. Chas. Clavering, gives quite a skillful touch to the part, but the character itself is an intrusion and quite foreign to the necessities of the story. Jack Barnes is splendid as the breezy young clerk, and Allen Fawcett, in the role of confidential clerk, shows up as an unusually good and sympathetic actor. The ladies are good looking and know how to dress. Elsie Scott is most successful as Mrs. Wilton, and Ruth Tomlinson, as the rich man's daughter, is thoroughly charming, appealing strongly by an evidently genuine refinement and modesty, quite essential to the part. Fanchon Campbell gives a consistent portrayal of May Keating, fiancée of young Ganton, but shows a tendency to stilted and old-fashioned elocution in her reading. The scenery is most satisfactory, especially the golf club scene. This play deserves the finest kind of a business.

## Garrick Theatre

Manager H. H. Frazee has gotten together a splendid company to interpret *The Girl Question*, which has an interesting story and is original in its up-to-date expressions. The first act is laid in a Chicago restaurant, where Con Ryan, a slangy illiterate, but "on the level" product of the under-world, is manager. He is in love with a pretty girl who acts as cashier, but who is too young and frivolous to appreciate his devotion. The head waitress, "the best and truest pal a fellow ever had," is in love with him. The restaurant is frequented by a conglomerate crowd who range in social position from "Skinny" Jones, the president of the Iron Workers' Union, to T. P. G. Sears, a millionaire who owns pretty near all of Chicago and the rest of the United States. Ryan is given an interest in the business, and, to celebrate, determines to propose to the cashier and give a ball, and asks the head waitress to help him do both properly. The second act shows a roof garden in Chicago at night, with the ball in full sway. Baron Von Tosmer, a young German who has come to America in search of the rightful owner of a block of railroad stock which has been left in his trust for a girl named Foster, discovers that the owner is the head waitress, just as a deputy sheriff rushes in, declares that Mr. Sears has foreclosed a mortgage he holds on Ryan's restaurant and that it is to be thrown into the street, and the act ends in a scene of glorious confusion. In the third act the waitress, transformed into Mr. Sear's private secretary discovers that her block of railroad securities form the balance of power which Sears must acquire to carry out a vast deal. She sells to him on condition that he restore Ryan's old restaurant to its former condition and lease it to him, rent free, for three years; puts Ryan in charge, and makes him acknowledge that his infatuation for the cashier was only a moment's passing

fancy and that she was the girl he really and truly loved. Miss Kearney, who is well remembered here for his fine comedy work in *A Chinese Honeymoon* and in *The Mayor of Tokio*, has the part of Ryan. He enters happily and understandingly into the character and is immensely successful. Dorothy Maynard, who has been playing the part of the head waitress, is in a local hospital recovering from an operation, and her part is taken most creditably by Mrs. Kearney. The balance of the cast is very satisfactory and the choruses well sung.

## Charles Klein's Latest Play, The Third Degree

One of the most notable productions of the current season is undoubtedly Charles Klein's latest play, *The Third Degree*, which Henry B. Harris will present fresh from an engagement of seven months at the Hudson Theatre, New York, at the Van Ness Theatre next week, Mr. Klein, it will be remembered, is the author of *The Lion and the Mouse*, a play of such dramatic strength that it attracted the attention of every theatre-going in America, by reason of its attack on the financial and political methods employed by those high in the councils of state and speculative commerce. In *The Third Degree*, Mr. Klein has taken for the subject of his play certain abuses of power by the police, together with conditions that exist among the elect of the highest social circles in New York City. The story deals with a young man, who, by reason of his marriage to a girl of the people, is disowned by his father, a member of the old Knickerbocker set. Through the death, under peculiar circumstances, of a man, suspicion is laid upon the boy, by the police, who, challenged for their inefficiency and groping wildly for a possible suspect, use every effort in their power to fasten the chains of guilt upon him. His own father refuses to come to his aid. The girl, by force of character, woman's ingenuity and fearless courage, fights single-handed against the powers that have sworn to make her husband a victim of misplaced justice. So virile and at the same time striking, are the methods employed by Mr. Klein in dealing with the situations, that the intensity of *The Third Degree* has seldom been equaled in the annals of the stage. The faithfulness and fidelity with which a woman cleaves unto her husband, is so convincingly illustrated, that this play must invite the attention and indorsement of all classes of theatre-goers. The cast engaged by Mr. Harris to present this absorbing drama includes Paul Everton, Fernanda Eliscu, T. L. Coleman, A. H. Symmons, Francis Bonn, E. A. Eberle, Alfred Moore, H. H. Foreseman, Ralph Ramsay and Margaret Drew.

## Passion Play

The interesting event of the week has been the presentation of *The Passion Play* at the Coliseum by the Franciscan Fathers. The large building has been crowded nightly, and the production has been of a most massive character, quite the most pretentious ever seen in San Francisco.



## Vaudeville

### The Orpheum

The Orpheum offers an exceptionally strong bill this week and one in which every act is worthy of special mention. Valerie Bergere, who is well known to the old theatre-goers here, has returned with a sketch that can easily gain the title of "Something different from the rest." Her little playlet is called The Sultan's Favorite, and gives Miss Bergere an opportunity to display her talent to good advantage. The piece is mounted with beautiful scenery and the costuming is quite elaborate. The other members of the cast give her splendid support, making The Sultan's Favorite a strong act. Another number that seems to share equally with any number on the bill is Reynard's act, which he styles A Morning in Hickville. He gives us a genuine treat not only as a ventriloquist but with a complete production. The scenery and settings are the best ever seen here in an act of this kind, making the audience forget that the little dummies are not real live characters. The six Glinserettis give a pleasing singing act in which they receive a good round of applause after each number. Another response to an encore would be greatly appreciated. Bob Carlin and George Clark open the bill in a neat Dutch singing and talking act. Mary Norman continues to be a favorite and of the holdovers, her clever imitations of American Girl Types is making an unusual hit. James Young and company continue in their sketch, Wanted, A Sister, and furnish many a good honest laugh by their spirited acting. The mind reading dog, Pilu, introduced by Sig. Ancillotti, amuses the audience for a few minutes and the audience seems sorry to see their act come to a close. The regulation good moving pictures are enjoyable.

### The Wigwam

Landers Stevens and Georgie Cooper in their condensed version of Sapho are the leading attraction at the Wigwam this week. Stevens and Miss Cooper are assisted by others, and the act runs for forty minutes. The Five Merry McGregors have a picturesque singing act called A Breath of Scotland. Another act which goes big is the Three Vagrants, Italian street singers and musicians. The Four Stagpoles offer a new diversion called The Crazy Caddie. Dolan and Lenharr have a laugh-provoker in The High Toned Burglars' Christmas Tree, and Johan and Mack, known as the Liepsic Chappies, present a high-class musical act.

### The National

This week's bill at the National includes a number of new acts which are indeed novelties and which have been receiving excellent mention by press and public. Skating on Real Ice, presented by Isabel Butler and Edward Bassett, a pastime seldom indulged in here, is one of the feature acts on the bill. Flo Patterson, billed the Kentucky Maid, singer of Southern melodies, is the greatest coon-shouters ever heard here. She puts life and ginger

in her act and it goes with a bang. Bissonette and Newman, the athletes, give an act called West Point Pastimes which serves to introduce their specialties to good advantage. Aida Woolcott and company present a laughable playlet called A Fisherman's Luck. Irma Orbasany's cockatoos are another novel act and give a vaudeville performance which wins applause. Others on the bill are Barney Fagan and Henrietta Byron in Bits of Musical Comedy, and Kelly and Violette, the Fashion Plate Duo, who have a large and enthusiastic following, make up the remainder of the excellent bill.

### Pantages-Empire

The Pantages bill this week is up to the usual high standard set by this popular house. Two excellent playlets are on the bill and merit applause. Naida and company present their \$5,000 spectacular act called, The Nymph of the Sea, which gives rise to many elaborate and spectacular scenic effects. John Justus and Ethel Romain are seen in a Russian playlet called The Pledge of Coronova, including a cast of four people. The Three Demons, aerial cyclists, present many new and difficult feats. The remainder of the program is composed of the Doric Trio, real singers of real songs; Markee Brothers in their musical comedy act, and Gus Bruno, dialect comedian.

### American Theatre

Very, very satisfying is the brand of vaudeville offered here this week. There is a long lineup of fine acts. Blanche Sloan, who is almost a stranger here, since she has been away for a long time, takes well with her well-known act. Abrams and Johns are clever actors in a good sketch, and The Seddons, Pretzkow and Blanchard, Martinetti and Grossi and Miriam Mar contribute the vaudeville turns. Edwin T. Emery's company is seen in a new tabloid play and sustain their reputation as entertainers. An unusually good selection of moving pictures is also shown.

### O. S. Burns Independent Agent



Like a bombshell on Monday came the news that "Bobby" Burns, supposed to be a fixture at Pantages, had entered the independent field. At present he is located at 1838 Steiner street, and will soon be down town. Already Mr. Burns has a string of houses and by a glance at his list published in these columns, it will be seen that he has lost no time and has a fine showing.

### Farce Comedy Stock at the Central

Dick Cummings, Katherine Merley, Myrtle Vane Al Watson, Kernan Cripps, Rosie Roberts and Anna Clarke are in the stock at the Central, opening Sunday in Fun in a Hammock, under the direction of Dick

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts. **SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR** Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California Utah and Eastern Connections**  
**Colorado Kansas**

**Good Acts Can Always Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
144-150 POWELL STREET Phone Douglas 5702 SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See W. Z. TIFFANY, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

WATCH THIS SPACE NEXT WEEK  
Read my list of bookings in another column.

## Bob Burns Vaudeville Circuit

Temporary Office—1838 Steiner St., near Sutter.

EUGENE

WILLIE

## Howard & Howard

"THE HEBREW MESSENGER BOY AND THE THESPIAN."

Orpheum Circuit

## Valerie Bergere

AND HER COMPANY

Presenting a Repertoire of Playlets—Orpheum Circuit.

Cummings, who will put on his series of short cast farces. The company looks particularly good and should establish itself as strong favorites.



## Vaudeville Notes

Eighteen-year-old Elsie Branton is sure that Alexander Frederick, who does a turn in magic every night as well as managing the Washington Square Theatre, has Herrmann and all the other wonder workers beaten when it comes to a disappearing scene. The little actress told Police Judge Weller last week that after performing at Frederick's theatre for nine months without the ghost walking she decided to leave. Search, high and low failed to bring forth her wardrobe. So the kind-hearted judge issued a search warrant for the following articles: A farmer's suit, a boy's outfit, a Japanese kimono, a brown cap, a blue satin dress, a white embroidered dress, an Indian costume, two pairs of slippers, school books and a wig—worth in all \$100.

A New York theatrical manager announces that he has contracted with Matt Hanson, the negro who was with Peary in his search for the north pole, for lectures to be delivered in the next two years.

LA PETITE, Watsonville, week of Oct. 11.—Mondane Phillips, the girl with many voices, and Johnnie Hughes, in his original creations.

Max Steinle and Mattie Hyde have joined the Majestic Theatre musical comedy in Phoenix, Arizona.

Mrs. C. Percival King in private life, but Nellie V. Montgomery on the play bills in Los Angeles last week, was granted a divorce from C. Percival King, who at the time of the marriage, June 23, 1906, was chauffeur to a wealthy Pasadena family, on the complaint of extreme cruelty. King deserted her in March, 1908, and during the entire married life the wife supported the family, according to her testimony. The course of true love after the wedding was apparently as tumultuous as King was able to make it. He lost his job as chauffeur, and, so far as the family records go, he has not deigned to work any since. While the couple were at the Hotel Astoria, at Third and Hill streets, Mrs. King says King knocked her down and treated her shamefully. "Isn't it a fact, Mrs. King, that you supported your husband during the time that you lived together?" asked the plaintiff's attorney. "I certainly did," she replied, with a flash of her dark eyes. "Take your decree," said the court. Mrs. King was restored to her maiden name of Nellie V. Montgomery. There is a decided opinion that a marriage with Al Fischer, the son of E. A. Fischer, is in prospect.

It now seems certain that the Orpheum Theatre will soon be a thing of the past, says a Seattle paper. The commissioners of King County have about decided that the time is ripe for the construction of a new court house on the site now occupied by the Orpheum. Sullivan & Considine will not suffer by this move, however. When they purchased the corner of Third and Madison it was with the intention of building a new Orpheum at that point. Their plans are already prepared, and long before it will be necessary to dismantle the old building, a new structure, and one of the most beautiful houses in the West at that, will be ready to receive the Orpheum shows.

Mabel Bardine will soon be seen over the Orpheum time in a Chinese tragedy.

Lester Mitchell, who has been playing vaudeville dates with Beatrice Mowry in the Northwest, has returned to San Francisco.

Donald Bowles opens on the Orpheum time in Butte in a sketch on Nov. 28.

The Three Demons, who have a revolving bicycle act, met with a bad break down at Pantages last Sunday. No one was hurt but the escape was marvelous.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Oct. 17, 1909:

NATIONAL San Francisco—Frank Parker and company; Wm. Cahill; Williston and Stonaker; McLellan and Carson; Mrs. Gardner Crane and company; Celeste and Walsh; Jack Bowen. BELL, Oakland—Martinetti and Grossi; Aida Woolcott and company; Flo Patterson; Nada Moret; Butler and Bassett; Irma Orbasany's Cockatoos. WIGWAM San Francisco—Sharp and Turek; Florence Modena and company; Dorothy Vaughan; Bissonette and Newman; Hall and Starke's Minstrels; Landers Stevens. NOVELTY, Vallejo—Musical Comedy. GRAND, Sacramento—Johan and Matt; Fagan and Byron; The Three Vagrants; The Four Stagpools; Blanche Sloan; Johnnie Hughes. GARRICK, Stockton—Tom and Stasia Moore; Grace Darnley; Frederick the Great and Elsie and Violette. JOSE, San Jose—Buckley's Dogs; Five Merry McGregors; Selbini and Grovini; Will Morrissey; George Lauder. LOS ANGELES, Los Angeles—Steele Sisters; Dolan and Lenharr; Mort Sharp and His Dancing Belles; Ahlberg Brothers; McFarland and Murray; Armada. AMERICAN, San Francisco—La Darros; Earle Sisters; Bothwell Browne and company; Eddie Dolan; Rigo. QUEEN, San Diego—Vera de Bassini; Emily and Jessie Dodd and company; La Maze Bros.; Tom Bateman.

BOB BURNS VAUDEVILLE CIRCUIT  
Temporary office—1838 Steiner St., S. F.

CENTRAL, San Francisco—Cummings Stock; Seymour Twins; Emily Geraldine; Deglow Clarke; Woodson. THALIA, San Francisco—Krako. ORIENTAL, San Francisco—Evelyn Wells; Lazar; Mlle. Hartman. ELITE, San Mateo—Phil LaToska; Curline and Winter. STAR, San Francisco—Nelson Troupe; OPERA HOUSE, Watsonville—Sisters Dale; Ralph Gordon; Bob Miller. WORK, Monterey—Chicago Newsboys Quartet; Gus Bruno; Alfredo. GARRICK, Stockton—Bird and Sprague; Frederick. GEM, Marysville—Geo. Jones. NOVELTY, Visalia—Louie and Aldo; Frank Clarke. PARRA, Bakersfield—The Barnadotts; Kradwell.

## Changes in Vaudeville Situation

Some of the changes predicted in the local vaudeville field are gradually coming to pass. Last Monday O. S. (Bobbie) Burns, who has been Pantages' booking agent for several years, retired to enter the independent zone and he was succeeded by W. Z. Tiffany, who has long been a partner of Mr. Pantages and manager of the local theatre. Mr. Tiffany announces that

the new down town theatre is assured and that with the arrival of Mr. Pantages here next week, he will tell DRAMATIC REVIEW readers just where the theatre will be built.

## Bert Levey's New Offices

Bert Levey is justly proud of his remarkable success in the independent field. And just to show that everything is lovely, he has moved to fine new offices on Powell Street, just around from the Orpheum. Bert has also established a Los Angeles office, with his able lieutenant, Jacobs, in charge. Nothing succeeds like success.

## Mardi Gras at the Chutes

The biggest bill of the Chutes season will open at the Fillmore street amusement park this Sunday and continue through Portola week. A continuous Mardi Gras with all the features that contribute to a carnival of fun will be inaugurated Monday evening and barrels of free confetti and brilliant illuminations will each night convert the big playground into a veritable fairyland of fun and light. A series of special events and acts will begin this Saturday evening when a "mysterious Mr. Raffles" will invade the park and defy the merry-makers to effect his capture. Tomorrow the French Sisters, aerialists, will begin a limited engagement. The skirt and fire dances which they perform while

## NEW CHUTES

FILLMORE, TURK, EDDY AND WEBSTER

### PORTOLA WEEK

At San Francisco's Mammoth Playground

MARDI GRAS EVERY NIGHT  
Confetti, Wonderful Illuminations, Continuous Concerts.

### FRENCH SISTERS

Fire and Skirt Dances in Mid-air

### ITO-KIMURA TROUPE

Japan's Best Acrobats and Jugglers

### PRINCE ALBERT

A Horse who Does Everything from

Mind Reading to Sums in

Arithmetic

### MAN Versus LION

Daily Attempts to Subdue the Un-

tamable Wallace

20-TRICK MONKEYS—20

FREE THEATRE—SONG AND DANCE

ARTISTS

suspended high in the air are extremely beautiful. Supplementing the French sisters will be the juggling and acrobatic work of the Ito-Kimura troupe of Japanese. Another new feature will be Prince Albert, a horse who performs mind-reading feats, spells words, designates flags and letters and does problems in arithmetic. Frank Hall, the lion tamer, will attempt to put Wallace through interesting paces and the free theatre will offer the best programme yet seen at the Chutes. An augmented band under the direction of George W. Bennett will render concerts afternoon and evening. The children will find many things to amuse them, including a troupe of twenty trick monkeys, the circus ponies, clowns and numerous riding devices.

## Los Angeles Office

# Bert Levey Circuit

# ... NOW OPEN ...

## Plenty of Time for Good Acts

### Fischer's Theatre Building

Phone FI168

LOUIS B. JACOBS, Manager

Main Office—144-150 Powell St., San Francisco



# 3 times a day

# Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.

T. LOVE, T. A., Market St. Ferry Depot, San Francisco.

J. J. WARNER, G. A., 1112 Broadway, Oakland.



## Correspondence

LAKEPORT, Oct. 8.—The new opera house here was opened Oct. 1st by Manager R. D. Winters, with a vocal concert. Mr. Winters deserves a great deal of credit for providing Lakeport with so commodious, convenient and handsome an amusement place, excelling anything of its kind ever had before here, at any other town in the county, or indeed, in many towns of larger size in the State. The building is 50x100 feet in size, covered with corrugated iron exteriorly, and pressed steel on the inside, making it practically fire-proof. There is a steel bulkhead between the auditorium and stage, which would prevent any fire spreading from the stage to the auditorium. The auditorium is 50x75 feet in size, with a 17-foot ceiling and a perfectly clear space uninterrupted by posts or other obstructions, and equipped with a fine dancing floor. The interior is painted in pleasing and harmonious colors. The seating capacity is 700, though Mr. Winters has at present but 660 comfortable folding chairs, which will probably seat any crowd ever assembling in Lakeport for some time to come. The stage and dressing rooms occupy the balance of the house. The stage space has 25 feet depth by 34 in width, though the proscenium arch is but 24 feet in width, and about 14 feet high. The stage has a clear space of 34 feet to the roof. There are eight convenient dressing rooms, 8x12 feet, each, with an outside window. The scenery is complete to the extent of seven sets.

PHILADELPHIA, Oct. 10.—A new star that came into the theatrical firmament Monday evening, at the Garrick Theatre, when Mabel Taliaferro, remembered as Polly, in Polly of the Circus, appeared under the name which she will hereafter bear, Nell, in a play by Booth Tarkington and Harry Leon Wilson, called Springtime. The Springtime of the play is that time in the life of a Southern girl of tender years when love awakens, and it is the story of her awakened love and of the blight that almost comes upon her through her yielding to the call of her heart that is the playwright's theme. With a slender plot to furnish incidents for the play, the collaborators have succeeded in giving the touch of romance to their effort, while, in the general effect that is produced in the enactment of the piece, the incidental music by Harry Rowe Shelley must be accounted as of great value. Atmospheric is this music to an extent that is most surprising, for the composer seems to have caught the spirit of the play with true artistic perception. Nell made a great personal success, of that there was no doubt. The production is rather elaborate and the costuming shows careful attention to detail. The company gave Nell capable support, and the part of Steel was particularly well played by Earle Browne. William B. Mack was a sufficiently proud and stern father. Walnut Street Theatre: Polly of the Circus, Margaret Mayo's charming little drama of the sawdust ring, began a two weeks' engagement at the Walnut Monday night, with Edith Taliaferro in the title role. The play has been seen here twice before, but has lost none of its popularity. In

Polly, Miss Taliaferro finds a congenial medium for the display of her artistic equipment, which is a pleasant mixture of youthful winsomeness and sincerity. Frank Gheen made a dignified minister, and among others in the supporting cast, Clint G. Ford, Edward Poland and Francis McGinn did admirable work. Broad: The Climax began the fifth week of its local engagement. Mary Quive has the principal role. The Golden Butterfly began the concluding week of the engagement at the Forrest Theatre. Grace Van Staddiford, the sister of Mary Quive, also has the leading part. In an effort to get away from the rollicking class of comedies in which he has been the principal for a couple of decades, Louis Mann has constructed a four-act play by Jules Eckert Goodman, bearing the illuminative title, The Man Who Stood Still. He has opportunity to display his old-time ingenuity in using broken German, and his comedy work is as scintillant and naive and as entrancing as ever. Mann has some excellent assistance. Emily Ann Wellman is effective as Marie Krauss. Louis Hendricks does well as Edward Spiegel. The drama has many good points, has enough humor to balance the heavy lines. Lyric Theatre: The Yankee Girl, a musical comedy by George V. Hobart, with music by Silvia Hein, which opened at the Lyric Theatre with Blanche Ring as the chief attraction, would be quite good enough as a farce-comedy without any music at all. This is not because the music is not acceptable, but because the piece has real plot and lots of it, and is cleverly worked out. Miss Ring is a host in herself, and the audience was happiest when she was on the stage. Horace Wolstenholm, the wonderful child actress, is in town. His sketch entitled Tomatoes La De Tablecloth is very interesting, and he is ably assisted by Pop Williams, the celebrated characted actor.

CALVIN M. FRANKLIN.

SPOKANE, Wash., Oct. 10.—Paid in Full and a commendable production of this Eugene Walter's play, with Louis Morrell and Sara Perry in the leading roles, played to packed houses at the Auditorium, 3-5. The Shepherd King with Wright Lorimer, 6-7, fair business. Wright Lorimer, as David, was excellent and his costumes were rich. He was well received. Chauncey Olcott, 15-16, and Saturday matinees in the Ragged Robin, Rose Curry as Margaret and Mark Price as Andrew Grattan, supported Olcott admirably and the work of Andrew O'Neill as Lanty Lanigan in the comedy parts were pleasing. Olcott's voice is as sweet as ever, encore after encore was given the Irish actor, and not until he stepped before the curtain and sang My Wild Irish Rose did the

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

## Marjorie Rambeau

Presenting all high-class novelty productions.

## The Garrick

San Diego's Leading Playhouse  
San Diego, California

D. C. COLLIER, Proprietor  
WYATT & DODGE, Managers

tumult subside. Commencement Days, with Frederick V. Bowers, opened an engagement Sunday evening to a large audience. Coming, 13-14, Texas, 15, John E. Young in Lo. The McRae Company in The Spoilers at the Spokane closed a successful week's engagement. In Old Kentucky is the bill for this week and opened to a packed house. At the Orpheum, Our Boys in Blue, 18 soldiers, is the biggest vaudeville act brought to Spokane. Lulu McConnell-Grant Simpson offer a bright little comedy, A Stormy Hour. The Tempest and Sunshine Trio, Bobby Pandur, Brother in The Modern Hercules, James F. Kelly, Annie M. Kent are good entertainers. Ray Montgomery, Healey Sisters, novelty singers and dancers, Sansone-Delila, novelty gymnasts and Orpheum pictures conclude the bill. The Washington offers a good bill this week. Kitabanzai Japs head the bill, Rosedale Four, a quartette of sweet voices, Bradlee Martin Co. in a sketch entitled Jessie-Jack-Jerry, Crimmins-Gore in their eccentric comic oddity, Like Mother Used to Make, Minstrel Billy Clarke, Bell-Caron, acrobatic surprises and Biograph, a pleasing bill at Pantages include the following: La Belle Italia Troupe of four musicians, vocalists, George Winfried Co., comedy sketch artists, Shayne-King, Hebrew comedians, Bunchu-Alger, refined singing and dancing, Edythe H. Stanley, The Piano Girl, The Levoles, sensational wire artists, Wm. D. Gilson, song illustrator, and Motion Pictures.

## Portola Theatre Benefit

The Associated Theatrical Managers of San Francisco presented an enjoyable program Friday afternoon of last week at the Garrick Theatre for the Portola Festival fund. About \$700 was realized toward the expenses of the carnival of this month and the Portola committee was profuse in its thanks to the actors and musicians who appeared. Benefits have been coming in too often of late and that accounted for the small amount realized.

Comparisons Are Odious—Only to Those Who Suffer by Them  
WRAY & EDNER Welcome Comparison with

## Laura Hudson & Co.

Opening in California, November 1st with Laura Hudson, Kernan Cripps, Louis Lytton, Ione Bright, Charles Yule, Tyler Kent, Griffith Wray, Raymond Reed, Argyle Tully, Vincent Payne, Frank Gates.

## FOR SALE

JAMES YOUNG offers for sale a complete and magnificent production of HAMLET, PAINTED IN ANILINE BY W. CROSBIE GILL, WALLACK THEATRE, NEW YORK. May be packed in crates or trunks, but when hung gives the effect of massive set scenery. Perspective perfect; artistic in execution; architecture of King Arthur period. Useful for stock theatre.

Address JAMES YOUNG  
Care Dramatic Review

## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Victor, Oct. 17; Boulder, 18; Greeley, 19; N. Platte, 20; Grand Island, 21; Lincoln, 22-23; Omaha, 24-25; Creston, 26; Des Moines, 27; Grinnell, 28; Cedar Rapids, 29; Iowa City, 30; Clinton, 31; Waterloo, Nov. 1; Iowa Falls, 2; Mason City, 3; Albert Lea, 4; Rochester, 5; La Crosse, 6; St. Cloud, 7; Valley City, 8; Dickinson, 9; Miles City, 10; Billings, 11; Livingston, 12; Bozeman, 13; Butte, 14-15; Anaconda, 17; Grand Falls, 17; Helena, 18; Missoula, 19; Wallace, 20; Spokane, 21-28; Lewiston, 29; Pullman, 30.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—San Diego, Oct. 17-18; Riverside, 19; Redlands, 20; San Bernardino, 21; Ogden, 23; Salt Lake, 24-31; Grand Junction, Nov. 1; Leadville, 2; Colorado Springs, 3; Boulder, 4; Ft. Collins, 5; Cheyenne, 6; Denver, 7-13; Victor, 14; Pueblo, 15; La Junta, 16; Trinidad, 17; Amarillo, 18; Wichita Falls, 19; Ft. Worth, 20; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25; Galveston, 26; Beaumont, 27; New Orleans, 28-Dec. 4.

**ALLEN CURTIS MUSICAL COMEDY CO.**—Walker Theatre, Los Angeles, indefinite.

**ALCAZAR STOCK.**—San Francisco.

**AS THE SUN WENT DOWN.**—(Arthur C. Aiston, prop. and mgr.)—Michigan City, Oct. 17; Fon du Lac, 18; Sheboygan, 19; Appleton, 20; Antigo, 21; Wausau, 22; Stillwater, 23; St. Paul, 24-30; Minneapolis, 31-Nov. 6; Milwaukee, 7-13.

**BELASCO STOCK CO.**—Los Angeles.

**BILLIE BURKE.**—(Chas. Frohman, mgr.)—San Francisco, 4-16; Oakland, 18-20; San Jose, 21; Stockton, 22; Sacramento, 23; Seattle, 25-30.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI.**—(R. Voelckel, mgr.)—Brownwood, Oct. 16; Waco, 18; Austin, 19; San Antonio, 20; Victoria, 21; Galveston, 23; Houston, 24-25; Beaumont, 27; Morgan City, La., 30-31; New Orleans, Nov. 7.

**BLANCHE BATES** (David Belasco.)—Seattle, Oct. 18 and week; Tacoma, 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BLANCHE WALSH.**—(A. H. Woods, mgr.)—Dallas, Oct. 16; Hot Springs, 18; Little Rock, 19; Memphis, 20-21; Jackson, 22; Nashville, 23; Lexington, 25; Evansville, 26; Vincennes, 27; Louisville, 28-30.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Greenville, Oct. 16; Atlanta, 18-19; Athens, 20; Augusta, 21; Charleston, 22; Savannah, 23; Albany, 25; Americus, 26; Macon, 27; Columbus, 28; Troy, 29; Montgomery, 30; Selma, Nov. 1; Demopolis, 2; Meridian, 3; Tuscaloosa, 4; Birmingham, 5; Anniston, 6.

**CHIC PERKINS** (Frank G. King, mgr.)—Stacyville, Oct. 18; Mason City, 19-20; Open, 21-22; Goodell, 23; Pocahontas, 25-26; Webster City, 27-28; Ames, 29-30.

**DAVID WARFIELD.**—(David Belasco, mgr.)—Atlanta, Oct. 13-16; Augusta, 18; Charleston, 19; Savannah, 20; Macon, 21; Montgomery, 22; Mobile, 23; New Orleans, 25-30.

**DUSTIN FARNUM IN CAMEO KIRBY.**—Company is booked as far

east as Butte, but may possibly get a wire at Seattle calling them into New York, where they will open at the Astor Theatre for an all-winter run.

**EMMET DEVOY.**—(W. G. Smyth, mgr.)—San Diego, Oct. 16; Los Angeles, 17-23; Bakersfield, 25; Fresno, 26; San Jose, 27; Stockton, 28; Oakland, 29-30.

**FORTY-FIVE MINUTES FROM BROADWAY.**—(Cohan & Harris, mgrs.)—St. Cloud, Oct. 16; Winnipeg, 18-20; Grand Forks, 21; Fargo, 22; Jamestown, 23; Bismarck, 25; Dickinson, 26; Miles City, 27; Billings, 28; Bozeman, 29; Helena, 30; Great Falls, 31.

**FIFTY MILES FROM BOSTON.**—(Cohan & Harris, mgrs.)—Sacramento, Oct. 16-17; Stockton, 18; San Jose, 19; Napa, 20; Fresno, 21; Visalia, 22; Hanford, 23; Bakersfield, 24; Ventura, 25; Santa Barbara, 26; Redlands, 27; Riverside, 28; San Diego, 29-30; Los Angeles, 31.

**GIRL QUESTION.**—Denver, Oct. 10-16; Victor, 17-23; Omaha, 24-25; Sioux City, 31.

**GUY SMITH STOCK.**—Oakland, Cal.

**HENRIETTA CROSMAN.**—(Maurice Campbell, mgr.)—Denver, Oct. 11-16; Colorado Springs, 18; Pueblo, 19; Kansas City, 24-27; Omaha, 28.

**HONEYMOON TRAIL.**—(Harry Chappell, mgr.)—Santa Barbara, Oct. 16; San Francisco, 17-23; San Jose, 24-25; Stockton, 26; Fresno, 27-28; Visalia, 29; Bakersfield, 30; Oakland, 31.

**HUMAN HEARTS CO.** (Western, Wm. Franklin Riley, mgr.)—Big Timber, Oct. 18; Livingstone, 19; Bozeman, 20; Great Falls, 21; Helena, 22; Boulder, 23; Butte, 24; Hamilton, 26; Stevensville, 27; Victor, 28; Missoula, 29; Wallace, 30.

**IN WYOMING.**—(H. E. Pierce & Co., mgrs.)—Wenatchee, Oct. 16; Leavenworth, 17; Everett, 18; Hoquiam, 19; Aberdeen, 20; Montesand, 21; Elma, 22; South Bend, 23; Tacoma, 24; Cle-Ulm, 25; Roslyn, 26; Ellensburg, 27; Sprague, 28; Colfax, 29; Pullman, 30; Spokane, 31, week.

**IN OLD KENTUCKY.**—(A. W. Dingwall, mgr.)—Spokane, Oct. 11-16; Seattle, 17-23; Portland, 24-27; Chico, 29; Sacramento, 30; San Francisco, 31.

**ITALIAN OPERA CO.**—Cheyenne, Oct. 16; Denver, 18-24; Colorado Springs, 25; Pueblo, 26; Wichita, 28.

**JUST OUT OF COLLEGE.**—(Campbell & Bothner, mgrs.)—Butte, Oct. 15-16; Great Falls, 17; Helena, 18; Anaconda, 19; Missoula, 20; Wallace, 21; Colfax, 22-23; Spokane, 24-31.

**LENA RIVERS.**—(Barton & Wiswell, mgrs.)—Astoria, Oct. 16; Portland, 17-23; South Bend, 25; Chehalis, 26; Aberdeen, 27; Elma, 28; Cheney, 30; Spokane, 31.

**LITTLE JOHNNY JONES** (Chas. L. Crane.)—Burlington, Oct. 18; Kenosha, 19.

**McFADDEN'S FLATS.**—(Barton & Wiswell, mgrs.)—Lincoln, Oct. 16; St. Joseph, 17-20; Des Moines, 21-23; Omaha, 24-27; Leavenworth, 28; Topeka, 29; Lawrence, 30; Kansas City, 31.

**MILLIDGE SHERWOOD IN KING LEAR.**—(William Stoerner, mgr.)—Porterville, Oct. 15-16; Tulare, 18.

**MOROSCO'S BURBANK STOCK.**—Los Angeles.

**MURRAY & MACK'S VAUDEVILLE DATES.**—Los Angeles, Orpheum, Oct. 18, two weeks; Salt Lake City, Orpheum, Nov. 7, week; Ogden, Orpheum, 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

**NEWMAN FOLTZ.**—(D. P. Stoner, ahead.)—Lodi, Oct. 18-20.

**ON TRIAL FOR HIS LIFE.**—(A. H. Woods, mgr.)—Indianapolis, Oct. 14-16; St. Louis, 17-23; Kansas City, 24-30.

**PAID IN FULL.**—(Wagenhals & Kemper Co., mgrs.)—Jamestown, Oct. 16; Valley City, 18; Fargo, 19; Grand Forks, 20; Winnipeg, 21-23; Fergus Falls, 25; Wahpeton, 26; Aberdeen, 27; Watertown, 28; Sioux Falls, 29; Mitchell, 30.

**POLLY OF THE CIRCUS.**—(Frederic Thompson, mgr.)—Atchison, Oct. 16; Kansas City, 17-23; Tulsa, 25; Oklahoma City, 26-27; Fort Worth, 28-30.

**RAYMOND, THE GREAT.**—(Maurice F. Raymond, mgr.)—Lisbon, Portugal, Oct. 9-17; Oporto, 19-20; Bordeaux, France, 25-30; Liverpool, England, Nov. 3-10; Dublin, Ireland, 14-20; Glasgow, Scotland, 23-30.

**RICHARDS & PRINGLE'S MINSTRELS** (Holland & Filkins.)—Quannah, Oct. 16; Childress, 18; Clarendon, 19; Amarillo, 20; Plainview, 21; Tuila, 22; Canyon City, 23; Hereford, 25; Clovis, 26; Roswell, 27; Carlsbad, 28; Pesos, 29; Midland, 30.

**SANFORD DODGE & COMPANY.**—(B. S. Ford, mgr.)—Idaho Falls, Oct. 18-19; Pocatello, 20-21; Franklin, 22; Preston, 24-25; Malad, Utah, 26-27; Brigham, 28-29.

**SIS HOPKINS** (J. R. Stirling.)—Port Huron, Oct. 16; Detroit, 17, week; Milwaukee, 24, week; Waukegan, 31.

**SOUL KISS.**—Shreveport, Oct. 15-16; Fort Smith, 18; McAllister, 19; Muskogee, 20; Tulsa, 21; Okla., 22-23; Denver, 25-31.

**STUBBORN CINDERELLA.**—St. Louis, Oct. 10-16; Atchison, 17; Omaha, 18-19; Beatrice, 21; Junction City, 22.

**THE CAT AND THE FIDDLE.**—Ogden, Oct. 16; Salt Lake, 17-23.

**THE CLIMAX.**—Aberdeen, Oct. 17; Olympia, 18; Tacoma, 19-21; Victoria, 22-23; Vancouver, 25-27; Westminster, 28; Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

**THE GIRL QUESTION** (Western, H. H. Frazee, prop.)—Oakland, Oct. 17; Sacramento, 18; Stockton, 19-20; San Diego, 31-Nov. 1; Santa Ana, 2; Pomona, 3; Riverside, 4; San Bernardino, 5; Redlands, 6; Phoenix, 8-9; Bisbee, 10; Douglas, 11; El Paso, 12-14; Albuquerque, 15; Santa Fe, 16; Las Vegas, 17; Rocky Ford, 18; Leadville, 19; Grand Junction, 20; Salt Lake, 21-27; Ogden, 28; Park City, 29; Rock Springs, 30.

**THE THIRD DEGREE** (B.)—

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

(H. B. Harris, mgr.)—Los Angeles, Oct. 11-16; San Francisco, 18-31.

**THE WORKINGMAN'S WIFE.**—(A. H. Woods, mgr.)—Omaha, 14-16; Kansas City, 17-23; St. Louis, 24-30.

**THE TRAVELING SALESMAN** (B.)—Fort Worth, Oct. 16; Galveston, 18; Houston, 19; Austin, 20; San Antonio, 21; Tucson, 23; Los Angeles, 25.

**THE MAN OF THE HOUR CO.**—(Western.)—(Brady & Grismer.)—N. Platte, Oct. 16; Denver, 17-25; Boulder, 25; Ft. Collins, 26; Greeley, 27; Victor, 28; Colo. Springs, 29; Leadville, 30; Salt Lake City, Nov. 1-3; Ogden, 4; San Bernardino, 6.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Santa Ana, Oct. 16; Bakersfield, 17; Hanford, 18; Visalia, 19; Stockton, 20; Oakland, 21-23; San Francisco, 24-30; San Jose, 31; Marysville, Nov. 1; Woodland, 2; Reno, 3-4; Minnuecca, 5; Elko, 6; Salt Lake, 7-13; Ogden, 14; Provo, 15; Grand Junction, 16; Glenwood, 17; Leadville, 18; Salida, 19; Colorado Springs, 20; Trinidad, 21; Goodland, 22; Norton, 23; Beatrice, 24; Omaha, 25-27; St. Joe, 28-29; Junction City, 30.

**TEXAS.**—Colfax, Oct. 16; Wallace, 18; Missoula, 19; Anaconda, 20; Helena, 21; Butte, 22-23; Great Falls, 24; Bozeman, 25; Livingston, 26; Billings, 27.

**THRE TWINS.**—(J. M. Gaites, mgr.)—Tacoma, Oct. 15-16; Portland, 17-23; Astoria, 24; Salem, 25; Eugene, 26; Red Bluff, 27; Chico, 28; Marysville, 29; Woodland, 30.

**WRIGHT LORIMER.**—(W. A. Brady, mgr.)—Lewiston, Oct. 14-16; Pendleton, 18-19; Walla Walla, 20-21; Yakima, 22-23; Everett, 25-26; Whatcom, 27-28; Victoria, 29-30.

**YANKEE DOODLE STOCK COMPANY.**—(George V. Haliday, mgr.)—St. Cloud, 24 and week.



### All Kinds of SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts. Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street San Francisco

210-212 N. Main St. Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



# CHARLES E. ROYAL AND ELLIOTT EDYTHE

Presenting Charles E. Royal's wonderful Burglar Playlet, "STRAIGHTENING A CROOK," and six other excellent playlets. "Best sketch ever presented at the Empire."—Eureka Times. "Full enough of dramatic and comedy situations to warrant a four-act play."—Eureka Herald. Chas. Royal and Edythe Elliott are finished artists in every sense and present a wonderfully clever act."—Watsonville Pajaronian. "Working All the Time." "Featured Everywhere."

BERT LEVEY, AGENT.

## New York Customs Unnecessarily Severe on Actresses

New York, Sept. 28.—Since Wm. Loeb, Jr., became collector of the port of New York, a number of small smuggling attempts have been detected, and the would-be smugglers have been severely punished. Incidentally, and as a mere side issue of this law enforcement, hundreds of honest and reputable persons have been and are being annoyed, humiliated and insulted by Loeb's sleuths. Take the case of Fannie Ward, for instance. She is an American actress who married an Englishman, has a home in England, and is now, under the law, an Englishwoman. She came over recently to begin rehearsals for a new play in which she will soon appear. Miss Ward arrived on the Lusitania, bringing thirteen trunks. She made her declaration. She was asked if she had any theatrical costumes, and replied that she had two, both of which she had worn in this country last year, till they were threadbare. She was told that she might leave her keys with her maid and go to her hotel. She had been standing two hours waiting on the customs officials, and was very glad of this permission.

Two hours later the maid arrived at the hotel, empty-handed, and bearing a receipt for the luggage, which had been sent to the customs storehouse. Miss Ward was to go on down there in the morning. Meantime, she and the maid had not a nightgown, a toothbrush nor anything except the clothes they stood in. Friday morning Miss Ward and the maid went to the customs storehouse. From there they were sent to the collector's office. At the collector's office they were referred to a deputy, who told them an invoice would have to be prepared and sent back to the customs storehouse. Miss Ward got a customs broker, again swore to what she had sworn to the day before, and received at the collector's office the necessary papers to be taken back to the customs storehouse. There they were referred to the appraiser's office, and when they found it the appraiser was gone to lunch, which was no wonder, as it was past noon. Returning at 2:30 to the appraiser's office they learned for the first time that the baggage had not been brought up from the Cunard docks. The two women were tired out with running around, and were sweltering in heavy shipboard clothing. They were told that the stores closed at 4:30, and worried greatly until the trunks arrived, shortly after 3:30. The inspector in charge offered to let them take away two trunks, putting in them such clothing as they needed for immediate use. Unfortunately, the maid with Miss Ward was not the one who had packed the trunks in London, and all the trunks had to be opened to find the things desired. When the inspector saw all the trunks being lifted out of all the trunks, he decided to make his inspection then, and did so, by running a little over office hours. He found that the decla-

ration had been correct, and examined for himself the two worn stage gowns. At 5 o'clock the trunks were closed up, and Miss Ward arranged for the transfer to her hotel. She had hardly gotten out of the door when she was called back and informed that the law department of the customs had just called up on the telephone and advised that the baggage must be held, as it contained theatrical costumes. This move was based on the fact that a couple of trunks were marked "theatre." Then ensued a long telephone wrangle. Collector Loeb was finally appealed to in person over the long distance telephone, the trunks were released, and reached the hotel at 7 in the evening. Miss Ward went to bed as soon as she got to the hotel after her strenuous day. She had spent about \$20 in taxicab fares and other expenses. She offered no complaint against any official with whom she had come in contact. She said she had been most courteously treated, but it did seem to her that there was something wrong in the system.

## Morris and Shubert Rumors

With several visits of Shubert representatives to the Central Theatre this week, Walter Hoff Seeley's continued absence and silence in New York, and the departure of Abe Cohn and Ed Homan to the North, last week, the rumor factory, using all these incidents as a basis, has started to get busy again. Just what it all means The Dramatic Review has an idea it will be able to announce next week.

HILDA GRAHAM

Leads

Care Dramatic Review.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Edwin T. Emery Stock—American Theatre

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## ORRIN SHEAR

Eccentric Characters

Engaged

## FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

## JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

## DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

## COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care Dramatic Review

## THURLOW WHITE

Leads, Heavies

Address, Dramatic Review

## HERBERT MILTON

Characters and Heavies

At Liberty Care of Dramatic Review

## CHARLES E. GUNN

Leads

Care Dramatic Review

## BERT PORTER

Juveniles

Newman-Foltz Co.

## MAX WAIZMAN

Newman-Foltz Co.

## ANNA RODGERS

Ingenues and Leads

At Liberty Care of Dramatic Review

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Comedian

At Liberty Care Dramatic Review

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

## MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

## CARRIE CLARKE WARDE

Characters

## CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

## MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

## FREDERICK GILBERT

Burbank Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

## HOWARD FOSTER

Care DRAMATIC REVIEW

## IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

## PIETRO SOSSO

Chas. King Stock Co.

Pickwick Theatre, San Diego

## ANITA MURRAY

Ingenue

At Liberty Care of Dramatic Review

## HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

## DAN KELLY

Comedian

Care Dramatic Review

## FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of Dramatic Review

## GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

## ALFRED ROWLAND

Supporting Millidge Sherwood in King  
Lear, Season 1909-10.

Care Dramatic Review

## LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

## FRED S. CUTLER

Manager Richard Jose

In "SILVER THREADS"

Address care Dramatic Review

## OLGA GRAY

Leading Woman

Empire Stock Co., Fresno, Cal.

## GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FEISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

At Liberty

Care DRAMATIC REVIEW

**Al Hallett**

Stage Director

Empire Stock, Fresno

**F. F. Munier**

Characters

Empire Stock, Fresno

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Carlton Chase**

Leading Man

Kolb and Dill

**Evelyn Selbie-Virginia Thornton**

Alternating Leads

Frawley Co., Alaska

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Leslie King**

Season with E. H. Sothorn

Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Polly of the Circus**  
To open June 29th



# Initial Western Tour of the Reigning Dramatic Success !!

HENRY B. HARRIS PRESENTS

# The Third Degree

By Charles Klein, author of "The Lion and the Mouse." Direct from a seven months' run at Hudson Theatre, New York. Watch the San Francisco, Portland and Seattle daily papers.

The following Coast time will be played:

Oct. 11 and week—Los Angeles.....MASON OPERA HOUSE  
Oct. 18, 2 weeks—San Francisco, Cal.....VAN NESS THEATRE  
Nov. 1—Monterey, Cal.....T. A. WORK'S THEATRE  
Nov. 2—San Jose, Cal.....THE VICTORY THEATRE  
Nov. 3—Fresno, Cal.....BARTON OPERA HOUSE  
Nov. 4—Stockton, Cal.....YOSEMITE THEATRE  
Nov. 5—Sacramento, Cal.....CLUNIE THEATRE  
Nov. 6—Marysville, Cal.....MARYSVILLE THEATRE  
Nov. 8—Chico, Cal.....MAJESTIC THEATRE  
Nov. 9—Red Bluff, Cal.....RED BLUFF OPERA HOUSE  
Nov. 11—Eugene, Oregon.....EUGENE THEATRE  
Nov. 12—Salem, Oregon.....NEW GRAND OPERA HOUSE  
Nov. 13—Astoria, Oregon.....ASTORIA THEATRE  
Nov. 14—Portland, Oregon.....HEILIG THEATRE  
Nov. 21—Seattle, Wash.....MOORE THEATRE  
Nov. 29—Victoria, B. C.....VICTORIA THEATRE

Nov. 30-Dec. 1—Vancouver, B. C.....VANCOUVER OP. HOUSE  
Dec. 2—Bellingham, Wash.....BECK'S THEATRE  
Dec. 3—Everett, Wash.....EVERETT THEATRE  
Dec. 4-5—Tacoma, Wash.....TACOMA THEATRE  
Dec. 6—Aberdeen, Wash.....GRAND THEATRE  
Dec. 7—South Bend, Wash.....OPERA HOUSE  
Dec. 8—Chehalis, Wash.....NEW THEATRE  
Dec. 9—Ellensburg, Wash.....ELLENSBURG THEATRE  
Dec. 10—North Yakima, Wash.....YAKIMA THEATRE  
Dec. 11—Walla Walla, Wash.....KEYLOR GRAND THEATRE  
Dec. 12-14—Spokane, Wash.....AUDITORIUM  
Dec. 15—Colfax, Wash.....NEW RIDGEWAY THEATRE  
Dec. 16—Wallace, Idaho.....MASONIC TEMPLE  
Dec. 17—Missoula, Mont.....CORT'S THEATRE  
Dec. 18—Anaconda, Mont.....MARGARET THEATRE  
Dec. 19-21—Butte, Mont.....BROADWAY

## Spotlights

George M. Cohan in person surrounded by his father, mother and sister together with a hundred other players, will be seen in The Yankee Prince, one of Mr. Cohan's greatest success at the Van Ness Theatre late next month. Tom Lewis, the well-known character actor, is with the company and plays the role of Steve Daly, the manager of prize fights.

Victor Morley, the well-known musical comedy star, is at the head of the big company to come here with the

production of Three Twins. Bessie Clifford, one of the most popular young women on the stage, is also in the cast.

The Barrier, a dramatization of Rex Beach's novel by Eugene Presbrey, is one of the big successes of Klaw & Erlanger and Joseph Brooks. The play made an emphatic hit at its premiere in Rochester. Mr. Presbrey tells the story in four acts. In the first he has Mr. Beach's two virile men, John Gale, the trader (Theodore Roberts) and Dan Stark, the gambler (W. S. Hart), meet at the end of the frontier after eighteen years of flight

and pursuit. The curtain falls with the young Kentucky soldier aghast at the idea of having proposed marriage to a half-breed. Full realization by his characters of the situation develops in the second act. In the third primal emotions are permitted to sweep away the barriers of law and social conventionality. The two armed men fight in the dark. With the light comes the girl. The meeting of the two young people, a line of confession and forgiveness ends the play. Florence Rockwell, as the girl Necia, the supposed half-breed, has the best opportunity of her career. She reveals unexpected ability along emotional lines and deserves the approbation she has received. Alphonz Ethier gives a capital piece of character work as Poleon Doret, the devoted Frenchman, and Guinio Solola cleverly provides the relieving strain of humor as "No Creek" Lee.

The Climax continues at Joe Weber's Theatre, New York, to audiences which show no signs of decreasing either in numbers or enthusiasm. The ambition, struggles, disappointments and ultimate triumph of Adelina, the

girl with the prima donna voice, cause The Climax to be the greatest hit since The Music Master. The secret of this drama's success lies in its deep appeal to the heart. Each audience laughs and cries with Adelina. The Climax is now in its seventh month at Weber's Theatre, and will no doubt continue there for some time to come.

Joseph Weber and his company in the travesty of The Merry Widow and the Devil, are now playing at the Broadway Theatre, Brooklyn, New York, for a short engagement prior to a tour of the country. Mr. Weber is booked as far West as San Francisco and will not return to New York until May, when he comes to the Academy of Music. The Merry Widow and The Devil played for over a year is the travesty of the Merry Widow. at Weber's Theatre on Broadway.

An Englishman who found a picture in a magazine of Elsie Ferguson on the coast of Malay, wrote to the London favorite, who is now playing in New York, for her photograph, and got it, with her autograph. Pretty good press agent dope that, for Miss Ferguson, eh?

<p>The Greatest Cast of Singers Headed by <b>THOS. H. PERSSE</b> Tenor <b>EDITH MASON</b> Soprano</p>	<p><b>Now Booking Season 1909 &amp; 10</b></p> <p><b>The Persse-Mason Co.</b></p> <p>In the New Operatic Comedy</p> <p><b>The Singing Bandits</b></p> <p>Book and Music by HERMAN PERLET</p> <p>THOS. H. PERSSE.....Sole Proprietor LOUIS LISSNER.....Manager</p> <p>Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco</p>	<p>Everything Complete</p> <p>—</p> <p>New Scenery</p> <p>—</p> <p>Excellent Music</p> <p>—</p> <p>Quartette of Comedians</p>
---	---	---

Season	William Stoermer Presents	09-10
<p><b>Millidge Sherwood</b></p> <p>In a Sumptuous Scenic Revival of</p> <p><b>... King Lear ...</b></p> <p>Car of Scenery      25 People      Beautifully Costumed Two "Ahead"</p>		

<p><b>Pacific Coast Tour early in 1910</b></p>		
<p>Company headed by <b>Estha Williams</b></p>	<p><b>AS THE SUN WENT DOWN</b></p> <p>By Geo. D. Baker</p>	<p>Address <b>ARTHUR C. AISTON</b> Sole Owner Room 304 1505 Broadway N. Y. City Tel. 941 Bryant</p>



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, October 23, 1909

No. 9—Vol. XXI—New Series



Florence  
Oakley



## The Fortune Hunter Tells of a Young Man Who Found That Goodness Pays

A young man once rich finds himself poor. He tries work and fails. His employers discharge him. He is proficient at cocktails and cigarettes; a failure apparently at everything else.

He is ashamed to ask further help from friends, and reluctantly makes up his mind to turn fortune hunter and marry a rich girl.

His wise friend says to him:

"Move to a little dull town.

"Dress very plainly and very elegantly. Don't drink, don't smoke, don't swear.

"Go to church. Board with an old widow, if you can find one.

"Have serious books and a large Bible where everybody can see them on your table.

"Don't laugh, don't smile. Don't pay any attention to young women, get a job and work hard.

"In every little town there's at least one girl worth a million.

"You'll marry her.

"I don't ask you to propose to her for her money. That would be dishonorable.

"She'll propose to you; then you accept her and marry her and give me back the five hundred dollars that I'm going to lend you and pay me a thousand dollars more."

That is the beginning of the play, *The Fortune Hunter*, now running at the Gaiety Theatre on the corner of Broadway and Forty-Sixth street, says the *New York Journal*. We occasionally advise our readers to go and see a good play—we advise them to see *The Fortune Hunter*, and find out what happens to the young man who starts out to marry the richest girl in the small town.

The advice of the friend who lends the five hundred dollars works perfectly. The richest girl in the town

asks the young fortune hunter to marry her. But the play has no such sordid end.

The young man finds that hard work alone can make life worth while, and he finds that a simple, earnest girl, with no money, is a great deal better than money or anything else.

This is a wholesome play, amusing, pleasing in its sentiment, thoroughly moral.

It is admirably acted by a good company.

And the principal actor, John Barrymore, can be, and will be, if he chooses, the most popular young man on the stage in this country or in England.

He is a man born to act; he obtains results and delights his audience by the most simple, natural methods. His grandmother, the mother of John Drew, was a famous actress. His father, Maurice Barrymore, was an actor of great power. His sister is Ethel Barrymore, and more important, he himself is a young man destined to make a great success and a large fortune on the stage, if he makes up his mind that it is worth while to work hard to earn public approval.

Men and women and boys and girls of all ages will like the play that we recommend today, and ought to see it.

Young Mr. Barrymore is a most pleasing individual, in looks and in real ability. Later we shall probably request our distinguished collaborators, Nell Brinkley and Beatrice Fairfax, to analyze his personal charms, in pictures and in words.

It is heartbreaking to think how many fluffy-haired young women are destined to dream and moon about this young man. But he can't help that, and perhaps, after all, it does the fluffy-haired young people no real harm. They must dream of something.

Some playwrights, some actors and some managers have an idea that New York wants plays vulgar or worse than vulgar.

We predict for this excellent, moral



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

*The Judge and the Jury*      *The Halfbreed*  
*The Empress and the Soldier*  
In South Carolina

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

play a success so overwhelming as to prove that the good play is the thing that good citizens want, and that a majority of the citizens are good.

## The Art of Making Up

James Young, the well known Shakespearean actor, who is the Orpheum headliner in Oakland this week, is the author of this book of one hundred and eighty pages. Many months of painstaking effort and expense were involved in securing the data necessary to form the material comprising the volume. The book is educational in its purpose, being practical in every detail of the art of portraying character by means of paint, powder and wigs. Much of the material is given to the public in printed form for the first time. It is a book every actor, whether he be a professional or whether he be an amateur, should have in his library.

## Locke of Wall Street

*Locke of Wall Street* is an American play dealing with the manipulation of mining stocks by one George Locke of Butte, Montana, who by speculation has amassed a fortune. Edith Locke (Miss Nethersole), a refined Southern woman, while teaching school in Montana, marries Locke, who was then actively engaged as an operative miner. Their change in fortune locates them in New York, where the action of the play occurs. Locke, to further a bearish action of the market in his favor, excites the miners to strike and succeeds by graft in having the militia fire upon the disgruntled ones. The strike leader, an old friend of Locke and his wife, and once a suitor of the latter, comes to New York to settle the misunderstanding. From him, Mrs. Locke learns of her husband's business trickery. This discovery and a forgery committed by her degenerate brother, while speculating as Locke is, causes her to realize that her husband is little better than a thief. A separation is narrowly averted, partly through the influence of Locke's daughter and partly by the miner. Then Mrs. Locke destroys the business distinction between her husband and the strike leader, makes them meet on an equality, man to man, and reconciles them in a daring, highly dramatic and tangible feasible solution of the labor problem, that of practical co-operation.

## Kyrle Bellew is Near to Death From Sneeze

BUFFALO, Oct. 14.—That Kyrle Bellew did not bleed to death early today in his room at the Hotel Statler is one of the mysteries of the medical profession. Mr. Bellew ruptured a blood vessel of the nose while sneezing as the result of a cold and bled so much that he became alarmed and summoned his companion actor, Charles O'Connor, who had an adjoining room. Two physicians were sent for and with some difficulty stopped the bleeding. Mr. Bellew was in such a weakened condition that he was unable to leave his bed all day.

## Blanche Bates to Spade

PORTLAND, Oct. 16.—Blanche Bates, protegee of David Belasco and heroine of several of his plays, last week placed a daintily shod foot against a spade blade and turned the first sod in the construction of the new Heilig Theatre. The mayor, the council, the bondholders of the theatre corporation and a few hundred followers of the drama and admirers of the actress were the audience. Eight blocks away from the place where Miss Bates performed manual labor is a small ramshackle cottage. This was the birthplace of the actress not very much more than a quarter of a century ago. Miss Bates herself asked for permission to break ground for the new playhouse. The digging was done with no ordinary spade. Portland wood formed the handle. Oregon gold plated the blade. Excavation for the theatre's foundations began immediately after the ceremony. The Heilig is situated at Seventh and Taylor streets, and will cost \$150,000.

Helen Redmond, leading woman with Joe Weber in his travesty, *The Merry Widow* and *The Devil*, is a great beauty and one of the most popular women who has ever sung in musical productions. Two years ago Miss Redmond married a wealthy physician and decided to retire from the stage. Like so many actresses who have formed similar decisions, she found the call of the footlights too strong to resist and as the "widow" in the Weber production she is adding to her past successes.

# Would You

If You Had

## THE THE AND THE Time-Place-Girl

Go to Garrick Theatre

Week Starting October 24th

—VISIT WITH—

Robert Pitkin

—AND—

Elizabeth Goodall

.. .. AND THE SIXTY REAL ARTISTS .. ..



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

F. P. SHANLEY, Manager, formerly of New York





## Billie Burke

Here is a picture of piquant Billie Burke—one of the so-different kind. It was snapped at Cheyenne, and inspired by the beautiful scenery in the railroad yards. Miss Burke is engaging her manager, Victor de Kiraly, in an animated discussion as to the chances of leaving Cheyenne on time.

## Paul Taylor Killed

Paul Taylor, a widely-known actor, was hit by a large dray, Monday evening, October 4th, in New York City, and died twenty minutes later in a hospital. Paul Taylor was born in Philadelphia and went with his parents to Missouri to live. He entered the theatrical profession at an early age and made his first large appearance with Tom Keene, playing with him four years. He created the original role of the Bashful Boy in the Dairy Farm. Mr. Taylor was a member of the Ben Greet Company for two years, and was associated with the Carrie Radcliffe Stock Company, and Forepaugh's Stock of Philadelphia, and the Baker Stock of Wildwood, N. J. He became a favorite among theatregoers during his five years' association with the Stanford and Western Stock Company of Frankford. He was 39 years of age and just in the prime of his theatrical career. Mr. Taylor had many friends and was known from coast to coast, and his misfortune means a great loss to the theatre world, as he was one of the ablest comedians in the East. His relatives could not be located, and through the kindness of Messrs. Maurice Stanford and Earle Western, managers of the Empire Theatre and with whom Mr. Taylor was associated for five years, had his body brought to Philadelphia on Wednesday morning and given a decent burial. Many friends were present, and Maurice Stanford, Earle Western, Walter D. Mahnard and Carson Davenport officiated as pallbearers.

## Grand Theatre of Reno Closed

RENO, Oct. 13.—The Grand Theatre on Virginia street in this city, a

vaudeville house which has been running for several years, has closed its doors and will probably never open again as a theatre. The house was closed by S. W. Upson, who held two mortgages on it, having had them assigned to him by the Washoe County Bank. The full amount due on the mortgages is only \$3,700.

## Opera Directors Offer Music Scholarships

NEW YORK, Oct. 11.—It was announced that to encourage the development of operatic talent, certain directors of the Metropolitan Opera House had offered four free scholarships at the Institute of Musical Art. These scholarships, which are open to young American singers possessing good voices and talent, are to be obtained only through competitive examinations. From those competing a number will be selected for a final test before Madame Milka Ternina, who will choose the four most promising for the scholarships.

## First Trouble in New Theatre

NEW YORK, Oct. 16.—Rumors of strife among the members of the New Theatre organization continue to be heard along the Rialto. Ever since the clash of authority between E. H. Sothern, the Shakespearean actor, and Louis Calvert, general stage manager who was brought here from London, there has been persistent rumors that Mr. Calvert was to resign. Whether this be true or not, Mr. Sothern seems to have won his point in the manner in which the rehearsals of Antony and Cleopatra, in which he is to star with Julia Marlowe, are to be conducted. Mr. Sothern was in absolute command of the rehearsals yesterday, and will continue to whip the production into shape until it is presented next month at the opening performances. It was reported today that there is keen rivalry between Miss Marlowe and Rose Coghlan for certain roles in the various plays which are to be produced during the winter. Miss Marlowe, it is said, has made known her wishes as to which roles she would like to appear in. She denied, however, that there was any feeling between herself and Miss Coghlan or any other member of the New Theatre cast.

## Sisters of Roland Reed Destitute

PHILADELPHIA, Oct. 12.—Louise and Florence Reed, the sisters of the late Roland Reed, the comedian, were found wandering in the streets of Philadelphia in abject poverty yesterday. They have lost their home, they are wholly without income, and they will not ask for assistance. Both of them are past 60, and one is an invalid. In the summer they occupy benches in the park at night, but now they find shelter in a rookery on Randolph street. It is reported that the police have often taken them to the station house to feed them, having found them famishing in the streets.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S. F.

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Gishner's  
MAN OF THE HOUSE and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager  
WILLIS BASS, Business Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

They owe their misfortune to having been good to every one except themselves. Their brother kept up a home in which the family was reared. It is on Darien street, in a good residential section in former years. They had money when he died, but were careless of it and impoverished themselves giving to others. Then they had to sell their home and gradually sank in poverty until left with nothing. They cling to the old neighborhood, although it is now in ill repute, not knowing elsewhere to go.

## Light on the Accent

Regarding the much discussed pronunciation of "Portola," Gertrude Atherton, the novelist and an authority on Spanish, has contributed the following:

"If Portola had been a Castilian his name would have been pronounced PORTola or PorTOla; but being a Catalan it was pronounced PortoLA. It will be noticed that the correspondent of Mr. Briggs (Mr. Briggs is secretary of the Board of Trade), in the Royal Spanish Academy assumed that Portola was a Castilian, whereas it is well known that he was a native of Catalonia."

## Henry Miller Pleases London Critics

Apropos of Henry Miller's appearance in London with The Great Divide, a couple of opinions will be interesting. The reviewers have praised his acting in the most lavish terms. The Daily Telegraph says of him: "One of the greatest factors in the indubitable success of The Great Divide was an exceedingly fine piece of acting by the hero of the drama Henry Miller. Mr. Miller is a kind of American Guitry—we know of no better way of explaining his method and style. Mr. Miller has power, a bluff and masterful bearing, and when he is on the stage he usually stands absolutely still." The Pall Mall Gazette said: "There is no performance before London playgoers at the present moment stronger, more human or rounded off with a finer art than the Stephen Ghent of Mr. Henry Miller, and his popularity with last night's audience was unbounded."

## New Theatre for Sacramento

Last week the contract was let by Jacob Zemansky to the firm of Turner & Campbell for the building of an up-to-date vaudeville playhouse on the property owned by Zemansky on K street, near Third on the south side of the street, in the city of Sacramento. The cost of the building will be about \$20,000. Zemansky intends to run the place as a Class A vaudeville theatre. It will seat about 1,100 people. It is not to be a remodeled structure. It will have a handsome front, and an entrance finished in marble and tiling. The whole building will occupy a

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. Full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, -CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$100 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 1,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

space 40x160. It will be completed in four months.

## Trouble in Vancouver

Charged with producing an immoral and obscene play, the Armstrong Musical Comedy Company is meeting with plenty of trouble at Vancouver, British Columbia. According to reports from Vancouver, Armstrong put on a show week before last which did not meet with the approval of the authorities. The play is said to have been obscene and to have aroused a large amount of unfavorable criticism as a result of which the chief of police viewed a performance and then ordered the house closed. As a result of allowing the show it is stated that the management of the theatre is likely to lose its license and that the Armstrong company may not again be allowed to play in Canada.

WM. DESMOND is now playing leads with the Woodward stock in Kansas City.





Fernanda Eliscu in Charles Klein's latest play, *The Third Degree*, now playing at the Van Ness Theatre

## Margaret Illington Applies for Her Divorce

RENO, Oct. 18.—Margaret Illington, wife of Daniel Frohman, today filed a complaint for divorce in the Reno District Court. She alleges failure to provide. Mrs. Daniel Frohman surprised the theatrical world last February by declaring that she hated the stage, intended to retire to a life of domesticity, and would get a divorce from her manager-husband. Soon after she took up her residence in this city. At the time of the announcement of the impending divorce action, E. J. Bowes, a wealthy young real estate operator and San Francisco clubman, was prominently mentioned as Daniel Frohman's ultimate successor, and Miss Illington did not deny the accuracy of the report. Daniel Frohman, in an interview telegraphed from New York, said that he knew all about his wife's intentions, that they had conferred together and reached an amicable agreement, and that Bowes was a nice young man. Mrs. Frohman in her declared preference for a life of domesticity, went so far as to assert that she would rather darn her husband's socks than score the biggest possible success on the stage. At the time of abandoning the foot-

lights she was starring profitably in *The Thief* and had won recognition as a player of decided force and ability.

## The Orpheum

The Orpheum's program for next week maintains the highest standard of vaudeville and includes several acts that have recently created a furore in the old world. Mlle. Bianci who with her company of terpsichorean artists heads the bill, is the leading exponent of the classic dance in Europe. For her engagement in this city she has designed four numbers which exhibit her grace, skill and versatility to the greatest advantage. She has named them the Dresden China Dance, Egyptian, La Dance En Volant, and Satanella. Hal Godfrey and his company will present the diverting skit, *A Very Bad Boy*. Mr. Godfrey is an able dramatist and an exceptionally clever character comedian. Keno, Walsh and Melrose, famous comedy gymnasts, can always be depended upon to provide something novel. This season they are appearing in what they term *The Revolving Arch*. General Edward La Vine, who will be in amusing evidence in his unique comedy juggling act, is styled *The Man Who Has Soldiered All His Life*. The stage setting for his act is a battlefield and in his burlesque of a sol-

dier, preliminary to his juggling, he is excruciatingly funny. Next week will be the last of Howard and Howard, Martinettie and Sylvester, the Boys with the Chairs; Ballerini's Canine Tumblers, and that clever and enjoyable light comedian, George Bloomquest, in his merry farce, *Nerve*. A new series of motion pictures will conclude one of the best entertainments of its kind ever offered in this city.

## Alcazar Theatre

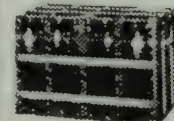
For the first time by a stock company anywhere, Becky Sharp will be presented next Monday evening and throughout the week in the Alcazar. As its title indicates, the play is founded on Thackeray's *Vanity Fair*, dealing with the adventures of the woman who is the very life of that famous novel. She is the most irresistible adventure in all the pages of English literature. Langdon Mitchell made the adaptation expressly for Mrs. Fiske, who appeared in it ten years ago at the California Theatre, where it ran three weeks at unusually high prices. In the Alcazar production Evelyn Vaughan will have the title part, which she has been studying a month. In the play there are four acts, thirty-five speaking characters and many supernumeraries. Mr. Mitchell has constructed a work that is sprightly in humor, graphic in illuminative detail, picturesque in action and true to literary ideals of the highest kind. Other portrayals will be that of Rawdon Crawley by Will R. Walling the Marquis of Steyne by Louis Bennison, Sir Pitt Crawley by Charles Dow Clark, Pitt Crawley, Jr., by Howard Hickman, Lieutenant Dobbin by James Corrigan, Major Loder by George Baldwin, Amelia Osborne by Bessie Barriscale, Miss Crawley by Adele Belgarde, the Marchioness of Steyne by Christie MacLean, Lady Jane by Grace Travers and Briggs by Anne Lockhardt. Sumptuous staging is made admissible by the places (London and Brussels), the period (1815-28) and the people (mostly aristocrats) of the play. The first act takes place at Miss Crawley's residence in Park Lane, the second at the Duchess of Richmond's ball in Brussels on the eve of the Battle of Waterloo, the third act at Becky's house in Mayfair, and the fourth at

her lodgings in Pumpnickel. The ball-room scene—made famous by Byron's poem—will be the most elaborate and beautiful ever presented in the Alcazar, where some magnificent stage pictures have been witnessed.

## Valencia Theatre

The Ringmaster, a drama of intrigue and graft on Wall Street, will begin its second and last week this Sunday evening, with the usual matinees on Wednesday and Saturday. The first work of Olive Porter, a young New Yorker, holds the interest firmly by the force of its appeal to the elementary human love of a contest, to the working out of opposing ideals and to seeing somebody get the better of somebody else. In it there is enough quick action, excitement and love to satisfy the most ardent devotee of melodramatic entertainment, and the third act, particularly, where young LeBaron, played by H. S. Northrup, secures sufficient of the stock of the railroad to defeat the proposed combine, is intensely dramatic with its stock office atmosphere, telephone conversations and surprising situations, the climax leading up to a point where the tension is of the keenest. The second act, which takes place on board the steam yacht, *Nomadic*, is full of novel effects and in it wireless telegraphy plays a most important part. The same scale of prices, ranging from one dollar to twenty-five cents, will prevail as during Portola week. Eddie Foy, undoubtedly America's greatest musical comedian, with a company of seventy-five, will appear in Mr. Hamlet of Broadway at the Valencia Theatre, commencing Sunday night, October 31. There are many stranger things in Heaven and Earth, Horatio, than are dreamed of in your philosophy," said Hamlet to his friend, and Eddie Foy's Hamlet is one of them. It is the strangest Hamlet that the stage has ever seen and that it is the funniest goes without saying.

## LEVY'S BIG TRUNK STORE



INCORPORATED  
COAST AGENTS  
FOR THE

**Taylor Trunks**

687 Market St., S. F. opp. GENERAL REPAIRING  
Kearny Phone Douglas 3192

## Nanyang Industrial Exposition

Nanking, China

MAY TO NOVEMBER, 1910

## China's First National Exposition

One Hundred Million Population within Radius of One Hundred Miles

ONLY TEN SHOWS ON THE MIDWAY

Thirty per cent. You erect buildings.

Can arrange to work the great **MANILA CARNIVAL**, February 7th to 17th, 1910.

If you cable, prepay answer. Address,

**GEORGE MOOSER**

Representative

P. O. Box 623, American Consulate, SHANGHAI

Cable Address, MOOSER, SHANGHAI.

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.

SPECIALLY ADAPTED TO POLITICAL MEETINGS



## Ferris Hartman Is Making Real Money in Los Angeles

LOS ANGELES, Oct. 21.—Much attention is being given to the benefit being arranged by the members of the Theatrical Mechanics' Association. This benefit will be given at the Auditorium on Friday afternoon, Nov. 5. The program is a very elaborate one and practically every theatre in the city will be represented. Blanche Hall has again resumed her place of leading woman with the Burbank company. Miss Hall says that she is quite in love with Honolulu where she spent her vacation, and she hopes to play there at some future time. Ferris Hartman and his company are back with us once more and it is a joy to welcome them. Julian Johnson's play, *Invasion*, at the Burbank, has been postponed for three weeks. Anna Little, a member of the Ferris Hartman company, is to marry Al Kauffman, the prize fighter. Miss Little is at present with the company at the Grand, but Dame Rumor says that she will not be there long. Walter DeLeon, the juvenile man of Ferris Hartman's company, has built a specialty around *The Rough Rider Man*, a song by W. O. MacGeehan of San Francisco. Word comes to us of the success of another Los Angeles favorite. Eugene Nowland, a local musician, is now playing at the Victoria Theatre in Baltimore, but he has just signed a contract with the William Morris vaudeville circuit for 52 weeks. Dorothy Morton, the operatic star, is one of the financial backers of the Ferris Hartman company. Miss Morton and Hartman have taken a lease of the Grand and are going to give us a season of real musical comedy. Occasionally Miss Morton will appear with the company and we will have an opportunity to hear her fine soprano voice. Mr. Morosco has announced that he will try out five new plays by local playwrights within the next few months. Speaking of new plays calls our attention to the fact that Mr. Morosco's genial press agent is also writing a play. This is not the first attempt of Mr. Lawrence in this line and we hope to soon have the pleasure of seeing his work produced by Mr. Morosco's Burbank players. In the near future Mrs. Harry Glazier will become associated with the School of Vocal Philosophy in the Majestic building. There is a rumor about town that Bessie Tannehill is going starring in Hoyt's play, *A Stranger in New York*. John W. Considine, one of the owners and the active head of the Sullivan & Considine vaudeville circuit, is in town to inspect the improvements that Manager Boyer has been making in the Los Angeles Theatre. Henry Stockbridge, proprietor of the Stockbridge kennels at Glendale, is rejoicing in the arrival of eight thoroughbred bull pups; each of them is, according to the owner, a prospective blue ribboner. Tuesday night the Theatrical Treasurers' Association held a business meeting at the Majestic Theatre. After the meeting was over the members were entertained at the home of the new recording secretary, Ira Joseph, at dinner.

Wednesday night there was a calico festival given at the Grand Army Hall in Glendale by the members of the Belasco and Burbank companies.

**AUDITORIUM**—This is the second week of Mlle. Mischief at the Auditorium. Corinne is as attractive as ever and the attendance has not diminished in the least. It is a good performance and deserves the patronage it is receiving at the hands of the theatre-goers of Los Angeles.

**BELASCO**—Old Heidelberg as given by the Belasco company was such a success last week that the management just had to continue it for one more week. Mr. Stone is an ideal Karl Heinrich and each member of the company does well. The bill for next week is *The County Chairman*.

**BURBANK**—My Wife, Michael Morton's comedy, is the bill for this week at the Burbank. This play has been given here by practically the same players who are in the cast of the present production and also by John Drew and Billie Burke. There is not much that is new to say of the play. It is well known but always popular and the members of the Burbank company seem perfectly at home in their respective parts. Blanche Hall makes her reappearance with the company and is being given a very cordial welcome by the patrons of the house. She makes an ideal Trixie Dupre-Eversleigh, dainty and roguish; she displays a thorough understanding of the part. Mr. Beasley gives a very good portrait of Gerald Eversleigh. Mr. Mestayer has a good part that he plays well. David M. Hartford is cast as the dueling Frenchman; William Yerance as Trixie's father and Henry Stockbridge is very amusing as the Hon. "Gibby" Gore. The balance of the company is well cast and the whole performance is very pleasing.

**MASON**—A Gentleman from Mississippi, by Tom Wise and Harrison Rhodes, a political comedy-drama, the scenes of which are all laid in the city of Washington, proves itself to be unusually entertaining. James Lackaye gives a most natural and convincing picture of the big, unsophisticated Senator from Mississippi. Osborne Searle, as Bud Hains, the instructive secretary, does splendid work. Owing to an accident, Olive Harper, who has the part of Mrs. Spangler, is unable to appear, and her place is being most capably filled by Mrs. Florence Oberle of Los Angeles, who assumed this role at an hour's notice. The balance of the cast are satisfactory.

**MAJESTIC**—In Dreamland carries us back to the days of Superba, with its tricks, illusions, electrical effects, and rapid fire comedy. Emmet Devoy, the author of many vaudeville sketches, has stretched this from a twenty-minute sketch to the length of a three-act play, and assumes the role of the lively Bob Hammond. This same Bob Hammond, through his belief and trust in a couple of fake spiritualists, is the center of what plot there is, and causes much amusement. Harmonie Stone, as the Venus, looks the part.

William Hurst, as Bob's valet, is satisfactory. The balance of the company are capable and help to make this one of those entertaining, improbable absurdities.

**ORPHEUM**—Heading this week's bill is Rosario Guerrero in a pantomime dance, *The Dagger and the Rose*. Gracefully and vividly she pictures the tragedy with her very clever dancing. Murray and Mack, well known locally, received a warm welcome from former admirers, in a sketch called *A Harlem Argument*. Tom Waters with his pianologue is making a large hit, judging by the applause and laughter he brings forth from the audience. Spalding and Riego offer a very good comedy act as gymnasts. Heading the holdovers, and still the popular bits of the whole bill are Lee and Wynn in *The Billikin Freshman*, and the excellent sketch, *Circumstantial Evidence*. Also Rosa Crouch and George Welch—filling out a very good bill.

**GRAND**—If there is any doubt as to the popularity of the Ferris Hartman company, that doubt can be easily dispelled by just standing outside of the Grand Opera House and watching the crowds that are turned away at every performance. Mr. Hartman offers us good clean comedy and the work of the entire company is excellent. The Yankee Consul is the bill for the opening week. There is not much of a plot to the piece but the music is good and there is opportunity for some of the Hartman comedy. Walter Catlett does a good bit of comedy work; Muggins Davies and Walter De Leon are both seen to advantage in their roles. Oscar Walsh's splendid tenor pleases as usual. Josephine Isleib who is not overly pretty, sings and acts well in the role of Bonita. Josie Hart has a character part as does Anna Little. Joseph Fogarty is also seen in a character part. There is a good looking chorus and it is well directed by John A. Raynes.

**LOS ANGELES**—The bill for the week at the Los Angeles Theatre is a very good one. One of the best acts on the program is furnished by James F. Dolan and his company in a sketch called *The High Toned Burglar*. It is a clever sketch and is well acted. Mort Sharp and his Dancing Belles also give a very excellent number. This is a musical specialty entitled *An Echo from the Plantation*. Mr. Sharp does a good bit of dancing during the number. Two of the acts hail from Australia, we are told; one is done by the Steele Sisters, who sing Coster ditties and present a number of quick character changes; the other is an acrobatic stunt by the Ahlberg Brothers. There is a clever comedy skit by McFarland and Murray, called *The Millionaire and the Ice Man*. Armada, the Spanish violinist, does fine work on that instrument. Motion pictures complete the bill.

**FISCHER'S**—Chas. Alphin's offering at the little First street house this week is called *A Trip to Mexico*. The hit of the show is made by Dave Morris in a Hebrew impersonation. The leading woman, Maude Rockwell, has ample opportunity this week to show what she can do and her rendition of *La Paloma* is fine. Blossom Seeley, the soubrette, does good work as she always does. Jules



### Maud Potter

Among the attractive bits of femininity that have taken San Francisco by storm this week is dainty Maud Potter, the soubrette of *The Honey-moon Trail*. Miss Potter was last year the ingenue of the Bush Temple stock in Chicago, and in this, her second, season in musical comedy, she has made a pronounced hit. Indeed, so clever has her work appeared to a prominent Eastern manager that he has made her a very tempting offer to star in a new musical comedy.

Mendel is seen to advantage in a character comedy role. Flo Sherlock, Richard Kipling and Harry Oakes all do well. The musical numbers are well given and the chorus shows good training.

**UNIQUE**—The two vaudeville acts at the Unique are both very clever. Reyel and Derry do stunts on the trapeze and Roman rings. Alva York's number is a comedy singing act. The Unique players appear in a one-act melodrama entitled *Logan's Luck*. Two new members are seen for the first time this week, Miss Comstock and Mr. Peck. Others of the company who are seen in good parts are, Al Franks, Herbert Cramer, James Spencer, Lillian Rose and Minnie Janicki.

**WALKER**—A Merry Whirl is the title of the bill at the Walker Theatre for this week. It is made up of good comedy, real musical numbers and sprightly dancing. The principal characters in the piece are two Germans, a Jew and an American girl. Arthur Clamage and Henry Auerbach are the two Germans and Allen Curtis is Bizzy Izzy. Annie Baumann is the American heiress and Charles Figg the Easterner. Annie Baumann sings *Senora* with an accompanying Spanish dance. Estelle Praeger sings *Rainbow*. The whole program is a very excellent one.

**REGAL**—The bill for the week at the Regal includes Mallan, Howard and McGraf in a singing and dancing act; Rooney and Rickards in the sketch, *The First Quarrel*; and Helen Neilson, comedienne.

Florence Emery.

JOHN INCE will be the new leading man at the Alcazar, opening a week from Monday. Mr. Ince has been playing in stock in Salt Lake.



## Correspondence

NEW YORK, Oct. 19.—Lest any one might think that Robert Edeson is only a comedian, he last week presented as a curtain raiser to the farce, *The Noble Spaniard*, a one-act military play of the Philippines, *The Outpost*, by James F. J. Archibald, in which tragedy was heaped on tragedy. Mr. Edeson as Jeff and Macey Harlam as Billy, were United States soldiers on picket duty in the jungle. It developed that both loved the same girl at home, but Jeff had held out Billy's letters from her, and only when Billy by a feat of marksmanship saved his life from a native sharpshooter, did his conscience become active enough to cause him to make up his mind to give them to the man for whom they were intended. \* \* \* Klaw & Erlanger presented for the first time on any stage at the Forrest Theatre, in Philadelphia, on Wednesday evening Mlle. Adeline Genée, the famous dancer, in a new musical play by Harry B. Smith, entitled *The Silver Star*. The music is by Robert Hood Bowers, with interpolations by Jerome and Schwartz and William A. Helen. The special ballet compositions are by C. J. M. Glasser, of Vienna and London. More than one hundred comedians, singers and dancers are employed. The play opens in front of the mansion of Mr. Wiseheimer (Barney Bernard) on Fifth avenue on Christmas eve. Professor Dingelblatz (Geo. Bickel) and Dr. Hornblower (Harry Watson) have been expelled from an itinerant band. They are penniless, and are scheming how to obtain food when they are joined by their adopted daughter, Viola (Elphye Snowden). Mr. Wiseheimer's daughter was stolen eighteen years before the opening of the play. He is giving a children's ball, and from the window spies the musicians and the girl. The resemblance of Viola to his daughter leads him to invite the trio into the house. Ernest Connor (Lee Harrison) schemes with the musicians to pass the girl off as Wiseheimer's daughter. The only clue is a silver star which the child wore the day she was kidnapped. Connor has had copies made of this star. Wiseheimer is deceived and the act closes with the Christmas Fairy played by Mlle. Genée, distributing presents from the tree. Mr. Wiseheimer takes his daughter to Europe. All the characters attend a masquerade ball. Because the musicians have refused to share their allowance with Connor, he schemes to substitute Rosa, a gypsy girl (Clara Dayton), for Viola. She overhears him say she is not the daughter of Wiseheimer, and like Cinderella, she disappears at midnight. The last act is laid on the banks of the Thames, where Viola and her father again meet, and it is proven to the satisfaction of all that she really is his daughter. \* \* \* One of the funniest things in George M. Cohan's new show isn't in the show at all—or, rather, it isn't supposed to be. It comes at the end of the second act, when, in response to the hosts of admirers out front, Mr. Raymond Hitchcock responded with a speech of thanks. As Mr. Peter Dailey used to say, it was not so much the matter of the speech as the manner in which it was rendered. Mr. Hitchcock will undoubtedly be called upon to repeat the speech, as many nights in fact, as *The Man Who Owns Broadway* continues to justify its title, and from its opening

success it will be a long stayer. And so it would be depriving future visitors to the New York of half their fun to tell them what he had to say about the discovery of the north pole. To tell them how he said it might be acted, but it can't be told. However, Mr. Hitchcock DID say that if the New York public has discovered him and Mr. Cohan's new show—well, THAT for the old pole! *The Man Who Owns Broadway* when first produced in New York as a serious play under the title of *Popularity*, but it was treated like a burlesque which it suggested. So Mr. Cohan has apparently decided that he would take a hand in the guying, also, and he has succeeded. The result is that the new piece, which might be billed as *Popularity with Song*, just pretends to be serious once in a while, but apparently doesn't believe in seriousness itself, and certainly fools nobody else. Once in a while, also, Mr. Hitchcock pretends to be serious, but he revenges himself by playing other scenes with an underlining of stage directions which turns the drama into burlesque, where it is not already that. *The Man Who Owns Broadway* is a popular actor person, beloved by the heroine of the play, whose father would wed her where her heart is not, and who is narrowly saved from this sad fate by the cleverness of the actor and the devotion of her brother. Also, her cruel father is saved from the wiles of a smiling villain and a blonde villainess, who at first succeed in having him turn his son from the door. Eventually learning that one good turn deserves another, they are themselves cast out of the house and plot. Mr. Hitchcock is very amusing in every scene in which he appears, his pantomiming being exceptionally lucid and effective, and the others of the cast, including Flora Zabelle, Mark Sullivan, Lora Lieb and Scott Welsh do useful service. \* \* \* After six weeks devoted to the uncertainties of Italian grand opera, which ended in disaster for the enterprise, the Academy of Music returned to the drama last week. A crowd saw Cleveland Moffett's sociological drama, *The Battle*, in which Wilton Lackaye appeared again. This timely and sensible drama preaches the gospel of soap, fresh air and optimism. Newcomers in the cast are Thomas McGrane, in the sympathetic role of Gentle, and Harry Hilliard as the hero, Philip. Clara Blandick was Margaret, and Julie Herne portrayed Jennie. \* \* \* Under the personal supervision of Charles Frohman, Theodore Burt Sayres's new American play, *The Commanding Officer*, had its first production at Ford's Grand Opera House, Baltimore, last week. The scenes are laid at Fort Butler, Nev., and present an interesting picture of social life within the limits of a United States army post. \* \* \* Wagenhals & Kemper have engaged Georgia O'Ramey for the Rinehart-Hopwood play, *Seven Days*. Miss O'Ramey was a musical comedy star on the Pacific Coast up to a year or so ago. She was brought East by Maxine Elliott. \* \* \* Israel, a new drama in three acts by Henri Bernstein, author of *The Thief*, received its first performance in English at the Apollo Theatre, Atlantic City, last week. In the audience were Charles Frohman and Augustus Thomas. The company included Constance Collier, the English actress; Graham Browne, Edwin Arden and

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

## Clancy's

Phone Franklin 1506

## Stage Hardware

Williams Hardware & Stave Co.  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.

Dallas Anderson. The action first unfolds itself in the lounging room of the Rue Royale Club. A group of young Parisians are banded together out of a common hatred for Jews of all classes. Their leader is Thibault de Croucy. Foremost in his hatred is the Hebrew banker, Gutlieb. Thibault decides to force Gutlieb to resign from the Rue Royale Club, and upon Gutlieb's refusal, insults him. A challenge to a duel follows. Thibault's mother, the Duchess de Croucy, hears of the impending duel and tries to prevent it. She vainly implores her son to prevent the duel, and after his refusal and at the last extremity, sends for Gutlieb. She is in the midst of her appeal to him to decline to fight when her son unexpectedly enters the room. As soon as the banker has left Thibault demands an explanation. The young man finally wrenches from his mother that he himself is a Jew and if he carries out his word and kills his adversary he will kill one of his own kind. The young man's pride is dashed to the ground. He fights, but barely scratches his adversary; he is ashamed to face his friends. He hides himself away in his studio like a hunted animal. There seems no way out but death. The play as acted here has a happy ending. \* \* \* Lina Abarbanell appeared for the first time in the role of Nellie Vaughn in *The Love Cure* at the New Amsterdam Theatre last week. When the operetta was selected for production Mme. Abarbanell was intended for this part, but illness prevented her taking it at the beginning of the season. Last night she received a hearty welcome. Two new songs have been introduced for her use—*Flirtation*, sung with male chorus in the first act, and *Remembrance*, sung in the third. \* \* \* The attraction at the Majestic Theatre beginning on Monday next, following *A Citizen's Home*, will be a new play entitled *Two Women and That Man*. The piece is by Henry D. Carey son of the late Judge Henry D. Carey of New York. The story is laid in Forty Mile, Alaska, and deals with an actual incident that happened during the Klondike excitement. Mr. Carey will play an important role himself. \* \* \* The founders of the New Theatre, which opens its first season Monday, November 8, with Antony and Cleopatra, have caused to be constructed in the basement a fireproof vault in which all the records of the playhouse will be kept. Among the things to be preserved are prompt books of the plays produced, photographs of the players, scene models, costume plates, photographs of every bit of scenery and flashlight photographs of dress rehearsals. \* \* \* Charles Richman has been engaged to play the leading male role with Mary Mannering in *Kiddie*, a new play by Rachel Crothers. Among the members of the company are John Sain-

polis, Grant Mitchell, Arthur Berthelot, Teresa Dale, Helen Armsby, Gertrude Short and Irene Kingsley. \* \* \* The Messrs. Shubert announce that rehearsals of *The City*, the last and most ambitious serious drama by the late Clyde Fitch, have begun under the direction of John Emerson. Walter Hampden will play the leading role. \* \* \* McIntyre and Heath, that funny minstrel pair who have been seen in various kinds of clean amusement, sometimes in vaudeville and sometimes in musical comedy, have just finished a successful engagement at the Circle Theatre in their latest musical farce by John J. McNally entitled *In Hayti*. The music and the lyrics are by Jerome and Schwartz, two of the cleverest song-smiths in the business. In his plot, McNally has taken the two blackfaced comedians from a hotel at an Indiana watering place down to Hayti to take part in a revolution by serving temporarily as the bogus President and Treasurer of the Republic respectively. Like *The Ham Tree* in which Messrs. McIntyre and Heath were previously starred by their present managers, Klaw & Erlanger, *In Hayti* gives them plenty of opportunity in its three acts to introduce their old time vaudeville situations with up-to-date dialogue and mirth provoking nonsense. The two star comedians are ably assisted by Julian Rose who also gets a chance in the course of the performance to introduce the specialty about Levinski's wedding which has made him so well known in vaudeville. One thing personally I like about Messrs. McIntyre and Heath's new musical show is that although full of bright scenes with plenty of girls and all of the accessories which constitute the average musical comedy of the day, there is nothing which could offend; no coarse jokes; no double entendres; no vulgarity of any kind. It is the kind of a play to which a fellow could with propriety take his sister or his best girl and have a laughable time. In these days when some of the New York plays are being condemned on account of their intentional indelicacy, it is a pleasure to record for this Klaw & Erlanger production that it is funny and enjoyable without being in the least offensive. \* \* \* Hattie Williams is also leaving town after a successful run at the Garrick in Michael Morton's comedy drama entitled *Detective Sparkes*. The scene of interesting play is in and about London, and the whole action is supposed to occur between 5 o'clock in the afternoon and 3 o'clock the following morning (that is the same night). All of the excitement is about the mysterious ascension of a certain lady with a gentleman in a balloon. It is needless to say that the cause of alarm is over the fact that the lady did not go up in the balloon with her own husband. Her sister (Hattie Williams in the play) decides to help her out of



## Correspondence

the embarrassment by preventing her husband, Lord Axminster (Frank Burbeck) from discovering which gentleman had made such a high-flyer of his wife. To do this she has to plan a bogus robbery of miniatures in which the nobleman was interested, and then bring in the mythical Detective Sparkes to straighten everything out. Interest in this production by Charles Frohman for Miss Williams lies in the fact that it is the first time that star has ever appeared in anything except musical pieces. Like Francis Wilson, Miss Williams has reached the point in ability and reputation where it is no longer necessary to surround the star with a stage full of chorus singers to make the play hold the attention of the audience. Miss Williams is to be congratulated upon the excellent selection of material made for her by Mr. Frohman in her transition from musical work to that of straight drama. Detective Sparkes is well worth a visit if it should reach the Pacific Coast this season.

ROB ROY.

MARYSVILLE, Oct. 14.—October 11th at the Marysville Theatre, A Gentleman from Mississippi was the attraction. James Lackaye as Senator Langdon was excellent. This special company organized by Brady and Grismer was great and the play was well received by the theatre-goers by a large attendance.

REDLANDS, Oct. 18.—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, bus. mgr.)—The Time, the Place and the Girl lived up to the reputation of previous years for musical comedy. It was well liked. 12—In Dreamland was well received. It is a dramatic fantasy full of good laughs. 13—Honeymoon Trail delighted a large audience. It is one of the best musical comedies here for a long time. It is worth while. 14—A Gentleman from Mississippi canceled owing to the town being well booked with three other attractions. 20—A Knight for a Day did a big business and was applauded to the limit by its audience. 23—Sousa and his band will be the attraction. H. A. HARGRAVES.

ASTORIA, Oct. 14.—The opening of the theatrical season has not proven to be a great financial success so far, although Manager Hamlin of the Astoria Theatre has been giving the public some first-class shows. Sunday, Oct. 17 The Sunny Side of Broadway will be the attraction and a standing room only house is predicted. The following are booked for October: The Spoilers, 22; Three Twins, 24; Coronation, 27. Manager Hamlin has booked a very large number of first-class attractions for the season and there certainly is no reason why Astoria theatre-goers should not show their appreciation and patronize the Astoria Theatre more liberally.

ASTORIA, Oct. 18.—Astoria Theatre (F. M. Hamlin, mgr.)—Last evening The Sunny Side of Broadway, a musical comedy, with Max Bloom and Marie McIntrose in the stellar roles, drew a very large audience and the rollicking nifty song show with its many new novelties was thoroughly enjoyed. The Spoilers, which was booked for the 22d, has been canceled by Manager Hamlin. Next Sunday, 17th, the greatest musical comedy success in America entitled Three Twins, will be the attraction at prices from 75c to \$2.00, and the largest

house of the season is certainly looked for, to be followed by The Coronation, 27; Prince Otto, Nov. 7; and The Third Degree, Nov. 13. Business in theatrical circles is certainly on the increase as Manager Hamlin is booking nothing but first-class attractions and deserves nothing but first-class patronage. SELIG.

SAN DIEGO, Oct. 13.—Garrick (J. M. Dodge, mgr.): Oct. 10-11, The Honeymoon Trail, with Bert Baker, played to two large houses and gave universal satisfaction. Mort Singer has in this piece an A-1 production, the principals are excellent, the choristers pretty and shapely, the scenery and costumes lavish and effective, the music of the whistling kind. In fact, it has everything that goes to make a successful musical comedy. 14-15, The Time, the Place and the Girl. 16, Emmet Devoy, in Dreamland. 17-18, A Knight for a Day. 24, Sousa's Band. Pickwick (Scott A. Palmer, mgr.): The Charles King Company have an excellent offering this week in The Parish Priest, and that the people here appreciate the excellent productions which he is putting on here is evident from the crowded houses they are drawing every performance. In the role of the kindly priest, Charles King is doing excellent work. Mr. King is physically well fitted to the role, and fairly lives the character throughout the piece. Marjorie Rambeau in the part of Nellie Durkin, the niece of the priest, handles her part in her usual admirable manner. Louis Morrison as big Jim Welch appears to excellent advantage. Pietro Sosso as the young Doctor handles his part acceptably. Audra Due as Kate Corrigan, Elaine Davis as Agnes Cassidy and J. Franklyn McDonald as Dr. Cassidy gave excellent support. The piece is well staged. Next week, Faust. Queen (John Donnellan, mgr.): The Queen has a good bill this week, which consists of the following acts: G. E. Murphy, W. Whitman and Florence Horsfall in the Prodigal Girl have a very pretty human interest sketch, which was thoroughly appreciated. Ploetz-Lorellas Sisters have a sensational acrobatic turn that took well. The act is well dressed. Jere Sanford pleased with his singing and yodling act. The Clarence Sisters, billed as the Australian Nuggets, have a musical singing and dancing act that took fairly well. Motion pictures and the Peerless Orchestra conclude a show that is getting the money. Empire, Bijou and Union, with mo-

WINNING UNPARALLELED ENCOMIUMS ON PACIFIC COAST TOUR

(Sam. S. and Lee Shubert Inc.)  
Present Everybody's Favorite Funmaker

# EDDIE FOY

In the Greatest New York Casino Success

## Mr. Hamlet of Broadway

A Musical Whimsicality

A Company That Can Act—and Does. A Chorus That Can Sing and Dance—and Does.

PRICES—25c, 50c, 75c, \$1, \$1.50. Popular-Priced Matinees Wednesday and Saturday, 25c, 50c, 75c and \$1.

tion pictures and illustrated songs, report big business.

LUNDQUIST.

EL PASO, Oct. 12.—Crawford Theatre (Crawford & Rich, mgrs.)—North Bros. stock company, in The Heir to the Hoorah, pleased good business for week ending Oct. 9th. They open an indefinite engagement at this house and will produce only royalty bills. Majestic (Crawford & Rich mgrs.)—The Majestic company, under the direction of Frank Morton, is producing two new bills a week, and giving good satisfaction. The El Paso Theatre (Crawford & Rich, mgrs.)—Raymond Teal opens this house Oct. 15. All business houses and public buildings are decorated in honor of the meeting of the two Presidents. El Paso will be gay and festive the last of this week. GEO. A. MANSFIELD.

SACRAMENTO, Oct. 14.—The Persse-Mason company in the Singing Bandits deserved better business than was done at the Clunie, 9-10. It was a great show. Princess Bonnie was well done by amateurs and drew big audiences 7, and matinee, 9. A Gentleman from Mississippi was received by large audiences when presented at the Clunie, 12-13. Tonight Wilhelm Heinrich, tenor, sings before the Saturday Club at the Clunie. Fifty Miles from Boston, 16-17. The Girl Question, 18. The manager of the Grand also Pantages have refused the demands of the stage hands to employ electricians at the theatres. Mrs. B. Lightner of this city entertained her sister, Adelaide Wise of A Gentleman from Mississippi company after the performance, 12. At the Grand—Three La Darros, ladder act; Marion and Rial sketch, In the Witch's Power; Will Morrissey, comedian; Bothwell Browne in Cleopatra; Fay Carranza, soprano; Selbini

and Gravini, novelty surprises. At Pantages, week starting Oct. 11—Barlow's dogs and ponies; Meyer Bros., equilibristic marvels; Casey and Le Claire, "True to Nature"; Kauffman Bros., in burlesque grand opera; The Glocks, Fun in a Physical Culture Studio; Lipman and Lewis, those Southern Boys; Dainty Mayo, singing and dancing; Pantagescope.

SEATTLE, Oct. 10.—Milo Crocker, the young vaudeville actor, who was shot by Patrolman Charles B. Melson last Thursday night, in Seattle, is dead. The patrolman asserts that the shooting was done in self-defense, as he thought that Crocker, who had created a disturbance in a public dance hall, was about to lunge at him with a hunting knife. Crocker was married, his wife, Molly Coghlan, a vaudeville actress, being in the East.

## Alcazar Celebrates Portola Closing Night

Fred Belasco has done a very pretty act for the benefit of his employees. He has posted a notice that the Alcazar will be closed tonight, so that all can take in the big evening parade. Is it any wonder an Alcazar job is always in demand?

SAM F. MOULTON has signed as business manager of the Winston Stock Company.

**DROP CURTAINS SCENERY**  
**FLAGG**  
EDWIN H. FLAGG  
SCENIC CO. INC.  
CAPITAL STOCK  
\$50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES



AT LIBERTY

LEO C. BELL

LEADING BUSINESS—DIRECTOR  
(with scripts)

Roso Bell Marston

LEADING BUSINESS—INGENUE

Address all communications

Hotel Belmont, 730 Eddy Street  
San Francisco





## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Florence Oakley

The latest photograph of this beautiful and talented young leading woman adorns our front page this week. It is a splendid likeness. Miss Oakley, who is the idol of Oakland theatregoers, has duplicated her great success attained in Los Angeles at the Belasco Theatre. She is a sure mascot, and week by week she grows into stronger favor with her audiences. Miss Oakley was to have opened in Sweet Kitty Bellairs next week, after a vacation spent in Los Angeles, but Manager Bishop insisted on her creating the female lead in Dick Tully's new play, Cupid, the Cow Punch, this week, and she appeared Monday night and gave a delightfully ingenuous and sympathetic portrayal of the young ranch girl thrown into the temptations of New York life.

### Walter Hoff Seeley Re- signs From Valencia

Walter Hoff Seeley returned from New York last Tuesday and on Wednesday the news was made known that he had resigned from the Valencia management and that there had been a complete severance of all local theatrical interests between him and J. Charles Green. This plan it is said was decided upon last September and was to have been announced around Christmas but Mr. Seeley having decided to devote himself exclusively to the William Morris Western (Inc.), it was decided to announce the new plans at this time. Associated with Mr. Seeley will be William Morris and Francis V. Keesling, the attorney. A new Morris vaudeville house, according to Mr. Seeley, will be built on Ellis street, almost directly back of the Orpheum, and a circuit will be in operation by next May. In Omaha the theatre is now building. In Denver a lease has been taken on a lot on Sixteenth street and Court Place, and the building will be completed there on May 1. The Los Angeles connection is still under cover. In the Northwest, Mr. Seeley informs THE DRAMATIC REVIEW, George Baker will be associated with him and a complete chain of houses will be established in that territory. Wm. Morris is expected out here in ten days and further announcements are to be made then.

### Correspondence

PORTLAND, Oct. 18.—BUNGA-LOW THEATRE (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.)—Blanche Bates came, saw and conquered at this house last week, where she remained for that time, at this house, in her very latest success,

The Fighting Hope. Last night The Three Twins came to town, and really it is the best musical show of the season and besides being the largest in number of actors and actresses. It proved to be Charles Dickens' In-cog, which a great many of us remember as being one of the best comedies of years. The house was packed to the doors, and if anything was lacking to make the show a success it could not be seen. It bids fair to do a banner week's business. The cast is headed by Victor Morley, who created the title role, and he was on the job at all times. Bessie Clifford is the hit of the female contingency and she was simply irresistible. Coming—Chauncey Olcott.

PORTLAND THEATRE (Russell & Drew, mgrs.; Frank Hood, res. mgr.)—Tonight is the opening of this house, and the opening bill is The Great John Ganton. The house has been entirely repaired and re-frescoed, and presents a pleasing appearance to the eye. Eddie Foy is announced for next week.

BAKER THEATRE (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—For this week's attraction Manager Baker offers Donald Bowles in The Prince Chap. This is his last week in Portland prior to going on the Orpheum bookings, and yesterday a packed house witnessed the production, and when Donald came on the scene he was simply given an ovation that must have quickly shown him what a favorite he is with Portland play-goers. He appeared to unusually good advantage, and the role suited his personality exactly. Conspicuous in his support was William Dills, another Portland favorite, and Russell Bradbury. Ruth Lechler played the leading role of the ladies acceptably. Next week—Old Kentucky. Tonight Manager Baker gives a benefit for William Gleason who is sick in San Francisco and everything points to a big house.

ORPHEUM THEATRE (James H. Erickson mgr.)—A program full of ginger was dished up at this house the past week and it was an appetizing one to vaudeville lovers. It was headed by Mlle. Bianca and her dancing has never been equalled as far as we are concerned. Keno, Walsh and Melrose proved to be very entertaining gymnasts, while Gen. Ed. LaVine had the audience always on the alert wondering what he would do next. This week's bill—Minnie Seligman and William Bramwell; Bootblack Quartet; Bounding Gordons; Katchen Loisset; the Misses Standish; Eva Mudge; and Lew Wells.

LYRIC THEATRE (Keating & Flood, mgrs.)—This week's bill is entitled When Her Soul Speaks, and it proved to be a very interesting drama—not a melodrama. It is along the lines of Zira and made a good impression upon yesterday's audiences. William Howard and Priscilla Knowles did very acceptable work in the leads. The management have dressed the production in the usual first-class style. A. W. W.

PERCY BRONSON has signed to play the juveniles at the Belasco in Los Angeles, opening in two weeks.

### J. B. REIGHLEY

### Theatrical Hauling

Promptly Attended To  
Telephone Market 1601

680 Guerrero Street, Bet. 18th and 19th



### Doris Hill

One of the fairest of our Eastern visitors who has enjoyed Portola week is Doris Hill, who is in San Francisco for the first time and quite carried away with the wonderful material achievements shown on every hand and the enthusiastic spirit of our people. Miss Hill is visiting San Francisco as a member of The Honey-moon Trail Company and of this aggregation of beautiful and attractive women, Miss Hill is one of the fairest. This is only her second season in musical comedy, and after an experience in dramatic work, she finds it extremely pleasing, and is to use some of her experiences in this line of theatrical work as a basis of some literary work she has in view. Before going on the stage she had already become quite a writer, and much of her late work commends itself for an increased cleverness.

ADELAIDE HARLAND will close with the Kolb and Dill Company next week. This clever girl has not been given a very encouraging deal on this Western engagement.

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

### Valencia Theatre

Valencia Street, near Thirteenth  
Phone Market 17

Starting Sunday Evening, Oct. 24.  
Matinees Wednesday and Saturday.  
Second and Last Week.

Sam S. and Lee Shubert (Inc.) Present

### The Ringmaster

A Powerful Drama of Wall Street Intrigue.  
Direct from the Maxine Elliott Theatre,  
New York. Metropolitan Cast.

Special Popular Prices—25c to \$1.00. Seats  
on Sale at the Box Office and  
Emporium.

Commencing Sunday Night, Oct. 31—  
EDDIE FOY in "MR. HAMLET OF  
BROADWAY."

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, October 25, and Through-  
out the Week, a Magnificent Pro-  
duction of

### BECKY SHARP

Adapted from Thackeray's Ever-Popular  
Novel, "Vanity Fair," by Langdon  
Mitchell.

ITS FIRST PRESENTATION IN STOCK

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

PORTOLA WEEK

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

7021—Dramatic Ads FALL  
Mlle. BIANCI in her repertory of  
Classical and Novelty Dancing; HAL GOD-  
FREY & CO.; KENO, WALSH and MEL-  
ROSE; "GENERAL" EDWARD LA VINE;  
HOWARD and HOWARD; MARTINETTIE  
and SYLVESTER; BALLEINIS CANINE  
TUMBLERS; NEW ORPHEUM MOTION  
PICTURES. Last Week—Great Success—  
GEORGE BLOOMQUEST & CO., in  
"Nerve."

EVENING PRICES—10c, 25c, 50c, 75c;  
Box Seats, \$1.

MATINEE PRICES (Except Sundays and  
Holidays), 10c, 25c, 50c  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore

Samuel Loverich, Manager

THIRD BIG WEEK

### Kolb & Dill

Present Themselves in

### Dream City

PERFORMANCE THIS SATURDAY  
NIGHT POSITIVELY

Evening Prices and Sunday Matinees,  
50c to \$1. Saturday Matinees, 25c, 50c and  
75c.

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats

The Playhouse of Comfort and Safety

AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.

No Acts too big. No Price too big.

### GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

# POSTERS

2257 MISSION ST. Phone MISSION 3065

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper

# Show Printers



## Van Ness Theatre

Henry B. Harris has sent us Charles Klein's best play in *The Third Degree*. It is not as theatrical in its treatment as *The Lion and the Mouse*, and it pursues its story without making the little side excursions into comedy that is the weakest point of *The Lion and the Mouse*. *The Third Degree* is really notable for the particularly good work of two fine actors—Paul Everton, in the character of Richard Brewster, the lawyer, and Fernanda Eliscu, as Annie Jeffries, the young working-girl wife of a millionaire's weak and helpless son. The story of the play is familiar to our readers, so we will not go into that. At the offset, it began to appear very much as though Mr. Everton was going to give us merely a duplicate of his Ryder in *The Lion and the Mouse*, but, as the play progressed, his characterization took on the fine sympathetic qualities of the great lawyer, and at the first curtain and for the rest of the play the house was ready to acknowledge a masterly performance of the part. And so with the Fernanda Eliscu. From almost the first moment of her appearance, she conquered, and throughout the tense, wonderfully compelling picture she gave of the loyal and suffering young wife, there was developed an admiration for an artist new to San Francisco that was to be evidenced only in long and enthusiastic outbursts of applause. Ralph Ramsey, son of Ralph Stuart, played the weakling son of the rich man, and in the first act, under the terrific fire of the *Third Degree* procedure, he gave a very strong performance. In the last act, in different mood, he was not so successful. Thomas L. Coleman was especially successful in depicting the hard, selfish millionaire, and in appearance and bearing he was always in the picture. Alfred Moore was sufficiently dominating and imposing as the Police Captain, but just why he should make up the part with a red nose is not apparent. E. L. Eberle contributed a charming, finely drawn bit as Dr. Bernstein, and Margaret Drew, a fine-looking woman, was successful in the part of Mrs. Jeffries, Sr. From beginning to end, the play moves with directness and power and is at all times compelling. It should not be missed.

## Alcazar Theatre

The beautiful *Portola* play, *The Rose of the Rancho*, which is so triumphantly produced by the Alcazar company, continues to draw large audiences. Probably in nothing this highly trained band of thespians present is their ability so abundantly shown; and, aside from the work of the actors, the wonderful resources of the mechanical staff are displayed. Next week, for the first time in stock, that fine play, *Becky Sharp*, will be used, and it will serve to bring back after a two weeks' vacation, clever Evelyn Vaughan, in a part that should be particularly suited to her abilities.

## Valencia Theatre

Following those fine plays, *The Witching Hour* and *The Great John Ganton*, *The Ringmaster* is a mistake. It is supposed to be a Wall Street dramatic exposition, but it is hardly interesting. The best thing in the play is

the scene aboard the yacht in the second act, and this is a triumph of mechanical and electrical ability. The light effects are particularly beautiful. Somebody ought to get after the stage manager. The first act is supposed to show a rich man's house in New York, and yet the walls are hung with a lot of gaudy chromos that look as though they were picked out of the property room of a Bowery theatre. But to the actors. Harry S. Northrup, who is really a good actor, and when seen here last year in *Girls* achieved a pronounced hit, impersonated the hero—a young dilettante, who finally wakes up and gets busy with his money and his heart. This time the hit was not so emphatic. He had no chance. The opportunity was not in the part, and so it may be said in reference to the work of Anna Lee, Frederick Montague, Harry D. Crosby, Alice Weeks, Rosamond Carpentier, Clare Coleman and Charles Glocker. Our Western playwrights ought to see *The Ringmaster* and then take new courage, for if this play can take up the time of two companies, then there is imminent danger of the East being flooded by plays from Western authors. Next attraction is Eddie Foy, with a real show.

## Princess Theatre

Kolb and Dill's production of *Dream City* is still on at the Princess Theatre and remains an attraction strong enough to draw packed houses. The addition this week of a pretty *Portola* dance was a bright idea and much enjoyed. The new show will be *At the North Pole*.

## Garrick Theatre

*The Honeymoon Trail*, Mort H. Singer's show, is the classiest, snappiest, best costumed and most interesting musical show we've had this season. And as for pretty girls, why, it has more than its share and from the principals down to the smallest broiler there is a very likable quality to the show. Heading the affair are two clever comedians of opposite qualities. Bert Baker is a quiet, unctuous, winning comedian of an all around experience and development, who as a Josh Whitcomb in the *Old Homestead* or as the Senator in *A Gentleman from Mississippi* could take command of a play and hold unceasing attention. His personality is so big and wholesome and his work so rich and unforced that it is easy to understand how he could develop a part of nineteen sides into the present one that commands the chief attention during the evening. Mr. Baker has an able colleague in Louis Kelso, who is a most pleasing light comedian, with an ability to do the very best work. His patter work and his songs with the soubrette were very much liked, especially so, *I Don't Want a Million Dollars*. Miss Potter was a charming little soubrette with a personal appeal not to be resisted, and Arling Boling, a stunning woman of distinct style, contributed some rich and beautiful gowning, and displayed a fine voice. She is the best prima donna we have seen here in a long time. The other ladies doing parts displayed ability and much of the handsome appearance we spoke of in the preceding lines. The male support, too, was competent, and the show a great laugh getter from beginning to end.



## Bert Baker

Mr. Baker is one of those rarely unctuous comedians who know the true value of comedy lines. In the science of acting it is not so much what is said as the way it is said. Actors are really born with this what is said as the way it is said, quality, and with many, as in the case with Mr. Baker, it has been developed

by a fine all around experience. Mr. Baker's triumph in *A Honeymoon Trail* this season is a matter of pleasant comment and it has led to all kinds of fine offers for next season, which a two years' contract with Mort H. Singer prevents considering. But the future has a big day for him. Mr. Baker is depicted here as he looks in the character and as he looked when five years old, before the lure of the stage caught him.

SEATTLE, Wash., Oct. 18.—Moore Theatre: Chauncey Olcott, in *Ragged Robin*, closed last night a successful four nights' engagement, from both an artistic and box-office standpoint. Tonight will see one of the leading attractions of the season, when Blanche Bates begins a week's engagement in *The Fighting Hope*. Alhambra: Packed houses are in evidence at the Alhambra and will be so until the end of this week, when Eddie Foy's engagement closes. As a mirth-provoker, Mr. Hamlet of Broadway is a success, and there are many other things to commend about it, not the least being the number of shapely girls in the ensemble, who have both good voices and good looks. Grand Theatre: In *Old Kentucky* is on its annual visit to Seattle. The cast with two exceptions—Burt C. Clark, who plays the part of Col. Sandusky Doolittle, and John Powell, the leader of the band—is entirely different from that seen here last year. Seattle: *The Confessions of a Wife* inaugurated the week at the Statle Theatre yesterday afternoon before a large audience. Lois Theatre: Winston Churchill's war-time drama, *The Crisis*, is being played at the Lois by the D. S. Lawrence Company in a capable manner. This is the first stock production of the play in the city, and it is bound to

draw forth a goodly number of Lois patrons. Majestic: The Kitabanzai troupe of Japanese jugglers and acrobats; the Bradlee Martin Company, in Jessie, Jack and Jerry; Billy Clark, in his specialties; Bell and Caron, in an acrobatic surprise; the Rosedale Four, singers; Crimmins and Gore, and a lot of new and interesting pictures constitute the bill. At the Orpheum are the Boys in Blue, seventeen of them, with a Red Cross nurse thrown in. It is a magnificent military spectacle. All of the features on the bill this week are big ones. McConnell and Simpson, in *A Stormy Hour*, offer comedy, and so do Kelly and Kent and Ray Montgomery and the Healey Sisters. Bobby Pandor, strong man, is a muscular sensation, and Sansone and Delila are other muscular sensations. The Tempest and Sunshine Trio round out an excellent bill. At Pantages: Heading the bill is the Bella Italia troupe of four. They sing and play. Other acts seen here for the first time are the Levolos, wire equilibrists; George Winfield, and company in a sketch; Bunchu and Alger, "the Kentucky girls," singers; Shayne and King, "singers of the Ghetto," and Edythe H. Stanley, "the piano girl." These, with Helen Lowe and the new moving pictures, make up the bill. E. MORGENSTERN.



## Vaudeville

### The Orpheum

I took particular delight in this week's bill; and likewise did my neighbors. It would, indeed, be a pretty grouchy theatregoer who would fail to respond to the brilliant offerings on the program. Just whom to award the first honors it is difficult to decide. There is George Bloomquest, with a little company of two, in a skit-let called Nerve. It is played with a dash and ability that is really great. George Bloomquest for years has developed his peculiar comedy ability out here in the West until he is way up in the theatrical ladder. Rubyn Thorpe is a talented young woman who has a keen idea of comedy. Just see her operate the typewriter or shake up her coiffure. Earl Dwire is all right as the railroad president. Howard and Howard, in a song and dance and patter act in one got the applause of the evening. It seemed as though the audience would never let them go. These boys are wonders and have caught the town. They could play here for weeks. Aside from being comedians, they are unusually good singers. Valerie Bergere, in her old sketch, Billy's First Love, is seen for her second and last week. Miss Bergere is one of our most magnetic and finished emotional women and has an exceedingly warm place in our affections, but Billy is no longer a novelty, and it might be suggested that the good-looking young man who plays Billy could present the character much of the time with less vim. It jars when contrasted with the finely shaded work of Miss Bergere. Carlin and Clarke are unfortunate in having to open the bill but they have the satisfaction of catching their audience almost directly, and their talk and dancing are keenly appreciated. They are a superior team of German impersonators, and a great deal of their talk is immensely funny. Their North Pole reference is the funniest thing heard here in a long time. The Tuscany Troubadours give some enjoyable grand opera singing, and Clarke Martinetti and Joe Sylvester have a good chair jumping turn. Bal-lerini's canine tumblers are dogs of great cleverness, and the Six Glin-serettis are wonderful gymnasts.

### Pantages-Empire

This popular priced playhouse is putting on a bill this week that challenges comparison with the best of them. From beginning to end the people appearing at the Pantages this week make the turns go with snap and zip. Lipman and Lewis are two good-looking chaps who get the goods over the footlights. They do some very clever work. They are a pair who deserve watching. Meyer Brothers are two good acrobats. Their work is original and has plenty of class. Dainty Maye is fair. She is not the best singer that has appeared at this house in its entire history, but she will do. Casey and Le Clair have a little drama that drags at times. They should fit themselves with a better vehicle for their humor, and then their work would be better appreciated. When it comes to acting they fall down, partly because of the sketch, which is decidedly bad, in spots. The Kauffmans have a burlesque on grand opera.

Charles and Anna Glocker have one of the best turns on the bill. It is called Fun in a Physical Culture Studio. Their juggling is quite out of the common. Their act is evidently the result of much hard thought and unending practice.

### American Theatre

Clever management is seeing a constantly increasing business at this playhouse. This week the bill opens with the Earle Sisters, in song and dance. Then comes a positive novelty and great hit—the Three Doness, in a ladder equilibrium act. They make their ladders do some fancy walking stunts that are great. Harry Newman has a good turn with his own songs, and Edwin T. Emery and his splendid company present The Bachelor's Baby to the accompaniment of much laughter. Mr. Emery, as the young bachelor; Nesbie Howard, the secret bride; Reva Raymond, as Miss Jones from Boston, and Denton Vane, this time as the gardner, do splendid work. Rigo, the erratic and erotic violinist, is supposed to be the big card. Well, he does do well enough and he can play the fiddle. Eddie Dolan, the Irish monologist, is a hit, and Bothwell Browne, the female impersonator, displays some beautiful wardrobe. Good pictures are flashed on the screen, and the performance is a big success.

### The National

That tireless worker, Zeke Abrams, has one of the classiest vaudeville presentations this week that has ever been seen within the walls of the National, and that is saying a great deal, as anyone can testify who has been in the habit of seeing the shows from week to week that this popular little house is accustomed to put on. Frank Parker and his company do a good turn. William Cahill is entertaining. He has a way of doing things which is all his own. Williston and Stonaker are a pair who make good with management and audiences. Mrs. Gardner Crane and company are among the bright particular numbers of the best things that Sullivan & Considine have allowed the house to choose from during Portola week. They are clever actors, and always have a good sketch. Celeste and Walsh are very good, and, last but not least, Jack Bowen deserves a good press notice.

### The Wigwam

Landers Stevens and Georgie Cooper, in a condensed, but not canned, version of Faust are the top-liners at the Wigwam Theatre during the prevailing festivities. Those who know these two actors need not be told that they do some very clever work in this adaptation. Sharp and Turek are two clever performers who are winning encores nightly, and justly so. The work of Florence Modena and her company is very good, especially so, in fact. Dorothy Vaughn is a favorite, as she has been during her other appearances in this city. Bissonette and Newman are a team that get plenty of applause, and the audiences are always sorry to see them go. Hall and Starke's minstrels is a turn that always leaves them smiling when they say good-bye. It is a very cleverly put on act, and one that is making good night after night.

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California** **Colorado**  
**Utah** **Kansas**  
**and Eastern Connections**

**Good Acts Can Always**  
**Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
144-150 POWELL STREET Phone Douglas 5702 SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago

## PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See W. Z. TIFFANY, Representative, Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2, 1-5. Phone West 9479

I want to thank my friends for the many telegrams and letters received wishing me success.  
I have added one more house this week to my list of bookings.

EUGENE

WILLIE

## Howard & Howard

"THE HEBREW MESSENGER BOY AND THE THESPIAN."

Orpheum Circuit

## Valerie Bergere

AND HER COMPANY

Presenting a Repertoire of Playlets—Orpheum Circuit.

At the Opera House, Watsonville, musical German, and Laura Bennett, week Oct. 18.—Leo St. Elmo, the change artist.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Oct. 24, 1909:

NATIONAL, San Francisco—Frobel and Ruge, Anna Eva Fay, Bandy and Fields, Elsie Crescy & Co., Colby and May. BELL, Oakland—Frank Parker & Co., Rigo, Willison and Stonaker, McLallen and Carson, Mrs. Gardner Crane & Co. WIGWAM, San Francisco—Eddie Dolan, Flo Patterson, Fagan and Byron, Butler and Bassett, Irma Orbasany's Cockatoos, Landers Stevens. NOVELTY, Vallejo—Dillon and King, musical comedy. GRAND, Sacramento—The Merry McGregors, George Lauder, Dorothy Vaughan, Florence Modena & Co., Caswell and Arnold, Wm. Cahill. GARRICK, Stockton—The Haydens, La Darros, Martinetti and Grossi, Phil La Tosca. JOSE, San Jose—The Four Stagpooles, The Three Vagrants, La Loie Helene, Marion and Rial, Sharp and Turek, Bissonette and Newman. LOS ANGELES, Los Angeles—Bothwell Browne & Co., Hall and Stark's Minstrels, Blanche Sloan, Johan and Matt, Mondane Phillips, Will Morrissey. AMERICAN, San Francisco—Emery & Co., Buckley's Dogs, Celeste, Allen Sisters, Selbini and Grovini, Three Kuhns, Jim Polk. QUEEN, San Diego—Dolan and Lenharr, Ahlberg Brothers, Armada, Steele Sisters.

BOB BURNS VAUDEVILLE CIRCUIT  
Temporary Offices—1838 Steiner St., near Sutter, San Francisco, Cal.

Bookings for week of October 24, 1909:

CENTRAL, San Francisco—Harding and Clow, Aldula St. John, Kradwell, Zodo. WORK, Monterey—Jarrett & Co., Emily Geraldine, Warren Woodson. NOVELTY, Visalia—Seymour Twins, Harry Coulter. ELITE, San Mateo—Deglow Clarke, Ralph Gordon. GARRICK, Stockton—Phil LaToska, The Haydens. PARRA, Bakersfield—Preston and McLaine. Foucher. LYRIC, Redwood City—Three Biehls. OPERA HOUSE, Watsonville—Arnold Duo, Frank Clarke, Frederik. GEM, Marysville—Bird and Sprague.

## Vaudeville Notes

Dick Cummings and his merry lads and lassies have brought good luck to the Central. The new company, composed of Dick Cummings, Al Watson, Kernan Cripps, Harry Rottenbury, Katherine Merley, Myrtle Vane, Rose Roberts and Anna Clarke, opened Sunday most successfully in Fun in a Hammock, and business has been good all week. The vaudeville section is furnished by: The Seymour Twins, gymnasts; Deglow Clarke, soubrette; Warren Woodson, and Emily Geraldine, the singer and dancer.

Manager John Morrissey, of the Orpheum, has returned from his Eastern trip.

John Considine, the big figure in vaudeville, is flitting between San Francisco and Los Angeles this week.

When the curtain was raised for the afternoon shows at the two vaudeville houses in Sacramento last Sunday, the old stage hands were in their places, after being out since the 3d of this month, when they struck because the managers would not agree to employ an electrician. The stage hands intended to declare the two houses unfair, but in this they were frustrated because the members of the Musicians' union declined to walk out Thursday night.

The latter declined to go on a sympathetic strike. The stage hands gave up their effort, therefore, and were taken back, but without an electrician. The managers of the two houses both say that there is absolutely no need of an electrician, who would be employed only to turn the lights on and off, for which he would have to be paid \$25 a week.

La Petite Theatre, Watsonville, week Oct. 18.—Dale Sisters, spectacular dancers; Bob Miller, comedian; Ralph Gordan, Roman ring artist; and Lena Clifton, singer.

Thousands stood with upturned faces at Third and Market streets Tuesday night watching a man toy with fate at the height of an 11-story building above them. He was Baldwin the tight rope walker who kneeled, sat upon the rope, lay down upon it and arose, when the miscalculation of a fraction of an inch would have left him but a blot on the pavement. Baldwin stepped off the top of the Monadnock building at precisely 11 o'clock. From the light of the great incandescent bell below he could be distinctly seen in his green tights and white soled feet in silhouette against the dark sky, though of pigmy size to the mob below. At each end of his long balancing pole, which he was some minutes in adjusting, were torches. Then the white soles began to pick their way across the space below. The step was quick but cautious. Midway he stopped to do his tricks. Horn blowing and merry making stopped below. As he arose, apprehension passed away in cheers. Then the white soles stepped back to the roof of the Monadnock building and Baldwin, the tight rope walker, pulled his fiery balance pole after him and disappeared.

## New Vaudeville Theatre For Park District

The northwest corner of Haight and Cole Streets has been leased to D. Hallahan and M. J. Getz, for a term of 25 years at a rental aggregating \$250,000. The property has a large frontage of 226 feet on Haight Street by a depth of 120 feet in Cole, and the lessees, who are well known theatrical men, intend to immediately improve the corner, 100x120 feet, with a modern class A theatre, which will be devoted exclusively to high-class vaudeville under their own personal supervision. The building is to be strictly class A in every respect, absolutely fire-proof and having every facility in the number of easy exits for the safety of the patrons. It will be of Morrish design, a story and a half in height. The outlines of the architecture are to be vividly shown at night by numerous electric lights, which will make it exceptionally attractive in appearance. The stage is to be provided with everything of the latest in a mechanical way. The contractor in charge promises that the structure will be completed and ready for business by Christmas of this year.

Frederick Clarke, on October 15th, opened a stock company in Victoria. Mr. Clarke has secured the lease on a ground floor hall in the British Columbia town, owned by the Odd Fellows. He has remodeled this and called it the Garrick Theatre. He intends to put on only high-grade royalty plays. His company will include Verne Leyton, heavies; Grace Frederick, and Mike Hooley, comedian.



## Lipman & Lewis

One of the biggest hits made in this town in a long time with a singing and talking act is to the credit of Lipman & Lewis, who are a tremendous hit at the Pantages Theatre. These clever young fellows came to town unheralded and placed in a bad position on the bill. They won out in great style through sheer ability and personal magnetism. This team makes a feature of the Southern dialect, which they have down to a fine point. Their stories and songs are new and interesting, and their work snappy and bright. Both are handsome chaps and this, combined with a decided cleverness and a rare geniality, suggests a most successful future to look forward to.

## New Manager for Valencia

D. R. Lissbarger, secretary and treasurer of the Valencia, has suc-

ceeded Walter Hoff Seeley to management. Mr. Lissbarger announces nothing new as to the theatre's policy at present, although on the street there is a rumor that after Xmas, melodramatic stock may be seen in the Valencia.

## Personals

CARLTON CHASE is ill with a severe eye trouble in a local hospital.

GERTRUDE ATHERTON the California novelist, will write two plays for Mrs. Fiske.

RALPH BELL has changed from the Athon stock of Portland to the McRae stock in Spokane.

J. J. SHUBERT has written that he will be in San Francisco about November 1st.

RUTH ALLEN, once of the Coast, is to be a member of The Return of Eve company in New York.

FERNANDA ELISCU, who has made a big hit in The Third Degree at the Van Ness Theatre, was, like Nazimova, a member of New York's Ghetto players.

NEW.....JUST OUT.....NEW

## MADISON'S BUDGET

.....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

Price One Dollar

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York.

## George Bloomquest

AND HIS COMPANY

Present "NERVE" in Vaudeville

## Carlin & Clark

Playing Orpheum Circuit.



# 3 times a day

# Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.

T. LOVE, T. A., Market St. Ferry Depot, San Francisco.

J. J. WARNER, G. A., 1112 Broadway, Oakland.



## Harry Bishop Offers New Play in Oakland

Richard Walton Tully, co-author of *The Rose of the Rancho*, had presented a new play, Monday night, when his latest work, a four-act comedy-drama, entitled *Cupid, the Cow Punch*, was presented for the first time on any stage at The Liberty play-house. The play is a dramatization of the novel of the same name, written by Tully's wife, Eleanor Gates. The first scene is laid at a border ranch at Briggs City, Oklahoma, and the second at Santa Fe R. R. eating-house near the same town. They are typical scenes, the characters being in the main ranch hands, cowboys and trainmen. The last two scenes shift to far-away New York and finds the heroine, the little Oklahoma ranch girl, struggling as best she can in the big city, far from home and amongst entire strangers. Endeavoring to become a great vocal artist, she falls amongst a lot of Bohemians, who take advantage of her innocence and inexperience. Under a pretension of friendship, they induce her to play cards for money until at last her money is gone and she finds herself suffering from even the want of food. At this juncture, her former lover, *Cupid*, from the plains makes his appearance, and showing her everything in the proper light finally secures her consent to return to her Oklahoma home and her anxiously waiting Dad. The play is replete with many touching situations of intense sympathy, and throughout the entire performance the author has inserted a constant chain of good, wholesome comedy, that frequently takes the audience from a state of pathos to that of laughter. There is considerable merit to the production, but the play needs a careful revision. Bishop's players were exceptionally well cast and give a performance that must in every way conform to the ideas of Mr. Tully. The leading role, the name part, was interpreted by Sidney Ayres, and could not have been in better hands. His big, sturdy frame was very much in keeping with the part, and his conception of the cowboy leader was well night perfect. Florence Oakley, Bishop's leading woman, had the prominent role of Macie Se-

well, the ambitious ranch girl, and played the part to perfection. Others of the company who added much to the production's success are Walter Whipple, Henry Shumer, George Friend, George Rand, William Wolbert, Clarence Elmer, George Webster, Robert Lawlor, Master Jesse Mendelson, Edith Lyle, Laura Hudson, Bessie Sankey and Mrs. Mina Gleason. The play was under the direction of the author and the Liberty stage director, George Webster. The scenes were by Grace Wishaar and Charlie Blair was responsible for all property effects. All deserve great credit. Billie Burke, with her fascinating, captivating way, charmed a packed house at the Macdonough, 18th. Her latest offering, *Love Watches*, does not seem to please as much as did her role with John Drew in *My Wife*, nevertheless her exquisite personality had full sway throughout the entire performance and was the means of making a success of what would otherwise have been a very mediocre production. The house is sold out for the entire three nights' engagement. Edna Aug, who made an immense hit at the Orpheum last week, is again the headliner at the Orpheum, and is repeating her former success. In addition to her clever act are James Young & Company; Mary Norman; Ed F. Reynolds; Pili; Henry Clive; Les Myosotis; Big City Quartette; Aviation Races at Rheims and Peary on the "Roosevelt." The attendance is up to its normal standard, notwithstanding the large crowds that are in attendance at the Portola festival. At the Broadway, Manager Smith's new innovation of motion pictures is taking well and is drawing crowded houses. Attendance at the Bell shows no decrease. The principal feature of this week's program is a stunt of real ice skating, which is decidedly interesting. Next week, Laura Hudson will close her engagement with Bishop's players. It is the intention of herself and husband (T. Griffith Wray) to go on the road at the head of their own company. Andrew Bennison, of the Alcazar Stock Company, has joined the ranks of Bishop's players and will

make his initial appearance Monday night in *Sweet Kitty Bellairs*. Next Tuesday, 26th, will be Shriners' night at The Liberty. Milton Stallard, former stage director for Bishop's productions, has accepted a position with the New Theatre, New York. Mme. Jean Jomelli, the well-known soprano, will give a concert at The Liberty, Nov. 17. LOUIS SCHEELINE.

### Eddie Foy as Hamlet

To flee or not to flee, that is the question.  
Whether it is nobler in the "shine" to suffer  
The slings and arrows of outrageous scorchings,  
Or to fling his claims against a sea of critics  
And I suppose, offend them.  
To fly, to sneak, to "blow" and by that sneak  
To say, I end the headshakes and the thousand  
Natural wrongs the profesh is heir to  
To fly, to sneak, and when that sneak I make  
What meals may come? For where's the grub?  
Oh! who could bear the trips to one night stands,  
The press's wrongs, the crowd's damned contumely,  
The train's delay, the pangs of despised hotels,  
The insolvency of managers and the spurn of waiting sheriff  
When your trunk he takes with a bare suit case?  
This makes me rather play the part I have than fly—  
What Ho! Some music!  
—Parody of Hamlet's soliloquy, recited by Eddie Foy.  
Mr. Foy will soon be seen in this city at the Valencia Theatre.

### "Billy" Gleason

William Gleason, husband of Mina Gleason and father of Jimmy Gleason, died suddenly at a sanitarium in Fruitvale last Wednesday night, after a year of suffering from stomach trouble. "Billy," who was a fine actor, was immensely popular wherever he played and that was all over the country, and many friends will sincerely mourn his demise. Like many, the editor of THE DRAMATIC REVIEW feels his passing away as a personal loss and the sincerest

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

### Marjorie Rambeau

Presenting all high-class novelty productions.

BONUS AMONG THE BEST!

MELIOR AMONG THE GOOD!

OPTIMUS AMONG THE REST!

## Laura Hudson & Co.

Address: WRAY & EDNER,

Care of Francis-Valentine Co., Thirteenth and Mission, San Francisco

sympathy is extended to the afflicted widow. The burial took place in Oakland Friday afternoon.

## Wanted Good Stock Co.

Change three times a week; first-class house; large stage; all modern conveniences. Allen and Elleford write. MANAGER MARGARITA THEATRE, Eureka, Cal.

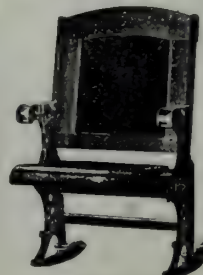
## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



### Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.



Here is a real agent laying down the law to his better half. His name is Rod Waggoner, and he is acknowledged a clever showman. He is ahead of *The Time, the Place and the Girl*.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Omaha, Oct. 24-25; Creston, 26; Des Moines, 27; Grinnell, 28; Cedar Rapids, 29; Iowa City, 30; Clinton, 31; Waterloo, Nov. 1; Iowa Falls, 2; Mason City, 3; Albert Lea, 4; Rochester, 5; La Crosse, 6; St. Cloud, 7; Valley City, 8; Dickinson, 9; Miles City, 10; Billings, 11; Livingston, 12; Bozeman, 13; Butte, 14-15; Anaconda, 16; Grand Falls, 17; Helena, 18; Missoula, 19; Wallace, 20; Spokane, 21-28; Lewiston, 29; Pullman, 30.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Salt Lake, Oct. 24-31; Grand Junction, Nov. 1; Leadville, 2; Colorado Springs, 3; Boulder, 4; Ft. Collins, 5; Cheyenne, 6; Denver, 7-13; Victor, 14; Pueblo, 15; La Junta, 16; Trinidad, 17; Amarillo, 18; Wichita Falls, 19; Ft. Worth, 20; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25; Galveston, 26; Beaumont, 27; New Orleans, 28-Dec. 4.

**ALLEN CURTIS MUSICAL COMEDY CO.**—Walker Theatre, Los Angeles, Cal.

**ALCAZAR STOCK.**—San Francisco.

**AS THE SUN WENT DOWN.**—(Arthur C. Aiston, prop. and mgr.)—Stillwater, Oct. 23; St. Paul, 24-30; Minneapolis, 31-Nov. 6; Milwaukee, 7-13.

**BELASCO STOCK CO.**—Los Angeles.

**BILLIE BURKE.**—(Chas. Frohman, mgr.)—Sacramento, Oct. 23; Seattle, 25-30.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI.**—(R. Voelckel, mgr.)—Galveston, Oct. 23; Houston, 24-25; Beaumont, 27; Morgan City, 30-31; New Orleans, Nov. 7.

**BLANCHE BATES** (David Belasco.)—Tacoma, Oct. 25-26; Victoria, 27; Vancouver, 28-29; Bellingham, 30; Spokane, Nov. 1-3.

**BLANCHE WALSH.**—(A. H. Woods, mgr.)—Jackson, Oct. 22; Nashville, 23; Lexington, 25; Evansville, 26; Vincennes, 27; Louisville, 28-30.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Charleston, Oct. 22; Savannah, 23; Albany, 25; Americus, 26; Macon, 27; Columbus, 28; Troy, 29; Montgomery, 30; Selma, Nov. 1; Demopolis, 2; Meridian, 3; Tuscaloosa, 4; Birmingham, 5; Anniston, 6.

**CHIC PERKINS** (Frank G. King, mgr.)—Goodell, Oct. 23; Pocahontas, 25-26; Webster City, 27-28; Ames, 29-30.

**DAVID WARFIELD.**—(David Belasco, mgr.)—Mobile, Oct. 23; New Orleans, 25-30.

**DREAMLAND.**—Bakersfield, Oct. 25; Fresno, 26; San Jose, 27; Stockton, 28; Oakland, 29-30; San Francisco, 31, week; Sacramento, 7-8; Chico, 9; Eugene, 11; Albany, 12; Salem, 13; Portland, 14.

**DUSTIN FARNUM IN CAMEO KIRBY.**—Company is booked as far east as Butte, but may possibly get a wire at Seattle calling them into New York, where they will open at the Astor Theatre for an all-winter run.

**EMMET DEVOY.**—(W. G. Smyth, mgr.)—Bakersfield, Oct. 25; Fresno, 26; San Jose, 27; Stockton, 28; Oakland, 29-30.

**FORTY-FIVE MINUTES FROM BROADWAY.**—(Cohan & Harris, mgrs.)—Jamestown, Oct. 23; Bis-

marck, 25; Dickinson, 26; Miles City, 27; Billings, 28; Bozeman, 29; Helena, 30; Great Falls, 31.

**FIFTY MILES FROM BOSTON.** (Cohan & Harris, mgrs.)—Hanford, Oct. 23; Bakersfield, 24; Ventura, 25; Santa Barbara, 26; Redlands, 27; Riverside, 28; San Diego, 29-30; Los Angeles, 31.

**GIRL QUESTION.**—Omaha, Oct. 24-25; Sioux City, 31.

**GUY SMITH STOCK.**—Oakland, Cal.

**HENRIETTA CROSMAN.**—(Maurice Campbell, mgr.)—Kansas City, Oct. 24-27; Omaha, 28.

**HONEYMOON TRAIL.**—(Harry Chappell, mgr.)—San Jose, Oct. 24-25; Stockton, 26; Fresno, 27-28; Visalia, 29; Bakersfield, 30; Oakland, 31-Nov. 2; Sacramento, 3; Chico, 4; Medford, 5; Eugene, 6; Portland, 7.

**HUMAN HEARTS CO.** (Western, Wm. Franklin Riley, mgr.)—Boulder, Oct. 23; Butte, 24; Hamilton, 26; Stevensville, 27; Victor, 28; Missoula, 29; Wallace, 30.

**IN WYOMING.**—(H. E. Pierce & Co., mgrs.)—South Bend, Oct. 23; Tacoma, 24; Cle-Ulm, 25; Roslyn, 26; Ellensburg, 27; Sprague, 28; Colfax, 29; Pullman, 30; Spokane, 31, week; Wardner, Nov. 8; Wallace, 9; Missoula, 10; Hamilton, 11; Stephensville, 12; Victor, 13; Great Falls, 15; Helena, 16; Bozeman, 17.

**IN OLD KENTUCKY.**—(A. W. Dingwall, mgr.)—Portland, Oct. 24-27; Chico, 29; Sacramento, 30; San Francisco, 31.

**ITALIAN OPERA CO.**—Colorado Springs, Oct. 25; Pueblo, 26; Wichita, 28.

**JUST OUT OF COLLEGE.**—(Campbell & Bothner, mgrs.)—Colfax, 22-23; Spokane, 24-31.

**LENA RIVERS.**—(Barton & Wiswell, mgrs.)—South Bend, Oct. 25; Chehalis, 26; Aberdeen, 27; Elma, 28; Cheney, 30; Spokane, 31.

**McFADDEN'S FLATS.**—(Barton & Wiswell, mgrs.)—Omaha, Oct. 24-27; Leavenworth, 28; Topeka, 29; Lawrence, 30; Kansas City, 31.

**McKENZIE'S MERRY MAKERS.**—Roseburg, Oct. 21; Medford, 22, two weeks; Ashland, Nov. 5, two weeks.

**MOROSCO'S BURBANK STOCK.**—Los Angeles.

**MURRAY & MACK'S VAUDEVILLE DATES.**—Los Angeles, Orpheum, Oct. 18, two weeks; Salt Lake City, Orpheum, Nov. 7, week; Ogden, Orpheum, 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

**ON TRIAL FOR HIS LIFE.**—(A. H. Woods, mgr.)—St. Louis, Oct. 17-23; Kansas City, 24-30.

**PAID IN FULL.**—(Wagenhals & Kemper Co., mgrs.)—Fergus Falls, Oct. 25; Wahpeton, 26; Aberdeen, 27; Watertown, 28; Sioux Falls, 29; Mitchell, 30.

**POLLY OF THE CIRCUS.**—(Frederic Thompson, mgr.)—Tulsa, Oct. 25; Oklahoma City, 26-27;

Fort Worth, 28-30.

**RAYMOND, THE GREAT.**—(Maurice F. Raymond, mgr.)—Bordeaux, France, Oct. 25-30; Liverpool, England, Nov. 3-10; Dublin, Ireland, 14-20; Glasgow, Scotland, 23-30.

**RICHARDS & PRINGLE'S MINSTRELS** (Holland & Filkins.)—Canyon City, Oct. 23; Hereford, 25; Clovis, 26; Roswell, 27; Carlsbad, 28; Pesos, 29; Midland, 30.

**SANFORD DODGE.**—(B. S. Ford, Mgr.)—Brigham, Utah, Nov. 5-6; Nephi, 10-11; Richfield, 15-16; Provo, 22-23; Payson, 24-25; Eureka, 29-30.

**SIS HOPKINS** (J. R. Stirling.)—Milwaukee, 24, week; Waukegan, 31.

**SOUL KISS.**—Okla, Oct. 22-23; Denver, 25-31.

**THE CLIMAX.**—Vancouver, Oct. 25-27; Westminster, 28; Bellingham, 29; Everett, 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

**THE GIRL QUESTION** (Western), (H. H. Frazee, prop.)—Los Angeles, Oct. 24-30; San Diego, 31-Nov. 1; Santa Ana, 2; Pomona, 3; Riverside, 4; San Bernardino, 5; Redlands, 6; Phoenix, 8-9; Bisbee, 10; Douglas, 11; El Paso, 12-14; Albuquerque, 15; Santa Fe, 16; Las Vegas, 17; Rocky Ford, 18; Leadville, 19; Grand Junction, 20; Salt Lake, 21-27; Ogden, 28; Park City, 29; Rock Springs, 30.

**THE THIRD DEGREE** (B.)—(H. B. Harris, mgr.)—San Francisco, Oct. 18-31.

**THE WORKINGMAN'S WIFE.**—(A. H. Woods, mgr.)—Kansas City, Oct. 17-23; St. Louis, 24-30.

**THE TRAVELING SALESMAN** (B.)—Tucson, Oct. 23; Los Angeles, 25.

**THE MAN OF THE HOUR CO.**—(Western.)—(Brady & Grismer.)—Boulder, Oct. 25; Ft. Collins, 26; Greeley, 27; Victor, 28; Colorado Springs, 29; Leadville, 30; Salt Lake City, Nov. 1-3; Ogden, 4; San Bernardino, 6.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Oakland, Oct. 21-23; San Francisco, 24-30; San Jose, 31; Marysville, Nov. 1; Woodland, 2; Reno, 3-4; Minnemukca, 5; Elko, 6; Salt Lake, 7-13; Ogden, 14; Provo, 15; Grand Junction, 16; Glenwood, 17; Leadville, 18; Salida, 19; Colorado Springs, 20; Trinidad, 21; Goodland, 22; Norton, 23; Beatrice, 24; Omaha, 25-27; St. Joe, 28-29; Junction City, 30.

**TEXAS.**—Butte, Oct. 22-23; Great Falls, 24; Bozeman, 25; Livingston, 26; Billings, 27.

**THRE TWINS.**—(J. M. Gaites, mgr.)—Astoria, Oct. 24; Salem, 25; Eugene, 26; Red Bluff, 27; Chico, 28; Marysville, 29; Woodland, 30.

**WRIGHT LORIMER.**—(W. A. Brady, mgr.)—Yakima, Oct. 22-23; Everett, 25-26; Whatcom, 27-28; Victoria, 29-30.

**YANKEE DOODLE STOCK COMPANY.**—(George V. Haliday, mgr.)—St. Cloud, Oct. 24 and week.

## Barrie Gets His Divorce

LONDON, Oct. 13.—James M. Barrie, the novelist and playwright, was today granted a divorce from his wife on the ground of the latter's misconduct with Gilbert Cannan, a young

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

author. The suit was not defended. Mrs. Barrie was formerly Mary Ansell, an actress. Barrie took the witness stand. He stated that in 1908 he had permitted the correspondent the use of a cottage which he owned at Farnham. It was at this cottage that the alleged misconduct took place. The plaintiff said the matter first came to his ears from the servants and that when the accusations were made known to his wife she admitted their truth. Barrie said he offered to forgive the offenses on condition that the defendant should break off her acquaintance with Cannan. He also said he would consent to an agreement of separation. Both offers were refused by Mrs. Barrie, who pleaded with her husband to set her free, declaring that Cannan was the only man in the world to her. No damages are asked by the plaintiff, but Cannan must pay the costs.

J. M. Barrie the novelist and playwright, did not enter suit for divorce, it is now asserted by his friends, until Gilbert Cannan, whom he named as co-respondent, took a solemn pledge to marry Mrs. Barrie after the decree should be granted. Moreover, as Cannan is not well provided with money, Barrie made a handsome settlement on his wife before he filed his petition for separation, making her financially independent. Throughout the whole affair, Barrie acted with the greatest generosity, although he was grievously afflicted. Cannan has written a play which will be the next production by Herbert French in his repertoire at the Haymarket Theatre.

The early part of December will see charming Fritz Scheff as the welcome attraction at the Van Ness Theatre, where she will make her appearance in the new musical work, The Prima Donna. Her last engagement here was as Mlle. Modiste, and she played to one of the record engagements of the Van Ness.

**All Kinds of SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts. Portland, Oregon

**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street San Francisco  
210-212 N. Main St. Los Angeles

**FRED O. OSBORNE, Manager**  
Theatrical Code, "Santapole"  
Home Phone F 5037  
**New York Dramatic Agency**  
Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



## George Broadhurst Has a Lot of New Plays in Prospect

"The critics have said that my best plays were man-plays." So spoke George Broadhurst in Los Angeles, early in the week. "I am going to take them at their word. The next play I write I shall write to please myself. It will be a serious drama, and it will be a study of women, or rather, of woman. I have come to live in Los Angeles for that purpose, and I shall take the winter to it." When the Belasco Stock Company in that city puts on its expected series of plays from his pen, as the management already has announced it will do, Mr. Broadhurst will direct the productions. Among these it is likely that several new works will have their initial tryout, and among them very possibly his drama of woman, of which he frankly spoke of in this interview. As he talked, Mr. Broadhurst enacted the theme of his conversation. One listened, and one watched, too. In candid discussion of the conditions prevailing on the American stage, he spoke of the men who are its masters—and servants—managerial, histrionic and play-writing. He illustrated his descriptions with attitude and gesture. It was a sort of long-distance introduction. And one went away feeling that Klaw & Erlanger, the Shuberts, Brady and Brooks, were real men, not prized trademarks, for one had met them—by proxy. "I shall make Los Angeles my home for the winter," said the playwright. "I have work enough ahead to make it something more than a mere holiday, too. A comedy for Grace George and a new play for Lillian Russell—the latter in collaboration with George V. Hobart—are first on the docket. Then I shall write a play to please myself. I shall write it first and talk to the managers afterwards. Except Wildfire, in none of my dramas has the accent been on the woman. In this play I will put it there. The theme will be woman's moods and ways, and I shall treat it from that angle." Asked as to the recent temper of New York to new productions, Mr. Broadhurst called the roll of several plays now running on Broadway. Some of the plays which other parts of the country had crowned with unmistakable approval, such as Israel Zangwill's Melting Pot, were mentioned. "No one can gauge New York, dramatically," he said. "It is as true there as elsewhere in America today that the successful playwrights have conquered every meaningless prejudice and almost every nominal tradition by their recent productions. It used to be said that no play centering around husband and wife could win. Look at Arizona, rejected by one manager because it violated this supposed truism. Look at The Thief, which also did, and in addition deliberately deceived the audience during and up to the end of the first act as to the real criminal. We heard it said that no play dealing bluntly with political life could succeed, and I half believed it when I wrote The Man of the Hour. There was an old prejudice against bringing religion into a play. Now we have The Melting Pot and many others. So it

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single  
AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Edwin T. Emery Stock—American Theatre

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## Charles E. Royal & Elliott Edythe

Presenting Charles E. Royal's wonderful Burglar Playlet,

IN VAUDEVILLE "STRAIGHTENING A CROOK,"

and six other excellent playlets.

BERT LEVEY, AGENT.

goes. I have seen some fine productions in New York recently, and some capable casts, notably the one which has been producing my Dollar Mark there. The New Theatre hopes to give us the same thing on a somewhat larger scale in New York, if it succeeds. I see they have obtained Edward Sheldon's latest drama, which he calls The Nigger. It should succeed, for it has been refused by every New York manager. That is not sarcasm, but literal truth and precedent, and you may quote me to that effect." Mr. Broadhurst spoke a good word for the newer dramatic offerings and voiced a frank and unhesitating condemnation of unclean plays. "They do not live," was the simple dismissal of the subject. "They do not live, except as pulpit and press unconsciously combine to fan the public curiosity about them by frantic condemnation. They pass from sight as quickly as the diatribes of the fanatical traducers of the theatre, of whom few remain today."

Judge Quinn's court in Oakland was the scene of a pretty wedding Thursday afternoon of last week, when two members of the Ferris Hartman company, now playing at the Broadway, were united in marriage. The contracting parties, who were escorted to the very doors of the Justice of the Peace office by merry members of the company, who were not, however, admitted to the ceremony, are L. A. Bowers, an actor playing minor parts, and Hazel Rogers, a chorus girl.

CHAS.—THE GLOCKERS — ANNA  
"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

## ORRIN SHEAR

Eccentric Characters

Engaged

## FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

## JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

## DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

## COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care Dramatic Review

## THURLOW WHITE

Leads, Heavies  
Address, Dramatic Review

## HERBERT MILTON

Characters and Heavies  
At Liberty Care of Dramatic Review

## CHARLES E. GUNN

Leads  
Care Dramatic Review

## BERT PORTER

Juveniles  
Newman-Foltz Co.

## MAX WAIZMAN

Newman-Foltz Co.

## ADA LUCUS

Soubrette and Ingenue  
Dramatic offers invited.  
Care Dramatic Review

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Comedian  
At Liberty Care Dramatic Review

## TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

## HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

## MINOR REED

Scenic Artist  
At Liberty Address Dramatic Review

## CARRIE CLARKE WARDE

Characters

## CHESTER STEVENS

Heavies  
Grand Opera House Stock; Los Angeles

## MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

## FREDERICK GILBERT

Burbank Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist Care Dramatic Review

## HOWARD FOSTER

Care Dramatic Review

## IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

## PIETRO SOSSO

Chas. King Stock Co.  
Pickwick Theatre, San Diego

## ANITA MURRAY

Ingenue  
At Liberty Care of Dramatic Review

## HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

## DAN KELLY

Comedian  
Care Dramatic Review

## FLORENCE DAVENPORT

Ingenue or Soubrette  
At Liberty. Care of Dramatic Review

## GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

## ALFRED ROWLAND

Supporting Millidge Sherwood in King  
Lear, Season 1909-10.  
Care Dramatic Review

## LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

## FRED S. CUTLER

Manager Richard Jose  
In "SILVER THREADS"  
Address care Dramatic Review

## OLGA GRAY

Leading Woman  
Empire Stock Co., Fresno, Cal.

## ANNA RODGERS

Ingenues and Leads  
At Liberty Care of Dramatic Review

## HILDA GRAHAM

Leads  
Care Dramatic Review.

## GEORGE VON BLIX

Stage Manager  
Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

At Liberty

Care DRAMATIC REVIEW

**Al Hallett**

Stage Director

Empire Stock, Fresno

**F. F. Munier**

Characters

Empire Stock, Fresno

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Carlton Chase**

Leading Man

Kolb and Dill

**Evelyn Selbie-Virginia Thornton**

Alternating Leads

Frawley Co., Alaska

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Leslie King**

Season with E. H. Sothern  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Folly of the Circus**  
To open June 29th



# Initial Western Tour of The Reigning Dramatic Success

HENRY B. HARRIS Presents

# THE THIRD DEGREE

By Charles Klein, Author of *The Lion* and *The Mouse*, Direct from a seven months' run at the Hudson Theatre, New York

## Spotlights

The new Columbia Theatre, now in course of construction at the corner of Geary and Mason streets, is rapidly nearing completion and the first of the coming year will see Gottlob and Marx's big attractions housed in the most beautiful temple of amusement ever erected in the West.

Victor Moore, in the musical comedy, *The Talk of New York*, written especially for him by George M. Cohan, will shortly appear at the Van Ness Theatre, surrounded by the same company that played with him in New York. It is said to be an exceptionally attractive offering.

James Forbes' comedy, *The Traveling Salesman*, is underlined at the Van Ness Theatre and will follow *The Third Degree*. It is said to be an especially laughy comedy, which has been as successful as the author's other work, *The Chorus Lady*, in which Rose Stahl appeared here.

Joseph Weber is a busy man these days. He is the manager of nine companies. Eight of these are presenting *The Climax*, while the other one is the travesty of *The Merry Widow* and the Devil, in which Mr. Weber

himself is both manager and star. The famous Weber chorus this season surpasses even that of former years.

T. Daniel Frawley and company have arrived in Seattle from Alaska. They will leave almost immediately for Honolulu, where they open an indefinite season on November 10th. Joe Reiley will go along as manager. The cast for Augustus Thomas' new was produced at the Garrick Theatre, in New York, October 18th, includes the following players: George Nash, J. G. Saville, Lionel Adams, Thomas Russell, brother of Annie Russell and who returns to the stage after an absence of some years; Stanley Wright, Jennie Eustace, Adelaide Nowak, Margaret Sayres, and Helena DeKay.

Marie Dressler has returned from her summer home at Windsor, Vermont, to New York, to begin active rehearsals in a musical play, *Tillie's Nightmare*, in which she is to star this season under the management of Lew Fields. The opening date is not yet announced, but will probably be early in November.

Old Dutch, the play in which Lew Fields will star this season, is the story of a Viennese inventor who, while visiting in the Austrian Tyrol,

attempts to hide his identity. The music is by Victor Herbert, book by Edgar Smith, and the lyrics by Geo. V. Hobart. Ned Wayburn will stage the production.

Charles Klein, who wrote *The Lion* and *The Mouse* and the *Third Degree* and makes a specialty of topical plays, has chosen as the subject for his next effort the sensational dismissal of Charles R. Crane as minister to China by Secretary Knox. The play, as he outlines it, will deal with the humors of diplomacy. Such is the news sent out from the Klein press bureau.

Violet Spaulding, Mrs. Eli Cates in real life, show girl with Ferris Hartman's company, last week playing in Oakland, has filed suit to annul her marriage to the Oakland ball player on the ground that Cates is a bigamist.

Ira Joseph, he who hands you out the pasteboards from behind the wicket at the Belasco in Los Angeles, has confessed that he is about to sail upon the sea of matrimony, and is receiving, with a smile, the congratulations and good wishes of all.

J. S. LONDON, for two years sporting editor of the New York Sun, is on the Coast ahead of Emmet Devoy, who is starring this season in *In Dreamland*.

LEE WILLARD is playing *The Man From Missouri* and at present is touring in the Northwest. William Sterling is his manager and Grace Fredericks his leading woman.

MAUD FAY, the San Francisco grand opera singer, opens the New Theatre in New York on November 3, and later on, on the 13th, appears before Kaiser Wilhelm at the Royal Opera House in Munich on the opening night.

MAYBELLE BAKER, who fell while leaving the Princess Theatre after the opening night of Kolb and Dill and broke a leg in two places, is getting along nicely and expects to be out in about eight weeks. Octavia Broska is playing the lead in the meantime and acquitting herself with the utmost credit.

J. G. WRAY, of the Wray-Edner company, has just secured the Coast rights from Malcolm Douglas of Nan of the Vandevilles which has been running serially in the N. Y. Telegraph, and which will soon be produced in the East, and also a new farce by the same author called *At Santa Cruz*.

THE fact that Marguerite Clarke played *Peter Pan* in stock in St. Louis the past summer is said to have decided Lee Shubert to cast her for a legitimate part. This she will have in Owen Davis's *The Wishing Ring*. Rehearsals are already under way. Robert Dempster, now leading man with the Shubert stock company, Brooklyn, will serve in a similar capacity with Miss Clarke.

## Personals

DUSTIN FARNUM, owing to poor train service going into Victoria, missed his date in that city and turned back \$800.

EDWARD CORT will soon be in town to assume the duties of treasurer of the Colonial Theatre. His assistant will be Charlie Newman.

CHARLES BASWITZ, who used to be a Morosco actor on Howard street under the name of Charles Bassett, is in town ahead of *The Ringmaster*.

<p>The Greatest Cast of Singers Headed by <b>THOS. H. PERSSE</b> Tenor <b>EDITH MASON</b> Soprano</p>	<p>Now Booking Season 1909 &amp; 10 <b>The Persse-Mason Co.</b> In the New Operatic Comedy <b>The Singing Bandits</b> Book and Music by HERMAN PERLET THOS. H. PERSSE.....Sole Proprietor LOUIS LISSNER.....Manager Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco</p>	<p>Everything Complete — New Scenery — Excellent Music — Quartette of Comedians</p>
---	--	---

Season	William Stoermer Presents	09-10
<h2>Millidge Sherwood</h2>		
<p>In a Sumptuous Scenic Revival of</p>		
<h3>... King Lear ...</h3>		
Car of Scenery	25 People Two "Ahead"	Beautifully Costumed

<h2>Pacific Coast Tour early in 1910</h2>		
<p>Company headed by <b>Estha</b> <b>Williams</b></p>	<p><b>AS THE SUN WENT DOWN</b> By Geo. D. Baker</p>	<p>Address <b>ARTHUR C. AISTON</b> Sole Owner Room 304 1505 Broadway N. Y. City Tel. 941 Bryant</p>



# THE SAN FRANCISCO DRAMATIC REVIEW

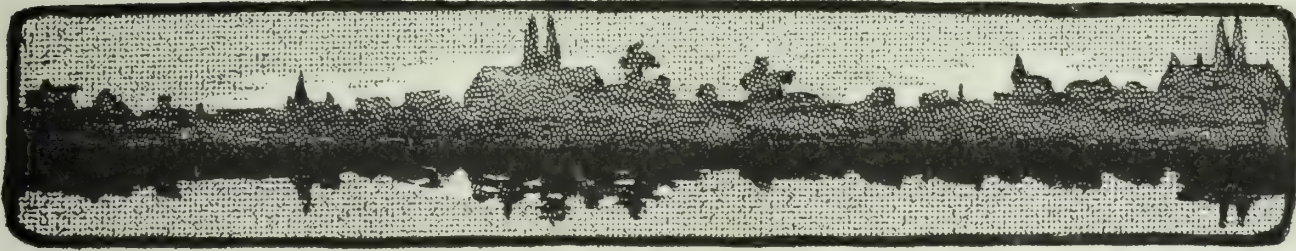
## MUSIC AND DRAMA

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, October 30, 1909

No. 10—Vol. XXI—New Series



Richard Cummings




Catherine Merley



## Interesting Details of the New Theatre

The New Theatre at Central Park West and Sixty-second Street, which will inaugurate its first season Monday night, November 1st, with a magnificent revival of Shakespeare's Antony and Cleopatra has been completed, save for a few finishing touches. The seat and box lists prove beyond question that the premiere will be the most notable civic and fashionable event New York has seen in years. As is already well known, this magnificent structure was erected by thirty representative citizens wholly in the interests of dramatic art and is intended to take the place of a National Theatre, such as the Comedie Francaise of Paris and the Hof-burg of Vienna. The institution and its purposes have created favorable comment throughout the civilized world, and as one result the audience on inauguration night will include distinguished personages from many countries abroad, as well as men and women who have achieved distinction in art, literature, science and the professions in America. The entire building is not, as is usually the case, given over to the auditorium and the stage, thereby sacrificing the possibility of architectural effect, but instead, conforms more nearly to the Continental type in which the stage and audience room occupy but a moderate portion of the whole. Thus it has been possible to provide for a commodious foyer, two grand staircases, retiring and smoking rooms, a tea room, restaurant, buffet, offices for the directorate and staff, scores of entrances and exits, numerous circulations and vestibules and a founders' room, green room and library. The structure is both dignified and imposing. It is of clear gray Indiana limestone, occupying an entire block frontage between Sixty-second and Sixty-third Streets, and, architecturally as well as in its location, suggests a civic, even a national institution. Although the theatre is modern, it is somewhat in the spirit of the Italian Renaissance of the late sixteenth century, and reminds one in a degree of the Sansovino Library in the Piazza di San Marco, Venice. From the cornerstone, laid more than a year ago, to the delightful roof garden and terrace with which the structure is capped, it is a playhouse in every sense of the word. The front entrances are on the park side, while the carriage entrances are on Sixty-second and Sixty-third Sts. Once within the effect is simple, majestic and artistic rather than gaudy sumptuous. The ground floor, as in all latter-day playhouses, embodies the orchestra, or main auditorium, but here the similarity ceases. Not only have the sight-lines been studied with the idea of obtaining an exquisite, harmonious effect with out impairing the conditions for seeing and hearing, but the orchestra and balconies have been surrounded with circulations calculated to contribute to the enjoyment and comfort of the playgoer. Standing on the stage, the auditorium stretches away in an ellipse, the long axis of which is parallel to the proscenium arch. Under this arrangement, which follows the precedent of the Wagner Theatre at Bayreuth, the centre box is no further from the stage than the last seat in the orchestra in the usual theatre. In other words, the auditorium is the shape of half an egg, with the proscenium arch in the

center of the straight line. Along the curved line rise the founders' boxes, the foyer stalls and first and second balconies in a receding field of driftwood gray and dull Roman gold, the predominating color notes in the decorations. The auditorium is surrounded on each floor by a broad corridor, which forms a circulation to be used between acts as well as in entering and leaving the playhouse. On the ground floor access is obtained to this through many vestibules and entrances, some of which lead directly to the corridor and others to the boxes, stairways and balconies, or to other parts of the house. At the corners are two monumental, spiral staircases of great beauty. Each is double, one flight being directly over the other, and makes the ascent without meeting. As the boxes are raised four feet from the orchestra floor, they are reached from the main corridor by ascending a half flight of stone steps. This brings one to the private hall, which, in turn, leads to the small parlor in the rear of the box. From the top of this half flight of steps the main foyer is reached by ascending another flight of equal length. It is this foyer, by the way, which will contain the majority of the art works to be exhibited from time to time. W. K. Vanderbilt took from the ceiling of his ballroom three famous Baudry paintings and gave them to the theatre, and he then gave the additional money necessary to beautify the room. The foyer is constructed of rich Sienna marble and gold and has at either end an orchestra platform cut off by arches which will be used by the orchestra during intermissions whenever dramatic performances are given. At one end of the circulation on the same floor as the foyer is a tea room daintily done in a Wedgewood effect, the predominant colors being pale green and white. Here tea will be served to those who so desire during the entr'actes. At the other end of the circulation is the women's retiring room, pleasingly decorated in a similar manner. The circulations in the rear of the first and second balconies are commodious and intended to be used as promenades during intermissions. On one floor is the founders' room, splendidly fitted, and on the other the library. The former has been furnished by the founders themselves and is remarkable for its taste and beauty. The library for the players, which adjoins the dressing rooms, is a model of its kind and has oak bookcases rising from the floor to the ceiling. The books will include standard works on the drama, books of reference and volumes devoted to art. Many have been given the institution, while others have been purchased. The top floor of the theatre in the front is devoted to a picturesque roof garden, which at the present time is used for rehearsals. This garden, which will delight the eye of all lovers of the beautiful, sets back a bit from the terrace overlooking Central Park and is partly roofed with glass. The doors, all of glass, lead to the walled terrace, which may be decorated with potted plants and vari-colored lanterns when the garden is opened to the public. In all probability a stage will be erected here for concerts or performances of one kind and another. Back of the garden are smaller rehearsal rooms, two circular in shape comfortably furnished rooms for chorus men and women and model make-up rooms for supernumeraries, etc. They are all airy and illuminated during the



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

**Ready for Stock**

**The Judge and the Jury      The Halfbreed**  
**The Empress and the Soldier**  
**In South Car'liney**

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S  
BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

daytime by skylights. In reality they have every appearance of modern studios and could be used as such. This floor, like others, is reached by large elevators, so that neither the actors nor the public visiting the garden will be forced to climb lengthy flights of stairs. The green room, in disuse since the days of the late Augustin Daly, has been revived. It is located on the ground floor, just off the stage, on the Sixty-third Street side and is adjacent to two extra dressing-rooms, to be occupied only when quick changes are necessary. The room will be handsomely furnished, hung with pictures in keeping with tradition and, as of old, will be used by the players for social intercourse. It will never be open to the public. The dressing-rooms rise tier upon tier from the stage floor up on this side of the theatre. Each is fitted with a double wardrobe containing interior electric lights, a marble-topped make-up table with vari-colored lights that the effects of paint, powder and wigs may be determined; comfortable lounging and other chairs and hot and cold water. On each floor are tub and shower baths and many other heretofore unheard-of luxuries and conveniences for the use of the players. The officers of the directorate and executive staff are on the third, fourth and fifth floors. Of course, the house is fitted with the latest appliances for quick communication, fire apparatus, etc. The stage is 100 feet wide and has a proscenium opening 42 feet wide by 40 feet high. The height from the stage floor to the gridiron is 112 feet, and the depth from the stage to the bottom of the pit beneath, 42 feet.

boys, in the meanwhile were busy distributing copies of a sheet which had printed across the top in bold headlines, "Regal Theatre Unfair," and below this was a two-column attack to the effect that the five crafts employed by theatres, the stage hands, bill posters, picture-machine operators and the allied printing trades council had declared that the Regal is the only "unfair" theatre in Los Angeles, and that "an active campaign had been inaugurated by organized labor, and no lawful means will be overlooked to bring the Regal to terms." On a screen across the street, various union declarations of independence and denunciation of the Regal were flashed, alternating with moving pictures. The patrolman on the beat, when the crowd began to gather so thickly as to be annoying, tried to clear the sidewalk, but the boycotters simply closed in behind him, and he was compelled to call for reinforcements. A sergeant responded with a squad of about six men, and cleared the sidewalk, compelling the crowd to move to the farther side of the street. The distribution of the sheet was also stopped, but two of the leaders of the movement returned from a visit to the Chief of Police and informed the sergeant that the Chief had told them there was no ordinance to prevent the distribution of "newspapers." The sergeant obeyed and the yelling urchins resumed their work, more vociferous than ever, but the crowd was soon dispersed. It was stated among the crowd that this was but the beginning and that the following night the teamsters would be on hand, and that there would be something doing.

## Regal Theatre Suffers Boycott in Los Angeles

A Los Angeles picture show house is just now undergoing a terrific struggle with the labor unions. The picture house, The Regal, decided to operate an "open shop" house. The unions decided otherwise. A visiting showman described the scene enacted in front of The Regal on Oct. 15, as follows: Early in the evening a dozen boys, escorted by several hundred unionists, gathered about the entrance to the theatre, blocking the sidewalk and part of the street, shouting their denunciations of the theatre and everything connected with it. The

## King Lear Closes

Millidge Sherwood, in King Lear, under the management of Wm. Stoermer, closed in Livermore Wednesday of last week, after two weeks of bad business. The one-nighters did not want Shakespeare.

OLIVER MOROSCO, the Los Angeles manager, spent a few days in town last week.

WORD IS SENT up from Los Angeles that Oliver Morosco has just been presented with a life honor membership from No. 99, B. P. O. E. This is indeed a compliment, for honor memberships in this order are extremely rare.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Correspondence

DENVER, Oct. 16.—The Broadway—The past week at the leading theatre of Denver, Henrietta Crossman, one of Denver's old stock stars and a genuine favorite here, scored a brilliant triumph in her play, Sham. The Tabor—The Girl at the Helm at the Tabor was a scream all through. There were pretty girls to burn, good music and dazzling costumes besides. Billy Clifford, who was featured as the bright particular star and the fifty or more broilers had like to have overshadowed him entirely. Were it not for his dancing Billy would not be so much, but he is a wizard with the togs on. The other principals are exceptionally fine in their various roles and the comedy is rolled off like hot cakes. Curtis—Crazy, rip-roaring melodrama is still holding sway at the Curtis and it would seem that Manager Van Dyke of the stock company and Manager Schmutzer of the house would be afraid to meet themselves in the dark after having handed us over the footlights five weeks of rum colored and aerial looking makeshifts in the way of plays. Most of them have had the tag of the insane asylum or the dope-den or the backwoods of Mars. Wow! but the past week was given over to rubbish, which, after witnessing it, you would be ashamed to meet your best friend at breakfast the next morning. But the Van Dyke aggregation of players are getting stronger all the time and with their splendid team work and spirit and beauty, it would seem that the time was ripe for them to attempt something sane and wholesome. Orpheum—There was a splendid bill at the Orpheum this week and Mabel McCane lived up to expectation in the reputation she had sent on ahead for beauty. Her songs are captivating and her manner winsome and pleasing. Lena Pantzer uses a spade for dancing, then she takes a turn with a wire, and part of the time she uses the floor. She made a big hit and will lead anywhere. A Western comedy called The Dancing Tenderheel was presented by Pansy Moore, who impersonates a cowboy, an Indian, and a "right good fellow." She is an adept in removing great quantities of false hair and her audience superintended every turn of her act. She is mighty clever and brisk in hitting off the good spots of her act. The Curzon Sisters, who helped to add to the beauty of the week, gave an acrobatic bout before a beautiful setting, making the whole ensemble a pretty picture full of grace and charm. The next beauty to bedazzle us was Eleanor Gordon, who presented a comedietta called Tips on Taps. The piece is a fairly good one. The Russian dancers, the Hirschhoof Troupe, and the Five Avolos, known as the crack xlyphone artists of the world, were both good acts. Yet I never could appreciate a xlyphone performance, but the audience did, so I bow in humble judgment to the decree of an American audience.

Emma Herey-Meyer.

NEW ORLEANS, Oct. 16.—Tulane Theatre: Packed houses during the week greeted Geo. M. Cohan and his capable company in his latest creation, The Yankee Prince. The playwright, song writer and actor was supported in chief by Jerry and Helen F. Cohan, his sister, Josephine Cohan, being absent from the cast on account of illness. The play is a typical Cohan product, full of ginger, with rollicking music and chorus effects most alluring. It is a satire on royalty, and carries the thread of an interesting love gambol. Several catchy airs are haunting, principally I'm Awfully Strong for You, The Yankee Prince Waltz and From the Land of Dreams. Geo. M. is, of course, the same incomparable dancer, graceful and energetic, but since his rise to fame, I could not repress the conclusion that he was not singing with the same gusto, nor did any encores carry any great responsive enthusiasm. Of course the work allotted to Jerry and Helen Cohan was faultlessly executed. The greatest interest is centered in the support given by Lila Rhodes and Mildred Elaine. The former is the understudy for Josephine Cohan and was most pleasing. She is graceful and pretty and should have a bright future. Her dancing was bewitching. Mildred Elaine, though cast as the villainess, inspired only adoration. Miss Elaine can rightfully claim a place among the stage beauties. Brimful of soulfulness, her artistry stood out like a cameo, and her charms were heightened by a glorious contralto voice and the ability to wear two fetching gowns. This young woman has magnetism and then some. Tom Lewis, who created the role of The Unknown in Little Johnny Jones, is back at his old tricks and has us all in perpetual good humor with a similar part. The work of P. B. Pratt, Frank Hollias, and Sam J. Ryan is entitled to extended mention. In distributing flowers, let's particularly endow the chorus for the beauty of the girls and general effectiveness. The Yankee Prince will soon be on the Coast to electrify it. Next week, The Gentleman from Mississippi. Crescent Theatre: One of the best melodramas ever played here is the week's offering to good business. Pierre of the Plains, with Severin de Deyn in the title part, is strong, virile and rich in dramatic intensity. The supporting company was capable. Next week, Too Many Wives.

W. L. McCONNELL.

EUREKA, Oct. 18.—The Empire has Marshall, the handcuff king with his company, in here for two weeks and is doing a record breaking business every night. Marshall's work with handcuffs and such is very clever. With Marshall on his vaudeville list are Musical Fletcher, who is doing great with the audiences; Sherlock and Holmes, singing and dancing, are also making good. The Abbotts in popular sketches are taking well and Ethylinde Roberts is as neat a soubrette as Eureka has seen. The entire show is first-class. Marshall made a big dive into Humboldt Bay last Saturday handcuffed before a crowd of several thousand people. The Margarita is doing well and is putting in many people every night. Sam Van Allen is singing the illustrated songs and is making good.

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director

FRANK WYMAN, Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

The Pastime is packing them every night and are running a great series of pictures. Erny Lancaster is singing the illustrated. Theatrical business here is great and every house is on easy street, although every boat that leaves is taking a great amount of people away to San Francisco for the Portola, and a short lull is liable to happen for a week or so.

Neal Anderson.

TACOMA, Oct. 16.—At the Tacoma Theatre, the early offerings of the week were Texas, on Oct. 10, and Uncle Josh Perkins, 11th, both of which appeared here last season. The Three Twins opened last night to capacity business, duplicating its success of two weeks ago. Not for many seasons has any attraction seen here made such a pronounced hit. At tonight's performance Adele Meeker substituted for Minnie Allen, who is suffering from a severe cold. Oct. 17-18, John E. Young in Lo; 19-21, The Climax; 23, Chauncey Olcott; 25-26, Blanche Bates. At the Grand Theatre A Bunch of Kids composed of nine capable young people had an entertaining act, composed mostly of singing. Henry Beresford and company amused with a ridiculous sketch concerning a "pantaloone gown." George and Belle Stelling were clever in their hat balancing and twirling sketch. Josephine Amsley had a fair singing act. The Grandscope pictures were particularly good. At the Pantages Bert Swan and his alligators were a novel act. Owing to a nervous breakdown the act was finished out after Tuesday by Mr. Swan's sister. The Luigi Pecarro Troupe had an excellent acrobatic act which included some clever balancing features. Canaris, the magician, had a neat little act. The Still City Quartet sang well. The best feature of the act by Wm. Ramsdell and sisters was the dancing. Yule and Simpson had a pleasing act. The usual illustrated songs and motion pictures completed the program.

A. H.

SPOKANE, Oct. 18.—At the Auditorium, 17-19, Cameo Kirby, with Dustin Farnum in the title role. Mr. Farnum's characterization of the Mississippi River gambler of the early 30's has been acclaimed a notable achievement and was witnessed by an eager and enthusiastic audience on the opening night. McKee Rankin and May Buckley were the chief support. The balance of the company gave good support. The Wagner Club presents Mme. Jeanne Jomelli, soprano of the Metropolitan Grand Opera Company, 20. The Elks' Minstrels (local), 21-22. At the Spokane, 17, week, The Parisian Model opened to a large and appreciative audience. Grace Hazard, who plays the part of the model, is a comedienne of note. Next week—Emma Bunting.

An excellent bill this week at the Orpheum includes the following: Edwin Stevens, assisted by Tina Marshall; the De Haven Sextet with Sydney C. Gibson; the Carmen Troupe; Howard's Musical Shetlands and Comedy Canines; the Fer-

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. Full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

GORDAN  
TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

rell Brothers, comedy cyclists; Milt Wood, the dancer with the chair; Walter Lewis, assisted by Florence Burnsmore; and M. H. Harriman. The Washington presents the Godlewski Troupe of Russian singers and dancers; Alexander Von Mitzel and Isis Maynard in Cupid's Coincidence; Josephine Gassman and her three Pickaninies; Mr. and Mrs. W. W. O'Brien, the comedy pair; the Rusticana Trio, original vocal-instrumental selections; Luza and Lorella, sensational acrobatic comiques. At Pantages, Lasky's Hoboes head the bill. Jacque Greno, comedy sketch artists; Kennedy and Kennedy, singers and dancers. Deas-Read-Deas, colored singers and dancers. Nina Nestor company in a charming little farce entitled A Thief in the Night; William D. Gilson sings Blue Feather; Mr. Loughtin's performing dogs conclude the bill.

Smyth.

HERBERT CARLYLE has succeeded L. N. Thompson ahead of Harold Nelson.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.





## New Cort Theatre Opens

The new Cort Theatre in Chicago was opened last Monday. It is a very pretty playhouse, advantageously situated on Dearborn Street, near Randolph, erected by the Cort Theatre Company, of which John Cort is president, H. H. Frazee, vice-president, and U. J. Herrman, secretary and treasurer. The opening attraction was *The Kissing Girl*, a romantic musical play, the book of which has been written by Stanislaus Stange, with lyrics by Vincent Bryan, and music by Harry Von Tilzer. The scenes of the play are laid in Bohemia, a locale which admits of the introduction of the colorful costumes obtaining there at the present

day, with admirable scope for the scenic artists to invest the work with picturesque surroundings. The presenting company numbers some seventy people, and is headed by Amelia Stone. Others prominent in the cast are Joseph Miron, John Park, Armand Kalisz, Mart Lorenz and Blanche Morrison, Martha George, Ethel Bell and Marie Vernon. The chorus has been selected from among nearly a thousand applicants, and is declared to be quite comely and most vivacious. *The Kissing Girl* was presented for the first time on any stage at Madison, Wis., on October 15th, and played brief engagements in other cities prior to opening the new Cort Theatre.

## Spotlights

Klaw & Erlanger's latest production, *The Silver Star*, with Adeline Genée, is a theatrical triumph. The play goes into the firm's New Amsterdam Theatre, New York, November 1st, and will run out the season. It is one of the most brilliantly spectacular stage pictures ever devised. The play, by Harry B. Smith, with music by Jerome and Schwartz and Robert Hood Bowers and William A. Helon, is in three acts with four scenes. *The Silver Star* is by far the largest and most pretentious stage spectacle of which the American Theatre world may boast. The scenes are of immense dimensions and are artistic in color, design, texture and general effect. The principals in the cast supporting Mlle. Genée and Bickel and Watson are Barney Bernard, Lee Harrison, Mortimer Weldon, Elphye Snowden, Emma Janvier, Marie Dainton, Grace Ormonde and Clara Dayton.

Diana Hunaker, who plays the part of Mrs. Babbitt in *The Traveling Salesman Company*, was formerly editor of the woman's page of the *Philadelphia Enquirer*. She made her debut on the stage with Grace George in *Clothes*, and has since played with Virginia Harned and Robert Edeson.

James O'Neill, Jr., who plays the part of Ted Watts, the necktie drummer in *The Traveling Salesman*, is a

son of James O'Neill, the eminent actor, whose fame as Monte Cristo is world-wide.

Dustin Farnum and Ezra Kendall are the two Liebler & Co. shows playing K. & E. time, showing to bookings made last year. The rest of the Liebler offerings are to be found in the Shubert time.

## The Orpheum

Minnie Seligman and William Bramwell will appear in Gerald Villiers Stuart's powerful one-act play, *The Drums of Doom*, which created quite a sensation when originally produced in London by Mrs. Beerbohm Tree and Lewis Walker. It deals with a most fearful and thrilling event in the life of an American politician, to whom his wife gives a great and abiding love in his darkest hour. Miss Seligman, who plays the wife, is afforded a splendid opportunity for the display of that emotional ability which has caused her to be recognized as one of the greatest actresses in this country, while Mr. Bramwell, who represents Judge Delaney, a Western lawyer, maintains his reputation as a sterling and faithful exponent of leading characters. *The Drums of Doom* is a play that grips the audience from the very beginning and maintains that grip till the very end. One of the cleverest and agile acrobatic acts in vaudeville is the performance to be given by the Bounding Gordons. The work

of this trio is most gracefully executed, and the youngest is a "bounding wonder." With the aid of a flexible mat he throws backward and forward somersaults, alighting on the shoulders of his companions in a pyramid position. Katchen Loisset will appear for the first time in this city. She begins with English and German songs, after which she introduces her trained pigeons and a mimic dog called "Honey," whom she dresses to represent different types of men. The Bootblack Quartette, consisting of Masters Elliot, Adam, Weber and Hayes, will indulge in an ensemble of melody and fun. In characteristic street urchin garb they divert with song, dance and witticism. Their voices are particularly good and blend harmoniously. Next week will be the last of Hal Godfrey, who will be seen in an entirely new comedy of New York life by Edmund Day, entitled *The Liar*. It will also be the final one of Keno, Walsh and Melrose, "General" Edward La Vine and of that delightful votary of terpsichore, Mlle. Bianchi, whose repertoire of classic dances has scored a great artistic triumph. A series of motion pictures of unusual interest will be a fitting termination to a delightful performance.

## Valencia Theatre

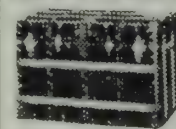
The last performances of *The Ringmaster* will take place at the Valencia Theatre this Saturday afternoon and evening, and on Sunday night the Shuberts announce Eddie Foy, America's foremost funmaker, in his newest musical whimsicality, *Mr. Hamlet of Broadway*. Last season Mr. Foy was threatened with an attack of "Hamletitis," and he gave the impression that he would essay in all seriousness the role that Forbes Robertson, E. H. Sothern and other distinguished actors had made famous. However, when he looked over his career—one of brilliant achievements in the fun-making world—it was apparent that his province was to create laughter. Consequently, the Messrs. Shubert arranged with Edgar Smith for a book in which the melancholy Dane would be travestied. Mr. Smith was for years the "librettist extraordinary and lyricist plenipotentiary to the Court of Weber-Fields," and travesties were in his line. Briefly, the story of Mr.

*Hamlet of Broadway* has to do with the efforts of a summer colony in the Adirondacks to present an out-of-door performance of some play, and, strangely, like a great many amateurs, they decide on *Hamlet*. The guests of the hotel are assigned various roles in the play, and an actor of reputation is engaged to play the title role. His costumes arrive, but he doesn't, and at the crucial moment "Joey Wheeze," a clown from a stranded circus, appears. He is impressed into service to impersonate the "Prince of Denmark," and the resultant fun kept immense audiences laughing at the Casino, New York, for six months.

## Alcazar Theatre

No other play of American rural life possesses the double charm that pertains to *Shore Acres*, which is to be the offering next week. Its atmosphere blends the saline odor of sea kelp with the fragrance of new mown hay, the droning of surf with the lowing of kine, for its scenes are laid on the Maine coast, whose people alternate between farming and fishing and talk no less knowingly of ships than of crops. But the enduring popularity of *Shore Acres* is due to more than its mingling of tones. The man who wrote it, the late James A. Herne, was a keen student of human nature and a master of stagecraft. He drew the characters true to life and with fine dramatic skill built the vehicle of their introduction. Stage Director Fred J. Butler will appear in the part of Uncle Nat, and Will R. Walling will again be seen as Martin Berry, with Adele Belgarde as his good-hearted wife; Evelyn Vaughan as their daughter, and all the other favorites suitably cast. The entire scenic production will be now, including the wonderful lighthouse effect with a foundering ship in the distance. This scene had much to do with winning for the play the popularity its possessors for admirers of stage realism.

## LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS

FOR THE

Taylor Trunks

687 Market St., S.F. opp. Kearny Phone Douglas 3192

## Nanyang Industrial Exposition

Nanking, China

MAY TO NOVEMBER, 1910

## China's First National Exposition

One Hundred Million Population within Radius of One Hundred Miles

ONLY TEN SHOWS ON THE MIDWAY

Thirty per cent. You erect buildings.

Can arrange to work the great MANILA CARNIVAL, February 7th to 17th, 1910.

If you cable, prepay answer. Address,

GEORGE MOOSER

Representative

P. O. Box 623, American Consulate, SHANGHAI

Cable Address, MOOSER, SHANGHAI.

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.

SPECIALY ADAPTED TO POLITICAL MEETINGS



## Strong Plays Claim Attention at the Los Angeles Stock Houses

LOS ANGELES, Oct. 28.—Charles Ruggles and two other members of the Belasco company will present a new sketch by a local author at the benefit to be given by the Theatrical Mechanical Association. Mrs. Geo. Bovyer, the wife of a local theatrical manager, posed in San Francisco for the head which appeared on the official Portola buttons. The Bankers' show this year is a much talked of event and it gives promise of being something novel to say the least. Instead of the usual minstrel show it is to be a full comic opera and will be given for three nights on the stage of the Mason Opera House Nov. 4, 5 and 6. Harry Girard is superintending the production and E. C. Kammermeyer is the musical director. There will be a chorus of fifty persons, besides a cast of twenty. The title of the opera is When the Gringo Came, and is written by Charles Saxby and P. H. Kauffman. Strong plays claim attention at the Los Angeles stock houses.

AUDITORIUM—John Philip Sousa and his splendid band hold the stage this week and cause the Auditorium walls to resound with a blare of trumpets that fill the hearts of appreciative audiences with joy and gladness. It is a far cry from Tchaikowsky's Fourth Symphony to a gay and festive variation on My Wife's Gone to the Country, but it serves to show Sousa's sympathy with an audience made up of those who appreciate and those who enjoy. Florence Hardeman is proving herself a prime favorite as violinist, and Misses Frances and Grace Hoyt, with their charming voices, round out the satisfying programs given twice a day.

BELASCO—The County Chairman is the bill for the week at the Belasco Theatre. This rural drama serves to introduce to us the new ingenue of the company, Beth Taylor. As Chick Elzey she is a very lovable country lass and fills her part admirably. She should prove a valuable addition to the company. Mr. Stone is Jim Hackler. Frank Camp plays Elias Rigby, but he is not so convincing in the part as in other roles which he has played. Mr. Usher does well as Tilford Wheeler, the law partner of Jim. The work of Richard Vivian in the role of Jupiter Pettaway is clever. Charles Giblyn does a good character bit. Charles Ruggles is cast as Joseph Whittaker, the windmill agent. Miss Magrane does well in her small part of Lucy Rigby. Howard Scott is a scream from start to finish in his characterization of the negro, Sassafras Livingston. The Regeneration is announced as the bill for next week.

BURBANK—The Silver Girl is the attraction at the Burbank this week. Mr. Beasley does most excellently as Jefferson Hunter; in fact his work is perfect. Lovell Alice Taylor is the wife and Blanche Hall plays the Albertson role, that of the little governess. John Burton is forceful as Chuck Wilson, the partner of Hunter. Mr. Hartford plays the villain. Henry Stockbridge, Harry Messtayer, Willis Marks and Margo Duffet are all well cast and play their respective parts most satisfactorily.

MASON—The Traveling Salesman, with Mark Smith in the old Ross role, is attracting large houses at every performance at the Mason Opera House this week. This clever comedy from the pen of James Forbes is full of bright snappy lines and real comedy. Mark Smith fills the Ross role to a nicety; as a very clever comedian he fulfills the promise made in his characterization of the Mormon bishop in Marie Cahill's production of Marrying Mary. Miriam Nesbitt as Beth Elliott, the ticket agent, is very convincing. Her particular charm is her absolute naturalness. James O'Neill Jr. is fine in the part of Ted Watts, the chum of Blake. Diana Hunecker plays Mrs. Babbitt very well.

MAJESTIC—The Majestic seems to have acquired the musical comedy habit, and once again the chorus maiden flashes her teeth, raises her voice (?) and moves her feet to the catchy tunes in The Girl Question. This is by far the best of the La Salle pieces and is due to remain a favorite for some time. The company is a small but very good one. The hero of this restaurant romance is one Con Ryan, the head waiter, and the part is handled by John Kearney with a quiet humor that is enticing. Dorothy Maynard, as the cashier beloved by Con, is a capable player, as is also the case with Justin Cooper as a German baron. The balance of the cast, including William H. Jenner, Lawrence Williams, Arthur Kaplan, Helen McGowan and Anna Hoffman, is satisfactory. Be Sweet to Me Kid is still the best of the many good song numbers.

GRAND—Ferris Hartman and his company are offering The Sultan of Sulu for the current week. This role is one of the best of Hartman's characterizations and he is no disappointment in the present production. Miss Islieb has a chance this week to show us what she can do and her voice is very pleasing. Her duet with Mr. Walsh, The Message of the Red, Red Rose is very well rendered. Walter Catlett is cast as Hagdi Tantung, the secretary of the Sultan; he creates many laughs. Walter De Leon is particularly well suited to the part of Wakeful M. Jones, the insurance agent. Josie Hart is Pamela Francis Jackson and Muggins Davies is attractive as Chiquita, wife number one. The work of the chorus is excellent and the costumes are pretty.

ORPHEUM—Bright and fascinating Edna Aug is a new attraction this week in an act called Types. Although handicapped by a severe cold, Miss Aug nevertheless proves herself a clever imitator. Les Myosotis, two young and pretty dancers from the Munich grand opera ballet, impress one with the fact that they understand the art of true ballet dancing. The Big City Quartette, Reed, Emerson and Bates, have very good voices, well blended. Henry Clive, assisted by Mai Sturgis Walker, contrive to make everybody happy with a burlesque on the professional magician. Murray and Mack have improved their act and head the holdovers, the balance of whom are Tom Waters, as funny as ever; Guerrero and Spaulding and Riego. Motion

pictures dealing with flying machines end a bill that has not a dull moment from start to finish.

LOS ANGELES—The headliner on the bill at the Los Angeles Theatre this week is unusual. It is a minstrel show given by twenty people and cut to thirty minutes. The participants in this number are all clever comedians and they offer good imitations of well known minstrel men. Blanche Sloan, sister of Tod Sloan, does a good bit of entertaining by her act, in which she performs several daring feats in midair. Bothwell Brown and his company present a travesty of Cleopatra. Will Morrissey sings several good songs. Johan and Matt offer a musical comedy act that is clever. Monda Phillips, billed as the girl with the many voices, lives up to her reputation. New motion pictures are shown.

FISCHER'S—The Pride of the Harem is the title of the offering of Mr. Alpin's company at Fischer's this week. Leonard Brisbane makes his first appearance with the company this week in the part of the grand vizier. Dave Morris is cast as the dethroned Abdul Hamid; Jules Mendel is the American trying to escape with the wife of Abdul Hamid. Miss Rockwell plays the title role and Blossom Seeley is the magazine correspondent. Harry Oakes, Richard Kipling and Flo Sherlock have other good parts.

UNIQUE—C. J. Norris and his trained dogs furnish one of the vaudeville numbers on the bill at the Unique. These animals are wonderfully intelligent beasts and they have been well trained. Hesse and Williams furnish entertainment by their singing and banjo playing. A one-act comedy by Al Franks is the offering in the Unique company. It is called A Red Hot Stove. Al Franks and James Spencer have the two principal roles. The new leading woman, Dawn de Lane, plays the wife of one of the Irishmen. Hazel Salmon plays the actress. Herbert Cramer is the tragedian and Minnie Janicki is the servant. Al Franks sings the illustrated song and motion pictures conclude a good bill.

WALKER—Much good comedy is being furnished this week at the Walker Theatre by the Allen Curtis company in My Wife's Family. Annie Baumann plays the mother-in-law with woman suffrage views. This is the character in the piece. Charles Figg is the meek son-in-law. Henry Auerbach is the much seen but quiet father-in-law. Arthur Clamage is a witty Irishman and he keeps things moving at a lively pace most of the time. Mayme Praeger is the dramatic teacher. The songs of particular note are "Patricia Salome," "Finnegan's Irish Band," "Bloomin' Lize" and a quartette selection by Clamage, Figg and the Praeger sisters. The costumes of the chorus for the current offering are very attractive. There is a new arrangement taking effect this week at the Walker. Instead of two shows nightly there is now only one and that one commences at 8:15 and lasts two and one-half hours.

Ollie Mack Trumbull better known before the footlights as Ollie Mack, has been made a party defendant in an action brought to recover \$450, said to be due the Alles Printing Company, in the Superior Court, yesterday.

FLORENCE EMERY.

OAKLAND, Oct. 28.—The week is Sweet Kitty Bellairs, which is being played at Ye Liberty. It is the first time that this beautiful little heart play has ever been presented in this city and the attendance at each performance is fully up to the Liberty standard. The production requires the largest cast ever seen at this playhouse almost every member of Bishop's players having a prominent character to portray. The leading roles were interpreted by Sidney Ayres and Florence Oakley, in their customary finished manner and they received the very best of support by such talented artists as Robert Harrison, Henry Shimmer, William Wolbert, Clarence Elmer, George Webster, Robert Lawlor, George Friend, Walter Whipple, George Rand, Edith Lyle, Mina Gleason, Maude Odell, Laura Hudson and Bessie Sankey. Andrew Bennison, late of the Alcazar stock, made his first appearance here and created a most favorable impression. Sweet Kitty Bellairs will continue for the balance of the week and will then give way to Shore Acres. Emmett Devoy will appear in Dreamland, 29, at the Macdonough and then The Honeymoon Trail, 31-Nov. 2. It would be mighty hard to say which number at the Orpheum is the headliner, as there is not a weak number on the entire program, which is the most interesting that we have had for some time. The bill is as follows: Carlin and Clarke; Mr. James Young; Pili; Ed. F. Reynard; Mary Norman; Valerie Bergere; Tuscan Troubadours; and the Six Glinserettis. At the Bell, Rigo the Gypsy is proving a great attraction. His music is thoroughly enjoyed and the house is packed at every performance. Tuesday was Shriners' night at the Liberty and the house was packed from pit to dome. The Fabiola Hospital Association will have a benefit at the Liberty Nov. 2. The Treble Cleff of the University of California will present Erminie at the Macdonough, 27. The Traitor has been secured by Manager Bishop and will be given its first Pacific Coast production at the Liberty early in November. Dorothy Vernon of Haddon Hall will be another early Liberty production.

LOUIS SCHEELINE.

RIVERSIDE, Oct. 20.—A Knight for a Day, at the Loring last night, proved to be the best of the season so far, and Grace DeMar and Edward Hume as the principal comedians, kept up a continuous flow of sparkling wit. House fair. Oct. 28, Fifty Miles from Boston; Nov. 4, The Girl Question; 12, The Man of the Hour, and 16, The Land of Nod. CHAS. E. HEATH.

VENTURA, Oct. 20.—Lagomarsino Theatre (John Lagomarsino, mgr.)—This season opens up with new management and promises to be a good one. For this month we have booked Dr. Geo. Bancroft, assisted by Madam D. Lillian Lewis, for two night, 22-23, benefit Y. M. C. A. 25th—Geo. M. Cohan's Fifty Miles from Boston. F. J. D.

### J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th



## Correspondence

PHILADELPHIA, Oct. 23.—The return of Robert Mantell at the Chestnut Opera House gave dignity and a tone of classic interest to the present week, while on the other hand there is something new of a lighter nature to appeal to the laugh lovers in the appearance of Francis Wilson in his own play, entitled, *The Bachelor's Baby* at the Broad. At the Garrick McIntyre and Heath in *In Hayti*, and at the Walnut The Newlyweds with their mischievous offspring, Napoleon, hold merry sway. Staying over from last week at the Forrest is *The Silver Star*, Klaw & Erlanger's Adeline Genée, the wonderful dancer, appears as the central figure in a bewilderment of spectacular splendors, leading several elaborate ballets. She is supported by an excellent company, including Bickel and Watson, Lee Harrison, Emma Janvier, Elphye Snowden, Marie Dainton and many others with an ensemble of about 100. At the Lyric Blanche Reny has made such a hit in *The Yankee Girl* that her engagement is to be continued for two more weeks. The Adelphi is closed, owing to the continued indisposition of Lulu Glaser of the Broad-street Theatre. *The Bachelor's Baby* is a new comedy by Francis Wilson, in which the comedian himself appeared. In his support is little Baby Davis, a tiny miss who is more than precocious, so unaffectedly childish is she in her portrayal of a part that is long and difficult for one of her tender years. Admirable interpretations of the grown-up characters concerned in the plot are given by Clarence Handyside, Robert Conness, Franklin Roberts, E. Soldene Powell, Edna Bruns, Lillian Lawrence and Helen Strickland. When McIntyre and Heath appear in a new production it is not expected nor desired that the two principals shall be anything but their own familiar selves. They are themselves in *In Hayti*, which is their latest excuse for appearing in their old but still amusing roles. Prominent in the supporting company is Julian Rose, who as Busy Izzy Rosenstein offers his Hebrew specialty. Marion Stanley takes the chief feminine role and makes a markedly favorable impression with her singing and dancing. Carrie Reynolds, a Philadelphia girl, does clever work in a lively soubrette role. Walnut—One of the liveliest shows of the season, intended solely for laughing purposes, and thus considered a hilarious success, received a cordial demonstration of approval at the Walnut when *The Newlyweds and Their Baby*, a musical farce founded on George McManus' popular series of newspaper cartoons, was given for the first time at this house. The company is considerably changed from that which appeared when the piece was seen here at another theatre last season. James E. Rosen, a clever midget comedian, made a big-sized hit in the dual role of Major Knott Much and the Baby. Chestnut—Alice of Old Vincennes is being presented by the Orpheum stock company at the Chestnut-street Theatre this week. Marion Barney, Peter Lang and William Ingersoll presented their respective parts with convincing effect. With Frank Dishon in the title role, *A Knight for a Day* proved a winner at the Grand Opera House. Things are once more in the same old

swing at the Eleventh-street Opera House, to which Frank Dumont brought back on Saturday his long-time popular minstrel aggregation introducing several old favorites and a number of newcomers who are soon to be in the same class. Mr. Dumont presents with himself as interlocutor a list, including George Wilson, Carroll Johnson, Harry C. Shunk, Alf Gibson, Vic Richards, John E. Murphy, Edwin Goldrich, J. E. Dempsey and a number of others. Owing to the popularity and success the Dixie Quartette have won this season, the Dixie Boys return to Philadelphia on Saturday evening for a week's run. Horace Wolstenholme has been secured to take the tenor role originally sung for the past two years by Dave Bristow, and the public will find him a very capable successor. Mr. Wolstenholme comes with wider experience in quartette work and has been associated for the last five years in the minstrel business. Calvin Franklin, who originated the heavy part in this quartette finds himself leading and is making good. Lyn Castor still retains his baritone place. With these changes the Dixie quartette classes themselves as one of the best singing combinations in the business. Mr. William will act as director, while Mr. Franklin will look after the business end. Harry Hastings' big show was the attraction at the Casino Theatre this week and played to good business. This show is one of the cleanest burlesque shows on the wheel. The work of Harry Hastings and Viola Sheldon is always inviting. Miss Sheldon has a very catch novelty song, *Hello, Little Girl, Hello*, and although she scored it could be worked up to better advantage if a change was made in Harry Bloom, who assists her with this song. His miserable voice seemed to take the effect away that Miss Sheldon would work up. Even in the olio the Clarion Four fell flat on account of Mr. Bloom leading. Edward Aiker, a Philadelphian, was heard to advantage with his sweet tenor voice, and it seems a pity he hasn't a more prominent part.

CALVIN M. FRANKLIN.

BRAINERD, Minn., Oct. 22.—Yankee Doodle Stock Company, Geo. V. Halliday, manager—St. Cloud, Minn., week of Oct. 25; Mankato, Minn., week of Nov. 1; Superior, Wis., week of Nov. 8.

TUCSON, Ariz., Oct. 25.—The Traveling Salesman played in Tucson Saturday evening, October 23, to a crowded house. Being the first play of the season it was fully appreciated. *The Girl Question* will be the next attraction. MARY NEAL CHEYNEY.

SALT LAKE CITY, Oct. 25.—Salt Lake (Geo. D. Pyper, mgr.)—*A Gentleman From Mississippi* 25-30. Colonial (R. A. Grant, mgr.)—*The Cat and the Fiddle* played to good houses, making a big hit. *A Knight for a Day* will be seen here this week. The way tickets are selling so far it ought to be a record breaker. Grand (A. B. Jensen, mgr.)—The Willard Mack Stock Company, including Blanche Douglas, will give Monte Cristo, with Mr. Mack in the title role. There is no doubt but that he will draw his usual good houses. Bungalow (A. B. Jensen, mgr.)—Beginning Thursday, Oct. 29, Alex Pantages will produce his circuit of vaudeville acts in this city. This terminates the appearance here of the Arlington Players, who will leave for Ogden for a

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

## Clancy's

Phone Franklin 1506

### Stage Hardware

Williams Hardware & Stove Co.

974 Market Street

SAN FRANCISCO, CAL.

few weeks' engagement. The Pantages bill for this week is as follows: Leon Morris & Co., including La Belle Helene and her leaping greyhounds; Don and Thompson, singing and dancing comedians; Sampson and Douglas in a comedy skit; La Loie Helene pantomime dancer; Rival and Deery, gymnasts; John Hedges and his wrestling ponies; illustrated songs and pictures. The program will change every Thursday. Orpheum—The bill last week was about as good as usual. The bill this week includes *At the Country Club*, by George Spink, the act includes thirteen people; Maxim's Models, living productions of the world's famous paintings; The Arlington Four, a song and dance quartette of messenger boys; Dick Gardner and Anna Revere; Patsy Doyle, the droll monologist; Signor Luciano Luccia, the man with two voices; Paul Nevins and Ruby Erwood and motion pictures.

R. HARBACH.

NEW ORLEANS, Oct. 23.—Tulane Theatre.—The first presentation here of *A Gentleman from Mississippi* was a signal success. The action deals with the life and habits of the national capital always an interesting theme. It is a play that stimulates the audiences enthusiasm as it progresses, with its atmosphere clean and wholesome. That is, promoted by Wm. A. Brady, goes without saying that it is adequately staged and cast. The character of Senator Langdon must have been written around Robt. A. Fisher. I can conceive of no part that could be more adaptable. It is a fat part and must give the actor interminable pleasure to play it. Fisher looks the part of the hale, hearty, well-fed and prosperous Mississippi planter called into action to serve his native state and country in legislative matters, with all of its pitfalls, dominating by his rugged honesty all who oppose him. In all of this he is misled by his private secretary, played by Hans Roberts, of Checkers fame. The latter shares honors with the senator, his active, energetic and intelligent characterization being always in evidence. Harry de Forrest was natural as the Yankee colonel. Miss Jane Fearnley and Miss Leach Baird as the senator's daughters were both as pretty and vivacious as they were different temperamentally. Miss Louise de Rigney was stunning as the Washington widow always tuned up to concert pitch. I understand Miss de Rigney was selected for the role because of having graduated with high honors from society's ranks somewhere. She shows an ease and grace of the trained society woman but would be more effective were she to enunciate slower and more distinctly. Next week David Warfield, 31st.—Crescent Theatre. Interest in *Too Many Wives* centers chiefly around Joseph Morris, who has the Hebrew character letter perfect and also has one of the best singing

voices of any of the starring comedians seen here in a long time. A number of his songs were emphatic hits and in all is he assisted by chorus that works overtime. Misses Eleanor Young, Lillian Le Besque and Ray Mayers offered the star liberal and skillful support. The stage settings and costumes were effective and pleasing. Next week—Al Y. Fields Minstrels. The week's bill at the American Music Hall is well balanced and pleasing. The piece de resistance is Miss Maude Odell in a series of poses. Miss Odell appears on the program as the English \$10,000 Prize Beauty. She is a beauty all right, but why the distinction as to the amount. Our English cousins have a notorious way of grossly underestimating things 'don't cher know'. Miss Odell should have come south for her appraisal. Her act is thoroughly artistic, each pose is designed to set off the charms of the lady's physical perfections. In viewing Miss Odell, we get the true idea of the possibilities in physical culture. The next best act was that of the Four Mortons in a musical sketch. Here are four clever dancers and fun makers that keep you continuously amused. The acrobatic act of Ishekawa Bros. was great, particularly the stunt of coming down stairs on one hand with the rest of the body in the air. Lizzie Evans and Jefferson Lloyd have a good sketch of western flavor. Miss Evans is a capable actress and both were easy and natural. Miss Virginia Grant has an expressive face and a good mezzo voice. Her best effort was Kathleen Mavourneen. Drakes intelligent dogs, the Xylophone solo of musical Lowe and Holman Bros., trapezists, were the other numbers of a good bill.

W. L. McCONNELL.

SACRAMENTO, Oct. 27.—Billie Burke in *Love Watches* packed the Clunie, 23. Harold Nelson had a small audience to witness Prince Otto 24, *In Old Kentucky* at the Clunie, 30; *The Three Twins*, 31 and Nov. 1; *The Honeymoon Trail*, 3. Tonight at the Congregational Church Herman Genss appears in piano concert. The Grand has the following this week: George S. Lander, ventriloquist; Caswell and Arnold, acrobats and barrel jumpers; Dorothy Vaughn, comedienne; Florence Modena and Charles H. Gardner in a sketch; William Cahill, the man from Ireland; the Merry McGregors in Scotch singing and playlet. At Pantages the bill is: Milton and Dolly Nobles in *Why Walker Reformed*; Cordua and Maud, equilibrists; the Naples Trio, harpists and singers; Lester and Shannon in *Astrology*; Jack Oliver sure-fire monologist.

FRANCIS MURRAY and Frances Fields, both well-known players, have recently joined Lee Willard, who is presenting this season *The Man from Missouri*.



## Correspondence

SAN BERNARDINO, Cal., Oct. 26.—At the Opera House (Mrs. M. L. Kiplinger, mgr.) Oct. 21 A Knight for a Day was presented to a good house and thoroughly appreciated. Grace De Mar as Tillie Day was a particular favorite for her excellent interpretation of the role, aside from the fact that her parents are well-known residents of this city. Ellen Beach Yaw, under the auspices of the Woman's Club, will give a concert here on the 29th. Nov. 5, The Girl Question; 6, The Man of the Hour. A new vaudeville and film house will be opened here Nov. 1. The Unique is still doing good business at the old stand. The Elks will present a musical extravaganza, "1492," with local talent some time next month. M. B. Curtis is doing the training and stage directing, and elaborate preparations are being made for the production.

J. E. RICH.

SAN DIEGO, Oct. 28.—Garrick Theatre (J. M. Dodge, mgr.)—Sousa and his band appeared before two large and appreciative audiences on the 24th. Fifty Miles From Boston, 29-30. Pickwick Theatre (Scott A. Palmer, mgr.)—The thrilling melodrama, The Great Temptation, is being produced by the Charles King Stock Company and Marjorie Rambeau, and good houses have been the rule. Charles King portrays the hero, Don Spencer, very cleverly and never fails to please. Miss Rambeau makes an attractive Cecil Willoughby, though the part is a difficult one and receives nightly well earned applause. Lillian Burnett as a Southern "mammy" does extremely well. J. Franklyn MacDonald and Pietro Sosso as the villains, acquit themselves creditably. Frank Bonner, as a negro servant, handles his part satisfactorily. The entire performance is meritorious. When Knighthood Was in Flower will be given next week. Queen Theatre (E. J. Donnellan, mgr.)—The Sullivan-Considine house has an exceptionally good bill. The Ahlberg Brothers have a more than ordinarily good acrobatic specialty. Armanda, the accomplished violinist, played her way into the hearts of her auditors. The Steele Sisters, in a singing and dancing turn of exceptional merit, made many friends. The one-act sketch, The High-Toned Burglar's Christmas Tree, in which James F. Dolan and Ida Lenharr are seen to advantage, was well received. Motion pictures, more particularly a feature film showing bird performers, were well selected. Empire Theatre (H. R. Moore, mgr.)—Marquis Ellis, tenor, with Otto Dobbs, baritone, please the Empire's large houses nightly. Illustrated songs and the latest films complete the program. F. W. Ruhnnow, manager of the Union, and W. C. O'Connor, who directs the destinies of the Bijou, report good houses throughout the week. The Globe Theatre Company, with a capital stock of \$150,000, has been incorporated and the company plans to erect a modern theatre at the corner of Third and C streets, San Diego, where a thirty years' lease has been obtained from Alexander Reynolds Sr. The incorporators are Scott A. Palmer, E. W. Palmer, W. H. Palmer, O. F. Palmer and Walter J. Fulkerson, and it is the intention of the promoters to begin construction as quickly as the details

can be arranged and plans accepted. The house will book independent, and it may be that some of the dramatic and vaudeville circuits which have desired to include the city in their itineraries will now be able to do so. Scott A. Palmer is now and will remain manager of the Pickwick Theatre, and Walter Fulkerson is well and favorably known as a former manager of the Grand Theatre, San Diego, and the Empire of Los Angeles. The location chosen for the Globe is an admirable one, and the indications are that the venture will prove a success.

CARL E. LUNDQUIST.

PORTLAND, Or., Oct. 25.—Bungalow Theatre (Calvin Heilig, mgr., William Pangle, resident mgr.)—Chauncey Olcott is back with us again, and as usual is again seen in one of his matchless Irish impersonations. He opened last night in his latest play, Ragged Robin, at this theatre and remains until Wednesday night, when John Young comes in his latest musical success, Lo. In the present production Olcott is cast as a lovable wandering Irish minstrel, and of course ample opportunity is allowed for him to sing his Irish songs and the audience was not satisfied until he had warbled My Wild Irish Rose as only Olcott can sing it. Rose Curry is the leading lady and was good in every respect. Too much praise cannot be bestowed upon the management for the elegant scenic production made of the play. Portland Theatre (Russell & Drew, manager, Frank Hood, resident manager)—A packed house was in evidence at this theatre last night when the opening of Eddie Foy in Mr. Hamlet of Broadway, and it looks like he will do a banner week's business. It has been a great many years since this comedian has been here, and the ovation that was tendered him upon his first entrance must have shown him that he had not been forgotten. In the role of the clown of the circus out of a job ample opportunity is given to the star for his peculiar comedy, and of course he was "always on the job," and really it does one good to see the original sing and act after all the impersonations we have had of him of late years. Following closely on the heels of Foy for honors came Belle Gold. Without doubt she is one of the cleverest and most hard working actresses seen here—and how she does make good! The company is a large one, and the chorus is well-trained and good to look at. Baker Theatre (George L. Baker manager, Milton Seaman business manager)—For the 'steenth time Old Kentucky is with us and also the Pickaninny band. It packed them in at this house at both performances yesterday. Mildred Johnson is playing Madge this season, and seems to get all that is possible out of the part. Burt Clarke is again found playing the role of the Colonel and Frank Dayton is the leading man. The racehorse scene is as good as ever, and the band stirred up enthusiasm. The Spoilers come the 31st. Orpheum Theatre (James H. Erickson, mgr.)—William Bramwell and Minnie Seligman are entitled to honors in the past week's bill at this house. In their play, The Drums of Doom, they did some high class dramatic work. The Three Bounding Gordons were just as good as we have had in the athletic line, while Lew Wells gave a capital monologue act. The character songs of Eva Mudge were also

WINNING UNPARALLELED ENCOMIUMS ON PACIFIC COAST TOUR

(Sam. S. and Lee Shubert Inc.)  
Present Everybody's Favorite Funmaker

# EDDIE FOY

In the Greatest New York Casino Success

## Mr. Hamlet of Broadway

A Musical Whimsicality

A Company That Can Act—and Does. A Chorus That Can Sing and Dance—and Does.

PRICES—25c, 50c, 75c, \$1, \$1.50. Popular-priced Matinees Wednesday and Saturday, 25c, 50c, 75c and \$1.

worthy of mention. This week's bill, Our Boys in Blue, are the feature act, and the others include McConnell and Simpson, Pandur Brothers, Tempest and Sunshine Trio, Kelly and Kent, Montgomery and Healey Sisters and Sansone and Delila. Lyric Theatre (Keating & Flood, mgrs.)—That good old rip roaring farce, Hello, Bill, is offered at this house this week by the Athon Stock Company. It is the first farce we have had for quite a while, and the audience enjoyed every minute of it yesterday at its initial production. Robert Athon plays the leading role in great style and got all the laughs possible out of the part. Priscilla Knowles as his wife was again in her element, she seems to be best in the comedy roles. Will Howard and Jack Bennett are also well cast. Grand Theatre (Frank Coffinberry mgr.)—For this week the acts announced are Ernest Pantzer & Co., Missmer & Co., Maddox and Melvin, The Labakans, Killion and Moore, Edna Davenport and Fred Bauer. Pantages Theatre (John Johnson, mgr.)—This week's bill is as follows: Consul Jr., Wilson, Franklyn & Co., Newhold & Carroll, Warren & Brockway, Varsity Four and Jean Wilson.

A. W. W.

ASTORIA, Oct. 25.—Astoria Theatre, F. M. Hanlon, mgr.—Last evening a standing room only audience witnessed Three Twins, an exceedingly fine show. The scenic production was marvelous, the electric swing was a magnificent setting. The stars of the company are Victor Morley and Bessie Clifford who are without doubt the best-comedy and dancing team ever seen this side of the Rockies. The Coronation that was booked for the 27th canceled. November 7, Prince Otto, and November 13, Third Degree.

SPOKANE, Oct. 25.—The Elks Minstrels (local) at the Auditorium was a feature and pleased two packed houses 21-22. Victor Moore in The Talk of New York was given a big reception on the opening night. Moore as Kid Burns is supported by the greatest cast ever seen in musical comedy. He is here 24-26. At The Spokane Lena Rivers is the offering. Emma Bunting in the title role scored a big personal hit. Her leading man Edmonde Forde was well received. Next week In Wyoming. The principal attraction at the Orpheum this week is The Devil and Tom Walker. There is a company of ten people, headed by John B. Hymer. Ben Welch, Hebrew and Italian impersonator, was well received. Vittoria-Giorgetta did balancing parts, also a

**DROP CURTAINS SCENERY**  
**FLAGG** EDWIN H. FLAGG  
SCENIC COMING  
CAPITAL STOCK \$50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES

boxing match standing on their hands with their feet gloved. The famous Duffin Red Lay Troupe introducing a complete triple somersault and looping the loop; Patrice & Co. in a humorous sketch entitled The Lobbyist; Chassinio shadowgraphist; the Hopkins Sisters presenting a new mechanical novelty; Luna Land and Orpheum pictures conclude the bill. Tom Linton and his seven jungle girls are the head liner at the Washington. The act introduces a scenic singing-dancing tropical oddity with five musical numbers and is staged with beautiful scenic and electrical settings for each number. Others are Brothers Damm in their marvelous feats; W. C. Hockler assistant in Cycle Humorism and Sensation; George H. Wood comedian; Johnnie Hoey and Jeannette Mozar presenting Leggette and Walker; Nellie Burt character singing and dancing; motion pictures; Captain Stonewall's performing sea lions late of Al G. Barnes' wild animal circus is the headline attraction; Mr. and Mrs. Frank K. Wallace Jr. in A German comedy playlet, A Night in Old Heidelberg; Jarvis, Mann and Jurenda, singers; Swift and Casey, musical comedians; W. S. Harvey & Co. in this original offering, A Room Upside Down; Glenn Burt, Hebrew comedian; William D. Gilson, singing Molly Lee.

SMYTH.

## Oh, That Hat!

Successful firms all over the world prove the value of original and unique advertising, and many and varied are the methods employed. But it is doubtful if any more effective and valuable advertisement has been planted in the west than that hat worn by yours merrily, John R. Rogers, who is advertising the Messrs. Shuberts production of Mr. Hamlet of Broadway and Eddie Foy. The hat is one of 1776 vintage and wherever the wearer appears on the street everybody turns and comments on it. Whenever it shows up in a restaurant where there is an orchestra—the cornet screams: "Where did you get that hat." Then the assistant agent distributes neat little cards explaining the wearer is the agent for Eddie Foy. It is safe to bet that "Yours merrily" receives a separate allowance for the risk he takes in having that hat shot at.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Dick Cummings and Cath- erine Merley

These two clever actors occupy an unique position on the stage. They are among the cleverest and most experienced of farceurs, and Mr. Cummings is known to fame for his wonderful feat of writing and putting on 104 different plays in stock in Los Angeles in 104 weeks. And he still is husky and in fine spirits. Another man would have taken a vacation about the 20th week and rested in an insane asylum for a time. Mr. Cummings is a very humorous comedian and a born producer. Miss Merley is an able second and has a real gift of comedy, which few women can claim. Such has been the pressure on them for the past year from house managers that they are seriously thinking of organizing a farce-comedy stock to make a tour of the Coast. They should, for they would supply a much-needed want.

## Will Shuberts Get Prin- cess Theatre?

That the Shubert attractions which have been playing at the Valencia Theatre for the last two months may shortly move over to the Princess Theatre is the muchly discussed rumor all over town. J. Charles Green, majority stockholder of the Princess, has admitted that negotiations were pending between the managers of the Princess and the Shuberts, which, if completed, would result in the change being made. It has been rumored for several weeks that the Shuberts were contemplating a change, at least pending the construction of a permanent theatre in the downtown section of the city, but the delay in the selection of a site has hurried the search for another theatre. The deal has not yet been concluded, but Harry Campbell, assistant manager of the Princess, is in New York talking over the proposition. The Kolb and Dill season is for twelve weeks. It is presumed that at the end of that time the Shuberts will go to the Princess. Regarding this, however, Manager Sam Loverich refuses to commit himself. If this result is achieved, the Valencia will in all probability go into 10-20-30-cent melodramatic stock. However, this is not admitted at the theatre, but strong rumor rather inclines to that belief.

CHICO, Oct. 26.—Harold Nelson pleased a small house last night in Prince Otto. Tonight Mr. Nelson is repeating the bill. Three Twins come, 28. F.

PHILIP WHITE, Los Angeles actor, agent and box office man, has left for South America on a business trip.

## Correspondence

TACOMA Oct. 23.—Tacoma Theatre, Oct. 17 and 18, John E. Young and a capable supporting company appeared in the new musical comedy, Lo. Young is still the same happy go lucky slangy Johnnie Hicks and is wasted on Lo, as it is not nearly so good a vehicle for him as The Time, the Place and the Girl. Miss Juliette Langer sang well and Miss Dorothy Bruner as a slangy stenographer was much applauded. The piece was prettily staged. Oct. 18-21, The Climax proved a genuine dramatic treat. Miss Ruby Bridges appeared to advantage and displayed a good singing voice; Albert Latscha charmed with his playing and Walter Wilson was all that could be desired in the role of the music master. Edwin August was capable as the doctor. Tonight Chauncey Olcott in Ragged Robin pleased a large audience that greatly enjoyed the play and Olcott's singing. Rose Curry and Magda Foy contributed materially to the success of the play. Oct. 24, In Wyoming; 25-26, Blanche Bates in The Fighting Hope; 28, Mme. Jomelli, recital; 29-30, The Talk of New York. With the Howard Missmer company at the Grand this week is William Diehl, who last season was a popular member of the McRae stock company here. Friday evening Manager Nat Darling of the Pantages Theatre celebrated his birthday with a banquet at the Annex cafe tendered to the group of players appearing at his playhouse this week. A feature of the enjoyable evening was the presentation of a silver-handled umbrella to Mr. Darling and a happy impromptu program furnished by the members of the profession. Consul Jr. the trained chimpanzee, was an object of considerable curiosity at the Pantages this week. Wilson, Franklyn & Co. got the laughs with a ridiculous comedy sketch; Warren and Brockway's musical sketch was also amusing; the Varsity quartette was fair, and Newhold and Carroll's parallel bar act had a novel setting. At the Grand the Ernest Pantzer troupe of acrobats did some clever stunts. Another acrobatic act which was a laugh producer was that of the two gabokans and their dog Folly. The bill ran to comedy, Howard Missmer & Co. furnishing a little play, and Maddox and Melvin a burlesque. Killian and Moore pleased with their singing and Edna Davenport danced well. A. H.

SEATTLE, Oct. 25.—Moore Theatre—The engagement of Blanche Bates in The Fighting Hope, which ended Saturday night, was a success from every standpoint. Last night the third season of the Seattle Symphony Orchestra was launched before a large audience. Society is preparing for tonight, when Billie Burke will be seen in Love Watches. Alhambra—A financial problem play is The Great John Ganton that opened last night at the Alhambra for a week's run. George Fawcett as the cattle king is a strong and finished actor and makes a remarkable character study of the elder Ganton. The support is competent. Grand—John E. Young, who was so popular as Johnnie Hicks in The Time, the Place and the Girl, is back in Seattle as a full fledged star, and makes the most of his opportunities in Lo, the new musical comedy at the Grand this week. Seattle is to be congratulated upon seeing this entertaining play in the first blush of its

success as it is more than likely that the production will be called back to Chicago for an extended run. Seattle—Own Davis' story of the Boxer uprising, A Marked Woman, is being presented by the Russell & Drew Co. in its usual effective manner. Lois—Yesterday saw the first production in Seattle of Pierre of the Plains, as given by the D. S. Lawrence stock company. It is a melodrama of great power and is in for a good week's run. Majestic—Alexander von Mizel and Isis Maynard in Cupid's Coincidence provide a whole lot of good fun. It is a rattling little comedy playlet. Josephine Gassman, with her pickaninnies, is another big card. Inza and Lorella, acrobatic comiques; the Rusticana trio, Parisian minstrels; the Godelensky troupe, Russian singers and dancers, and Mr. and Mrs. W. W. O'Brien in slap-bang comedy stunts round out an exceptional bill. Orpheum—With Edwin Stevens, assisted by Tina Marshall, leading the bill in An Evening With Dickens; with the De Haven sextet and its pretty girls; with the Carmen troupe, sensational wire artists and casters; Howard's musical Shetland ponies and his dog comedians; the Ferrell brothers in a remarkable comedy cycling act; Milt Wood, the dancer with the chair, and Walter Lewis and his company in their big laugh, A Baby Grand. The bill is great. Pantages—Helen Lowe and her delightful songs; Jesse L. Lasky's hoboes in a tramp satire On the Road; Loughlin's dogs a new and attractive animal act; Nina Nestor and company in a comedy sketch; Kennedy and Kennedy a clever team with a record; Mantell's marionettes and Deas, Reed and Deas give much enjoyment. E. MORGENSTERN.

### Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

### WILLIAM MAXWELL

ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

This Saturday Afternoon and Evening  
Last Times of  
**THE RINGMASTER**

Starting Sunday Night, Oct. 31st, for Two Weeks—Only Matinee Saturday  
Sam S. and Lee Shubert (Inc.) Present  
America's favorite funmaker

## EDDIE FOY

—IN—  
**MR. HAMLET OF BROADWAY**  
The Great New York Casino Success  
A Company That Can Act—and Does  
A Chorus That Can Sing and Dance—and Does

RESERVED SEATS—from 50c to \$1.50, on Sale at the Box Office and Emporium  
NOTE—Mr. Foy Will Announce Election Returns from the Stage, Tuesday Evening.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, November 1, and Throughout the  
Week, James A. Herne's Famous Play

## SHORE ACRES

with FRED. J. BUTLER as Uncle Nathan'l Berry

Prices—Night, 25c to \$1.00. Matinee, 25c to 50c.

MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ARTISTIC VAUDEVILLE

MINNIE SELIGMAN and WILLIAM BRAMWELL in The Drums of Doom; THE BOUNDING GORDONS; KATCHEN LOISSET; BOOTBLACK QUARTETTE; HAL GODFREY & CO. in The Liar; KENO, WALSH and MELORE; "GENERAL" EDWARD LA VINE; NEW ORPHEUM MOTION PICTURES. LAST WEEK Great Terpsichorean Triumph, Mlle. HIANCI in Her Classical and Novelty Dancing.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and Holidays)—10c, 25c, 50c.  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore

Samuel Loverich, Manager

Fourth and Last Big Week

## Kolb & Dill

Present Themselves in  
**DREAM CITY**

Evening Prices and Sunday Matinees,  
50c to \$1. Saturday Matinees, 25c, 50c and 75c.

NEXT WEEK—KOLB & DILL in

## The Politicians

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats

The Playhouse of Comfort and Safety

### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best vaudeville acts obtainable under the booking direction of Edward Homan.

No Acts too big. No Price too big.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION 3065

## THE FRANCIS-VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

This week will end the two weeks' engagement of *The Third Degree*, in which play Paul Everton and Fernanda Eliscu do such magnificent work. Next week, *The Traveling Salesman*.

## Alcazar Theatre

Some years ago we had our first glimpse of a stage Becky Sharpe when Mrs. Fiske brought that careless young person to San Francisco at the California Theatre. At that time the novelty of the play, coupled with the rare talent of Mrs. Fiske for just such a character, we rather enjoyed the play. This week the Alcazar is giving a splendid production to the piece, which some way seems to be a little old-fashioned, as the style of playwriting has changed. And then, too, Evelyn Vaughan, charming and wonderful young actress that she is, is hardly suited for the acerbic and utterly irresponsible Becky. Becky, as Thackeray outlined her, was no angel, and Evelyn Vaughan is apt to give a great personal charm to every character she impersonates. Will Walling, too, did not get into the character of Rawdon Crawley. The best acting was furnished by Louis Bennison, who was magnificent as the Marquis of Steyne, and Charles Dow Clarke, who was entertainingly amusing as Sir Pitt Crawley. William Garwood played a small part, William Dobbin, and he demonstrated how great his improvement has been in the last few months. George Baldwin presented a graphic and clever picture of Major Leder and the Duke of Brunswick. Harrison Ford, Howard Hickman, Walter Belasco and Herbert Farjeon were seen in satisfactory portrayals. Adele Belgarde was splendid in the part of Miss Crawley and other parts were well presented by Christie MacLean and Bessie Barriscale. Grace Travers was almost colorless in the part of Lady Jane Crawley. The production as a whole, was carefully and intelligently worked out, and Edward Lada's music contributed much enjoyment. The next bill will be *Shore Acres*.

## Valencia Theatre

Tonight is the last performance of *The Ringmaster*. On Sunday, Eddie Foy, the newest Hamlet, and probably the most original of all, comes for quite a lengthy stay.

## Garrick Theatre

H. H. Frazee has given us a most enjoyable show in *The Time, the Place and the Girl*. It is resplendent with color, movement and splendid comedy. The cast is one of all-around excellence, and the two principals, Elizabeth Goodall and Robert Pitkin, are especially clever and entertaining. Miss Goodall is a handsome, magnetic comedienne who claims and holds attention as the nurse of the sanitarium. She is one of the few easy, unaffected actresses on our stage, and her work is doubly effective for that reason. Robt. Pitkin is an old favorite, having played here in musical comedy. He makes the slangy, good-natured, loyal gambler a very likable chap, and extracts a great deal of comedy from the part. The little soubrette who

played the sophisticated daughter of the old farmer is pretty, and while she has no singing voice, is graceful and altogether charming. Theodore Rork, well known here as a splendid character man, played the country man in artistic style. The rest of the company do their work in a capable and agreeable way, and the chorus, admirably costumed, and under excellent discipline, is one of the most efficient we have had offered here. All in all, Mr. Frazee has every reason to be proud of his show and if people want something really good, his season with this show should be most profitable.

## Princess Theatre

*Dream City* at the Princess, under the management and direction of Kolb and Dill, is in its last nights. At the end of this week it will be withdrawn, and another bill substituted. *Dream City* has been very popular from the first, and could easily run another thirty days, but the management feel that it is best for themselves, their company and incidentally the public to have a change of menu. The piece has been whipped into such perfect shape that it could easily be put on Broadway, just as it is, and compare with any similar Eastern attraction. *The Politicians* comes next, with Maude Lillian Berria as the leading woman.

## Personals

LONNIE NELSON went away last week with *A Knight for a Day* company, to play the ingenue part.

LEWIS BISHOP, formerly of the Grand Opera House of this city and now a capitalist of Oakland, was married recently.

EMIL ANKERMILLER will soon blow into town with the Eddie Foy Company. Mr. Ankermiller is one of the important Shubert managers.

TRUE BOARDMAN is a proud father. A ten-pound leading man arrived in Seattle last Monday, and mother and babe are getting along nicely.

For the benefit of those admirers who insist on seeing Charles B. Hanford in Shakespeare, *The Taming of the Shrew* is retained in his repertoire for this season.

GEORGE WEBB, who went to Fresno with the musical comedy company at the Novelty, will probably retire from the company next week. George is not a musical comedy man.

MONA E. ANSON KENNEDY, wife of Harry J. Kennedy, died very suddenly at the Ashland Hotel, Kansas City, Mo., Oct. 6, 1909. Death was due to a complication of stomach troubles.

MARIE DROFNAH, for the first time in her life, is playing a part with a touch of the brogue. Her role in *The American Lord* with Chas. B. Hanford is described as one of the most dashing creations since *Lady Gay Spanker*.

THE report is current that as soon as Mrs. Robert Bien (Robert Warwick) secures her divorce in Chicago the handsome Bob will marry Josephine Cunningham Whittell, a former Florodora girl, who married a local millionaire's son.

ORRIN SHEAR has signed with the Laura Hudson company. Godfrey Matthews will play the leads instead of Kernan Cripps.

FRED URBAN, five years with the business office of the old Tivoli, and well known here as a comedian, has returned to San Francisco to make



Eddie Foy in *Hamlet* of Broadway at the Valencia Theatre

his permanent home. He has been away 15 years with the Savage and other companies, the larger part of the time in New York.

J. SHELDON LANDON, who was out on the Coast ahead of *The Sultan of Sulu* seven years ago, is in town ahead of Emmet Devoy in *In Dreamland*.

COLONEL JOHN D. HOPKINS, father of popular priced theatrical performances in the middle west, died Oct. 24 in St. Louis. He was 79 years of age and the founder of a summer garden business there. He drew many actors from the legitimate stage to vaudeville. Nat Goodwin, Francis Wilson and many other stars began their career with him. Two daughters, Emma and Ethel Hopkins, are now in vaudeville.

CHARLES COLEMAN, who plays the part of Jeffries, Sr., in *The Third Degree*, was supposed to have mysteriously disappeared, and the city police department were called upon to locate

him, Sunday. An understudy played his part Sunday night. The mystery was cleared Monday by Mr. Coleman reporting. Not being called upon for Sunday performances, he did not know of the Sunday night show.

## Ed. Redmond Goes Back to San Jose

Ed Redmond will reorganize his stock now playing at Santa Cruz and will open at the Garden Theatre, San Jose, on November 8th, with Kernan Cripps and Myrtle Vane in the leads. Charley Gunn, who has been playing leads, will go starring in his new play, *The Governor of El Dorado*, written by two clever and well-known playwrights.

Mack Swain will open a stock in his Santa Cruz house in two weeks, and after a few weeks there will take them on tour through the Northwest.



## Vaudeville

### The Orpheum

Everybody looks pleased at the Orpheum performances this week, from the ushers to the huge cupids in the top of the house, and very rightly so, for there is a bill on that is hard to surpass. To begin with, Ballerini, an animal trainer, introduces his canine tumblers. Either Ballerini must be a very good trainer, or else he is the possessor of some most clever animals, for they go through their act without so much as a word of command or a whip to admonish them. George Bloomquist and his company, in Nerve, follow. The little play starts off rather slowly, but before it is ended it has taken hold of everybody. Assisting Mr. Bloomquist are Earl D. Thorpe, who is far from being a Rube, Torpe, who is far from being a Rube, at least as an actress. Keno, Walsh and Melrose, three excellent gymnasts, introduce the revolving arch, an acrobatic novelty, which will find many imitators before long, no doubt. Just why they cannot do their work straight, without straining for a laugh by introducing so-called comedy into it is hard to understand. But there are fashions in all vocations, and comedy is something that every acrobat who can get before the footlights these days feels he is bound to introduce into his turn no matter what the consequences may be. Fortunately, in this case, it does no harm, but it does not add very much, either. General Edward LaVine is another good performer who has gone wrong on the comedy idea, although not so badly so as some. A juggler who can keep a cannon ball, a sledge hammer, and a cigarette paper going, all at the same time, does not have to depend upon the eccentricities of make-up and costume to get a hand. If you doubt this statement try juggling the three aforesaid objects, as La Vine does, and see. Hal Godfrey and his little company, in the quaint character offering, A Very Bad Boy, are excellent, and portray a thoroughly finished study. Howard and Howard in their comedy singing divertissement, The Hebrew Messenger Boy and the Thespian, are clever. They are masters of rapid-fire patter and snappy dialogue. Willie Howard has one nonsensical song Abie and His Ringworm, that is the acme of foolishness, but which is original and unusual in that it is a distinct departure from the prevailing songs of the hour. Mlle. Bianci is the top liner of the bill. She is a thorough artist and dances with that grace that comes to but few, even after having made a life study of the terpsichorean art. Her act is most elaborately dressed, there being four distinct changes of scene during her performance. The first dance is the Dresden china, the second the Egyptian, the third la danse en volant, and the fourth and last Satanelle. Her work in each is distinct. One measure does not suggest itself in another. Except that her dancing is all done on toes each movement might be given by a separate performer. Mlle. Bianci is assisted by a very pretty young woman, Mlle. Marja del Carras. Special music has been written for Mlle. Bianci by Paul Lincke. The turn is a relief from the great majority of vaudeville presentations in that, if for nothing else, the lady is not always bidding for a hand or trying to raise

a laugh. If you do not like her turn you are at liberty to let alone, that is her attitude. But he who could not be won by the graceful movements of this exceptional dancer would be hard to suit indeed.

### Pantages-Empire

Captain Nat Ressler and company, presenting a marvelous revolver shooting act, which is beautifully set with special scenery, open this week's bill and offer a wonderful and sensational turn, something that has never been seen here in years. It is a great turn. Frank O'Brien offers a comedy stunt, and Sutton and Sutton claim considerable attention with a novelty comedy act. Smith, Evans and Williams offer the playlet, All's Fair in Love. All of the characters are Yiddish, and the three actors show much comedy as well as quiet emotional ability. Robert and Downey bill themselves as America's premier dancers. They certainly can do any foot exercise that is called for. They are the hoofing kids, all right. Especially clever is Roberts, whose equal as an agile and graceful dancer, has not been seen here in years. Minerva, the mystery, has an act that causes all kinds of speculation. It is cleverly and bewilderingly done and makes a great hit. She introduces her latest sensation, The Death Defying Water Escape, from an air-tight barrel locked up with eight (8) massive padlocks. The barrel is filled to the brim with water. To fail in this trick means a drowning death. Also Minerva's record-breaking straight jacket escape is performed in full view of the audience.

### The National

Frobel and Ruge, aerial comiques, open the show this week. They are funny and clever. Elsie Crescey and company, which includes our old friend, Earle Gardner, a decidedly good comedian, have not the best playlet in Fagin's Pupil, and the young man who plays the juvenile is miscast. He could do better evidently in a character part. Miss Crescey has plenty of ability, but her vehicle is not exactly the one to show it. Bandy and Fields introduce a novelty dancing act, a chief feature of which are several caricature walks. Anna Eva Fay, the cabinet demonstrator and mind reader, gives her familiar act, and it is as mysterious as ever. Golby and May offer an interesting, if not particularly novel, ventriloquial act, in which Miss May plays the dancing doll.

### American Theatre

Manager Abe Cohn continues to offer his patrons an excellently devised program. Buford, Bennett and Buford, dancers, whistler and singers, have a most entertaining sketch. Edwin T. Emery and his little company are in their last week, having signed for the Bell Theatre of Oakland, to open next week. This week Mr. Emery has taken Harry Cottrell's play, In Arkansas, cut it down to the necessities of forty minutes and called it Texas. It is always a strong, compelling play, and in its present form is most interesting. Mr. Emery plays the hero cow-puncher, with sincerity and strong effect, and Denton Vane is immensely amusing as the chore boy. Frank Hooper plays the old rancher, and Alice Douvee makes her reappear-

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

**California Utah and Colorado Kansas and Eastern Connections**

**Good Acts Can Always Secure Immediate Bookings**

BOOKING DEPARTMENT

**1117 Market Street**

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
144-150 POWELL STREET Phone Douglas 5702 SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See W. Z. TIFFANY, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479

Novelty Acts—Do you want to go to Honolulu? I am booking Doy's Hawaiian Circuit.

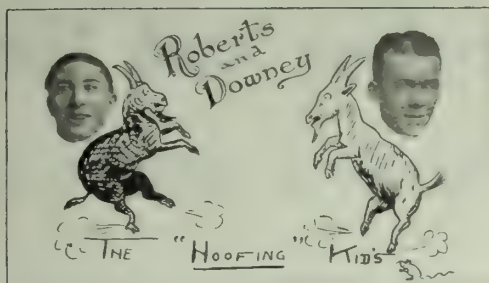
ance with the Emerys, in the character of the daughter, and she is a charming daughter. Nesbie Howard is seen as a nearby Sis Hopkins, and she is very funny. Viola Lambert is well cast as the Mexican girl. The Allen Sisters, local dancers, pleased with their Irish jigs and songs. Prof. Buckley's performing dogs were quite clever, and the big musical hit was made by the Three Kuhns (white). These three instrumentalists and singers are the best trio in vaudeville and are always up to date and pleasing in their work. Selbini and Gravini are good equilibrists. The moving pictures were much enjoyed.

Lipman and Fischer, that clever singing team, have been deluged with good offers, including a long engagement in Honolulu.

The condition of Mrs. William H. Short or Evelyn Howard, the show-girl who was shot three times by her husband in Washington, D. C., Oct. 24, is reported to be much improved. The body of her husband, who committed suicide after the shooting, when she refused to leave the stage and return to him, is at the morgue unclaimed.

FRANK MCGLYNN is now general stage director for the Edison Moving Picture Company of New York.





## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Oct. 24, 1909:

**NATIONAL**, San Francisco—The Stellings, Josephine Ainslie, Helen Beresford & Co., Spaulding and Dupree, Will Rossiter's Bunch of Kids, La Velle and Grant, Spencer and Williams; **BELL**, Oakland—Frobel and Ruge, Anna Eva Fay, Bandy and Fields, Colby and May; **WIGWAM**, San Francisco—Frank Parker & Co., William Cahill, Willison and Stonaker, McLallen and Carson, Mrs. Gardner Crane & Co. **NOVELTY**, Vallejo—Dillon and King, musical comedy. **GRAND**, Sacramento—Bissonette and Newman, Elsie Crescy & Co., Butler and Bassett, Sharp and Turek, Newman; **GARRICK**, Stockton—Selbini and Grovini, Burton and De Elmo, Royal and Elliott, Jay Paige; **THEATRE JOSE**, San Jose—Dorothy Vaughan, Florence Modena & Co., Fagan and Byron, Irma Orbasany's Cockatoos, Eddie Dolan; **LOS ANGELES**, Los Angeles—The La Darros, Pritzkow and Blanchard, Aida Woolcott & Co., Buckley's Dogs, Five Merry McGregors, Fay Carranza; **AMERICAN**, San Francisco—Nada Moret, George Lauder, Four Stagpooles, Marion and Rial, Jim Polk, Three Vagrants; **QUEEN**, San Diego—Mondane Phillips, Bothwell Browne & Co., Will Morrissey, Johan and Matt.

**BOB BURNS VAUDEVILLE CIRCUIT**  
Temporary Offices—1838 Steiner St., near Sutter, San Francisco, Cal.

Bookings for Week of October 31, 1909:

**CENTRAL**, San Francisco—Cummings Merley Stock, The Haydens, Zino and Zodo, Donna Bogan, Frederik. **STAR**, San Francisco—Warren Woodson, Nettie Deglow Clarke, Theodore Foucher. **ELITE**, San Mateo—Frank Clarke, Emily Geraldine. **GAIETY**, Oakland—Prof. Murray's educated goats, Sam'l Strouse. **LYRIC**, Redwood City—Texas Cowboy Magician, Esperita. **GEM**, Marysville, Alfredo, Aldula St. John. **OPERA HOUSE**, Watsonville—Preston and McLaine, Kradwell, Tim Owsley. **WORK**, Monterey—Oro and Ott, La Jeunesse, Kaltira. **NOVELTY**, Visalia—Musical Comedy. **PARRA**, Bakersfield—Ernest Brinkman, Simmons and Cook; Iris Theatre, Chico, Burd and Sprague.

## Vaudeville Notes

William Morris has pulled out of Memphis, where he had a house for a few weeks. This leaves the Orpheum in full control of the vaudeville situation there.

Roberts and Downey—Pantages,

San Francisco, week Oct. 25; Bungalow, Salt Lake, week Oct. 31; Crystal, Denver, Nov. 7; Pantages, Pueblo, Nov. 13, week; Pantages, Kansas City, Nov. 19, week; Pantages, St. Joseph, Nov. 25, week.

Dick Cummings and his merry company have a very hilarious offering this week at the Central in Mr. Cummings' own version of Confusion. Myrtle Vane, Kernan Cripps, Al Watson, Katherine Merley and Mr. Cummings are a clever group of farceurs, and they make things hum. The vaudeville offering comprises: Zodo, musical novelty act; Harding and Clough, sister team; E. Kradwell, unicycle and juggling on slack wire; Phenie Edwards, songs; Aldula St. John, in Sis Hopkins act, and Cyril Seeley in popular ballads.

**SAN JOSE**, Oct. 28.—Sheepishly pleading guilty to intoxication in the police court this morning and promising further good behavior, John H. Chapman, a singer in the chorus in the Honeymoon Trail company, which closed an engagement here Tuesday evening, was allowed to rejoin the troupe. Chapman slumbered until a late hour yesterday morning and was enraged to find that his company was well on its way to Fresno. He berated the landlord for having failed to call him at the proper time and finally became so abusive that the police were called in and he was locked up for the night.

A better example of what is called the "Melting Pot" of America, where the mingling of races are blended together until there emerges the true live American, cannot be better illustrated than in the case of Smith, Evans and Williams, who are appearing in Mr. Williams' own playlet, All's Fair in Love at the Pantages Theatre this week. Thos. J. Smith is of pure Irish stock and his grandfather was a product of Dublin Ireland. Pearl Evans does not have to trace her ancestry very far back to find her great-grandmother a native of Berlin, Germany. Lew Williams' grandfather is still a leading Hebrew merchant in St. Petersburg, Prussia. The combination of Irish, German and Hebrew has proven one of the most amiable and successful trios in vaudeville.

Jules Kuzell was suddenly stricken with blindness in the middle of his sketch at the Majestic Music Hall in Toronto on October 22. He finished the act without permitting the audience or those on the stage to become aware of his condition. Kuzell who with his wife known as Estelle Werdette was giving a comedy sketch in which he sings several songs, was seen to reel slightly and pass his hand across his eyes just

EUGENE WILLIE  
**Howard & Howard**  
"THE HEBREW MESSENGER BOY AND THE THESPIAN."  
Orpheum Circuit

**Valerie Bergere**  
AND HER COMPANY  
Presenting a Repertoire of Playlets—Orpheum Circuit.

**George Bloomquest**  
AND HIS COMPANY  
Present "NERVE" in Vaudeville

**Carlin & Clark**  
Playing Orpheum Circuit.

**Capt. Nat Ressler & Co.**  
THE MILITARY STARS, PRESENTING THE WORLD'S FAMOUS REVOLVER SCENIC ACT

PLAYING TO PACKED HOUSES EVERYWHERE  
**The Great Marshall Show**  
ADVANCED VAUDEVILLE Featuring  
EDWARD C. MARSHALL  
Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display.  
MANAGERS: Write for Open Time.  
Permanent Address—144 POWELL STREET, S. F.

**Harry—Sutton & Sutton—Kitty**  
THE RUDE, THE GIRL AND THE PUMPKIN  
Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

**Denton Vane**  
WITH EDWIN T. EMERY  
In Vaudeville

 **3 times a day**  
**Chicago-Kansas City**  
AND POINTS EAST  
**EASTERN EXPRESS**  
Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.  
**OVERLAND EXPRESS**  
Leave San Francisco and Oakland, 8:00 p. m.  
**CALIFORNIA LIMITED**  
Leave San Francisco and Oakland, 10:00 p. m.  
Courteous employes—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago.  
Our descriptive folders give reliable information.  
**JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.**  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.

before the climax of the skit. Responding to a burst of applause at the end of the song, he laughingly thanked the audience. Three doctors spent the night administering to Kuzell in the hope of saving his sight. They said there was little hope that he would ever see again.



## Pantages Turns Great Deal

The biggest sensation in Western vaudeville has resulted this week from the activity of Alex Pantages, the vaudeville big gun. Through the efforts of W. Z. Tiffany, his local manager and partner, Mr. Pantages and the Graumans have come together, and the magnificent new Grauman theatre now building on Market Street will become a Pantages' circuit house, with Sid Grauman, who is one of the cleverest men in the game today, as manager. Mr. Pantages and the Graumans have likewise pooled issues and secured the Broadway Theatre in Oakland, and will operate it until they build a fine new theatre in that city. In the new Grauman theatre, which will be finished some time in May, W. Z. Tiffany will hold forth in charge of the Pantages' Circuit in elegantly appointed offices. In addition to these new deals, Alex Pantages has just secured the Bungalow Theatre in Salt Lake, and has bought the Majestic Theatre in Kansas City, and is now having built for him by Wm. Garland of Los Angeles a magnificent theatre in that city that will be one of the show places of the West. It is located on Broadway, between Fifth and Sixth Streets. Furthermore, Mr. Pantages has leased a site in Chicago and will erect a fine theatre thereon. And he proposes to go still further into the East. As it stands now, the Pantages' proposition is as follows: Houses in Edmonton and Calgary, Canada, Spokane, Tacoma, Seattle, Vancouver, Victoria, Bellingham, Portland, Sacramento, Oakland, San Francisco, Salt Lake, Denver, Pueblo, St. Joe, Kansas City, and assured houses in Los Angeles and Chicago. Truly a formidable list! In speaking of this remarkable growth of a remarkable man, Mr. Tiffany said that Mr. Pantages had worked all this out by himself, and it was his money alone that was financing the circuit development, and, outside of the local partners, he stood alone. "I consider the rise of Alex Pantages one of the remarkable things in Western, or, as for that, American theatricals," concluded Mr. Tiffany.

## Smith, Evans and Williams

Smith, Evans and Williams are presenting a one-act play at Pantages this week that is out of the ordinary. It is the work of Lew Williams and is called All's Fair in Love. It is resplendent with good comedy and funny situations. Thomas Smith, as Davey Rosenbloom, makes all possible out of the part. Pearl Evans, as Marie Goldberg, is dainty and sweet and looks very pretty. She has a very sweet voice and we predict a great future for her. Lew Williams as Abraham Goldberg is exceedingly clever and gives a good imitation of Dave Warfield. The act is clever and has a touch of pathos. Its effect is heightened by the splendid efforts of the actors.

## Tacoma Shell Society

Thirty professionals appearing at the Grand Theatre, Pantages and the Tacoma Theatre held a meeting on the stage at the Grand just before midnight last Saturday night and organized shell No. 3 of "The Nut Day So-

ciety." The organizers were Al W. Maddox of the team of Maddox and Melville, and Howard Missimer, heading his own company, both appearing at the Grand this week. The "Nut Day Society" was organized October 7th at Vancouver, B. C., by Messrs. Maddox and Missimer. It is in that city that shell No. 1—the parent lodge—is located. Mr. Maddox rejoices in the euphonious title of Big Tough Nut and Mr. Missimer wears the regalia of Big Hard Nut. The society, organized under rather frivolous circumstances, promises to become an institution of serious ambitions. There are already three "shells"—at Vancouver, Seattle and Tacoma—with a membership of more than 100. Shell No. 4 will be organized in Portland next week, and it is proposed to perfect a permanent organization and plan the society along the lines of the White Rats, the Lambs, Green Room and others that have professional entertainers for members. The emblem of the society is a maple leaf and pecan. H. A. Sullivan was elected president of the Tacoma shell last Saturday night, and the organizers left a considerable sum of money here for a "nest egg" for the shell. The members of Tacoma shell No. 3 include William V. Thompson of Brooklyn, E. T. Crawford of Portland, Frank Killian of Philadelphia, R. V. Haddon of Boston, E. J. Richardson, G. F. Keene, L. G. Teale, A. O. Sault and W. H. Davis of Tacoma, Ernest Pantages of New York, Frank Scallion of Brooklyn, Clyde Ellis, Harry Wilburn, George Hayes and George F. Dunn of Tacoma, William Van Dusen of Auburn, N. Y., Frank L. Brockway of New York, Thomas F. Milmer of Brooklyn, Dick Moore of New York, H. A. Sullivan, Dean B. Worley, James Jedlock of Tacoma, William Adams of New York, Carl Ellis and B. B. Vincent of Tacoma.

## The Wigwam

The weeks bill consists of Eddie Dolan, Flo Patterson, Fagan and Byron, Butler and Bassett, Irma Orbasany cockatoos, and Landers Stevens, Georgie Cooper and Charles Place in their last week, presenting The Mountebank.

## Vaudeville Notes

Watsonville, week of Oct. 25—Rae stock company here. Friday even nasts; Frank M. Clark, comedian; Frederick the Great; Leana Clifton, balladist; La Petite; Lynden and Wren, sketch team.

Capt. Nat Ressler, who is a big feature of Pantages this week, was presented with two medals in Vancouver by a celebrated shooting club there. The captain has a beautiful stage set and his tricks are bright and snappy.

## Greatest Hamlets, Past and Present

All real actors have in the past played or aspired to play Hamlet, and it is taken for granted that all living or hereafter to be real actors will aspire to play Hamlet. In the past we had Edwin Forrest, Edwin Booth, Edwin Adams, etc., all acknowledged great Hamlets. But we are assured by that dean of managers "Yours merrily" privately know as John R. Rogers, that Edwin Foy is the great-

PICKWICK THEATRE—SAN DIEGO

# Charles King Stock Company

Supporting

## Marjorie Rambeau

Presenting all high-class novelty productions.

---

BONUS AMONG THE BEST!

MELIOR AMONG THE GOOD!

OPTIMUS AMONG THE REST!

# Laura Hudson & Co.

Address: WRAY & EDNER.

Care of Francis-Valentine Co., Thirteenth and Mission, San Francisco

est living Edwin Hamlet—the other Edwins being dead. Many actors believed they were seriously playing Hamlet yet the audience laughed at them. Edwin (Eddie) Foy purposely makes his audiences laugh and is entitled to the position he claims. Dating with tomorrow, Sunday evening, Oct. 31, at the Valencia Theatre the Messrs Shubert will present Eddie Foy in his latest and positively most successful musical whimsicality, Mr. Hamlet of Broadway, a conceit in two acts by Edgar Smith, with lyrics by Edward Madden and a most jingly score from the pen of Ben Jerome. Mr. Foy last season was the center of a country-wide interest because, he, unquestionably the peer of all farceurs, was going to essay Shakespearean roles. "Others have done it, whose capabilities were along laugh-producing lines," was the argument advanced by Mr. Foy, "and what others have done I, too, may do," and, in all probability, he wound up his discourse with his famous, "Ah, 'tis a pretty thing." But for a time he was taken seriously. His managers, the Messrs. Shubert, had no objection to Hamlet being the role, but acting within their rights they argued that no liberties should be taken with this classic. "Do anything you want with it," Foy told them, and they called in as experts Messrs. Smith, Madden and Jerome, and the result is found in this two-act musical play, Mr. Hamlet of Broadway. The production is mounted in exquisite taste and in every detail is most complete. The management has spared no expense to make Mr. Hamlet of Broadway the greatest of all their musical attractions, and the success attending their efforts is a testimonial to their foresight. There are a score of musical numbers, the greater of these being Everything Depends on Money, Mr. Hamlet of Broadway, When I Was a Kid Like You, as sung by Mr. Foy; Good-bye, Molly Brown, The Dusky Salome, The Hornpipe Rag, Under the Honeymoon, and others. The cast is a large and capable one. The company can act. The chorus can sing, and it will be a pleasure to theatre patrons to note, Mr. Hamlet of Broadway is *not* a one-part show.

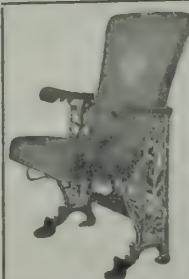
CHARLEY TAYLOR and company are in Seattle from Alaska. While in the

frozen north Mr. Taylor completed a new play. "I have written what I consider a well constructed drama of the far north during my absence in Alaska," said Mr. Taylor the other day, and I plan to get it into shape for an immediate production in this section by some stock company. If successful I shall take it East at once to the Shuberts, who commissioned me to write the play before I left."

**ALENE Z. JOHNSON**  
Soubrette and Ingenue  
At Liberty . . . . . Care **Dramatic Review**

## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
**770-776**  
**Mission St.**  
Bet. 3d and 4th Sts.  
**SAN FRANCISCO**  
**Whitaker & Ray-  
Wiggin Co.**



## Correspondence

NEW YORK, Oct. 24.—The Little Terror made its first appearance at the Lincoln Square Theatre last week, with Cecil Spooner in the title role. Frank Peters as Roswell De Wolf Browley, Jr., rescued the pet of Poverty Gulch from the clutches of Jake (Darrel Vinton), who sold poor whiskey and manufactured worse money, to the satisfaction of a Blaney audience. Lord and Lady Carrington (Richard Purdon and Belle Gaffney) produced laughs in their efforts to allow themselves to be supported financially by Roswell de Wolf Browley, Sr. (August Philips), who seemed to be heartily tired of his burden. Tige, the only true friend the Little Terror really had in the first act, failed even to have his name printed on the program. \* \* \* Love, melodrama, dog teams, the scent of pine, gold strikes, and local color were exhibited in the new Alaskan play, Two Women and That Man, at the Majestic Theatre last Monday. This does not mean that the play was confusing or that it was bad. It was good melodrama, set realistically, and played by a competent company. It had an idea in it. Henry D. Carey, author of the play, appeared in the role of the widower, named Neil McNeill, and proved to have some acting ability and an agreeable personality. Fern Foster had the role of Alaska and made the part very childlike and unsophisticated. The other woman was played by Lucy Miliken, who did not act like a melodramatic villainess, but gave the impression of having a good heart. A French Canadian part was played by Joseph Harris, and Louis Thiel acted a garrulous prospector. A little character bit was performed in a way to win applause by Ford Fenimore as a man from Kentucky, who learns of the death of his wife just as he has struck it rich. The staging was elaborate, and the effects of a blizzard in the third act aroused much applause. An attempt to add to the atmosphere was made by perfuming the theatre with the odor of fresh-cut pine. \* \* \* William Faversham and the members of his company who will appear with him in Stephen Phillips' Herod leave for Albany today. The first performance of Herod in America will be given at Albany tomorrow evening. \* \* \* The Love Cure is the latest production by Col. Henry W. Savage in the musical line. Like the Merry Widow, which ran for a whole season, it made its bow to the New York public at the New Amsterdam Theatre, where it is still on, for an indefinite run. It is called a "musical romance of stageland," and is by Oliver Herford, author of The Florist Shop, adapted from the German of Leo Stein and Karl Lindau. The music is by Edmund Eysler. The production might be briefly described as the play of David Garrick reversed and set to music. It will be recalled that when David Garrick, according to the play of that name, was a star in the early English theatre, he was what would now be called a regular matinee idol, only the matinee hadn't yet been invented by Dion Boucicault. But at any rate he was very popular among the girls, and one of them in high society became desperately in love with him over the footlights. Thus we have the story of the rich merchant going to Garrick and asking him to get intoxicated and do other rude things to disgust the young lady and

make her believe the actors in general were much worse than they actually were, especially Garrick himself. The collaborators of The Love Cure have reversed the situation, or, rather, they have changed the sex from that of an actor to a music hall actress. This gives plenty of modern effects and enables the composer to get in his work, show off the twentieth century Johnnies waiting at the stage door for the prima donna and to broaden the scenes a long way from dear old David Garrick's time. It is a very legitimate and interesting expansion of the Garrick idea brought up to date. There is no "star" in the company of players, but the principal singer is Lina Abarbanell, the soprano whom Colonel Savage originally kidnaped from the German company at the Irving Place Theatre. Charlie Ross the handsome Prince in the Weber burlesque on The Merry Widow, has this year the leading male part in The Love Cure. The cast also includes several other players who are favorites on Broadway, such as the corpulent Alice Hosmer and the sawed-off and hammered-down Fred Frear. I like the subject of The Love Cure better than the theme of the Merry Widow, and Colonel Savage seems to have spared no expense in his elaborate production. \* \* \* A new play by Rachel Crothers, author of The Three of Us, served Mary Mannering at the National Theatre, Rochester, last week, as her opening piece for the season. It is called A Man's World, and is in four acts. The production is by the Shuberts, and the cast includes Charles Richman, John Sainpolis, Grant Mitchell, Arthur Berthelet, Therese Dale, Helen Ormsbee and Little Gertrude. Miss Mannering appears as Miss Ware, a writer, who has adopted an orphan child, Little Jenny. She lives in a semi-Bohemian rooming house, where she is brought in contact with other writers, artists and professional people. Here she meets Malcolm Gaskell, a journalist (Mr. Richman), and as no one believed the story of Miss Ware about the child, the tongues of gossip are started wagging, but the scandalmonger fails to connect Miss Ware with any wrongdoing. The play advances the argument "This is a man's world." Man sets the standard for woman. He knows she's better than he is, and he demands that she be—and if she isn't she's got to suffer for it. \* \* \* Idols, a dramatization by Roy Hornihan of William J. Locke's novel of the same name, had its first American presentation at the Hyperion Theatre, New Haven, last Monday, by the Walter N. Lawrence company. The play tells the story of Hugh Colman, who, having been secretly married to Minna Hart, daughter of Jacob Hart, a wealthy Hebrew money lender, is accused of the death of Hart, who is murdered by a servant. In the cast are Orlando Daly, Henry J. Carvill, Sheldon Lewis, Alexander Frank, Samuel Klawans, John Prescott, Harold Mead, Joseph K. Whitmore, Mabel Roebuck, Leonore Harris, Helen Orr Daly, Blanche Weaver, and Imogene Coleman. \* \* \* The Shuberts announce that Frank Daniels in The Belle of Brittany, the English musical comedy in which he is now appearing for his first season under their management, will be the next attraction at Daly's Theatre, beginning on Monday, November 8th, following the termination of Viola Allen's engagement in The White Sister. \* \* \* Springtime, a new romantic

comedy, performed for the first time at the Liberty Theatre last week, gives much evidence of the elaborate care that has been observed by its producers to provide picturesque surroundings and a congenial atmosphere for Mabel Taliaferro now known as Nell, its attractive young star. To the eye it is most satisfying. Its scenes are laid in Louisiana, suggesting the languorous life of the South, and its early nineteenth century costuming helps to increase the general picturesque effect. Then, to add to its appeal to the senses, its action has an almost continuous musical accompaniment composed by Harry Rowe Shelley, the organist of the Fifth Avenue Baptist Church. The play itself is the work of Booth Tarkington and Harry Leon Wilson. It is the love story of a boy and girl in the springtime of youth, and, like all the romances of the stage, sunshine is thickly interspersed with April showers. A sinister downpour is threatened by the lowering clouds of the third act, but at last comes the warmth and glow of clear skies. Nell impersonates a Southern girl, Madeline de Volette, Southern girl, Madeline de Volette, betrothed while still a child to her cousin, whom, as she approaches womanhood, she has not even met. The siege of New Orleans is impending, the spirit of war is in the air. In the midst of this excitement Madeline falls in love with Gilbert Steele, a young American planter, on the day he rides away to join Gen. Andrew Jackson's army. The family of the young girl is not inclined to have its plans for her marriage so easily thwarted. Thus begins the series of trials which promise to wreck her life's happiness but which, in the end are cleared away. Nell acted the role of the lovelorn maid with that wistful sweetness so well remembered from her performances in In a Balcony and Pippa Passes. She had the assistance of a company of good average merit which included W. B. Mack, William Harrigan, Samuel Forrest, Earle Braun, Bijou Fernandez, Helen Lindroth and Emma Dunn. \* \* \* Lulu Glaser has been compelled to discontinue her season in The Girl from the States, which opened recently in Philadelphia. \* \* \* Mr. Sothorn and Miss Marlowe have been unable to cancel certain bookings which exist for them on tour. Therefore they will be absent from the New Theatre for a part of the season during midwinter. They will appear there in the first month of the season, opening with Antony and Cleopatra, as announced. \* \* \* It has been some time since anything so interesting in the shape of a play has been produced here as Mr. Augustus Thomas' The Harvest Moon. Its subject is so unusual and in certain respects so absorbingly and impressively handled that one could find the heart to forgive even a few shortcomings, even if they existed. Mr. Thomas has lightened the play with some humorous lines. The scenes in which Judge Bartlett announces his determination to marry Mrs. Winthrop are worth while if only for the sake of the genial and unctuous performance of John Saville. George Nash's performance of the Frenchman could hardly be excelled. In appearance, action and speech he is superb. His playing has sincerity, charm, humor and sympathy, the role is perfectly characterized and is, in short, as fine a performance of such a type as has been seen here in years. Miss Nowak, too, in a most

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

difficult part, succeeds exceptionally well, conveying an impression of exquisite sensibility, and combining sweetness and strength. She reveals an abundant quality of emotion which rings true. In fact, there are few women on the American stage today who could equal her performance of this role. \* \* \* Charles Frohman has arranged to transfer his two companies playing Arsene Lupin by sending the American company to London and bringing the organization headed by Gerald Du Maurier to this country. The exchange will be effected during Easter week, the American company closing here on April 2d and opening in London two weeks later, and the London company arriving here in time to give a first performance on April 4th. During the interval the Duke of York's Theatre in London will be kept open by Mr. Frohman's repertoire theatre company, which he expects to have established by that time. It is said that there is a slight difference in the interpretation of the text of Arsene Lupin by the two companies. \* \* \* Emma Carus will be in the Lew Fields' mid-winter review, The Jolly Bachelors, which is to open in New Haven on October 28th. The cast includes Stella Mayhew, Elsie Fay, Josie Sadler, Topsy Siegrist, Gertrude Vanderbilt, Nellie Lynch, Trixie Jennery, Joe Welch, John T. Kelly, Al Leach, Robert T. Dailey, Walter Perceval, Billie Taylor and Ed Begley. \* \* \* To avoid a conflict of first nights, Charles Frohman has decided that Kyrle Bellow will not appear in The Builder of Bridges at the Hudson Theatre until Tuesday, October 26th. The house will be dark on Monday, when Henri Bernstein's new play, Israel, will have its first New York performance at the Criterion Theatre. \* \* \* Jessie Millward has been engaged as leading woman for Arnold Daly in Know Thyself. This is a play in three acts by Paul Hervieu, and was successful at the Comedie Francaise in Paris. It will be produced within a few weeks.

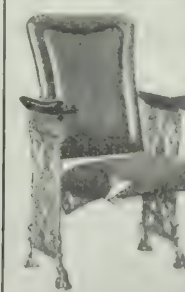
ROB ROY.



### All Kinds of SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts. Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street San Francisco

210-212 N. Main St. Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapola"  
Home Phone F 5037

### New York Dramatic Agency

Booking

Dramatic and Vaudeville Acts

Organizing and Routing Companies, Supplying "Scripts," Etc.

Belasco Theatre Building, Los Angeles  
Entire Third Floor



## Metropolitan Opera Company Goes to Paris

NEW YORK, Oct. 19.—An invasion of Europe by an American opera company was announced by the Metropolitan Opera Company in an official statement given out tonight. With the close of the season in New York the principal elements of the Metropolitan Opera Company—its greatest artists, chorus, scenery, costumes, etc.—will be taken to Paris, there to appear during May and June, 1910, in a series of Italian operas at the Chatelet Theatre, the largest in Paris. The statement says: Both the Parisian projectors and the Metropolitan officials feel the season is so certain of success that they are confident of repeating the season in the months of May and June, 1911, when German operas, sung in German and possibly French operas sung in French, will be presented as duplicates of the performance at the Metropolitan Opera House.

## McKenzie's Merrymakers Prospering

MARSHFIELD, Oct. 17.—We will have business for you in the near future, as I consider THE DRAMATIC REVIEW the best source of advertising in the Northwest. Kindly send me next issue, Oct. 23, to Medford, Ore. Following is the roster of my company: Richard Lonsdale, leads; Chas. E. Dale, heavies; Frank Howe, characters; Jack W. Delmon, juveniles; Henry Novel, light comedy; Robert McKenzie, comedian; Eva Heazlit, soubrette, featured; Margaret Gilman, leads; Gwinn Sterling, heavies; Audrey Davis, characters; P. G. McLennon, in advance.—Yours, respectfully, R. B. McKenzie.

## Personals

GARNA VIRDEN, the beautiful ingenue of the Ed Redmond Company, has been engaged for ingenues by the Belasco Company of Los Angeles and will be known in the future as Beth Taylor.

LILLIAN TUCKER, a Chicago girl, is with the Yankee Prince Co., soon to play the Coast. Last season she essayed general understudy, with a big measure of success, in The Stubborn Cinderella Co. With youth, beauty and strong dramatic temperament, Miss Tucker should have a successful career on the lyric stage.

O. W. KYLE, well known in musical and theatrical circles of California, where he formerly resided, died at Spokane, Wash., Oct. 12. He and his wife taught music in Pasadena for several years and he was one of the organizers and prominent members of the first Bostonians.

"FRISCO" JOHNNY WILLIAMS, that lively agent, was presented with a handsome gold watch adorned with an Elk head and half carat diamond eyes on front case, by Archie Levy, and Ed M. Foley, the well-known promoters, for valuable services, rendered as their representative at Sonora Carnival, September 27th to Oct. 2d.

DAVID M. HARTFORD, of the Burbank Stock Company, of Los Angeles, is considering an offer made him by J. C. Williamson for a year's starring engagement in Australia in The Lion and the Mouse and similar plays,

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

Character Actress

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Edwin T. Emery Stock—American Theatre

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## Charles E. Royal & Elliott Edythe

Presenting Charles E. Royal's wonderful Burglar Playlet,

IN VAUDEVILLE "STRAIGHTENING A CROOK,"

and six other excellent playlets.

BERT LEVEY, AGENT.

which never yet have been seen in the Antipodes. Though Mr. Hartford is under contract to the Burbank, it is possible that he will be given a year's leave of absence, to begin his Australian tour in December.

ALF. T. LAYNE has written the lyrics and Sol Levy the music for A Japanese Courtship, a comic operetta which Frederick Snook and Chas. Browning are to produce over the Orpheum Circuit the coming winter season. Entirely original in theme, it gets away from the stereotyped stuff heretofore seen, and with its catchy music, lyrics, scenery and costumes, will prove a treat to blasé theatregoers. Messrs. Snook and Browning express themselves as highly pleased with their new operetta, and are now rehearsing the company for first production, to take place in two weeks.

THE VERSATILITY and adaptability of Florence Oakley was illustrated on Oct. 21st, when she took the part of Juanita in The Rose of the Rancho, at the Alcazar Theatre. Bessie Barriscale, who has been playing the part, was taken ill with a severe cold, and the management had to get some one to take her place on short notice. Miss Oakley had played the part before, and there being no matinee in Oakland, where she is the leading woman at Ye Liberty Playhouse, she agreed to take Miss Barriscale's place. This she did as a compliment to the management, declining to accept any remuneration, and scored a great hit.

## GILMORE WALKER

Stage Director and Juveniles

Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

CHAS.—THE GLOCKERS —ANNA  
"OH YOU WATER KIDS"—Fully Copy-  
righted. Pantages Circuit.

## ORRIN SHEAR

Eccentric Characters

Engaged

## FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

## JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

## DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

## COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

## THURLOW WHITE

Leads, Heavies

Address, DRAMATIC REVIEW

## HERBERT MILTON

Characters and Heavies

At Liberty Care of DRAMATIC REVIEW

## CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

## BERT PORTER

Juveniles

Newman-Foltz Co.

## MAX WAIZMAN

Newman-Foltz Co.

## ADA LUCUS

Soubrette and Ingenue

Dramatic offers invited.  
Care DRAMATIC REVIEW

## EDWARD B. LADA

General Music Director  
for Belasco & Mayer

## A. BURT WESNER

Comedian

At Liberty Care DRAMATIC REVIEW

## TEDDY WEBB

Comedian, San Francisco Opera Co.

Direction Frank Healey

## HARRY J. LASK

Representative New York Clipper

N. E. Cor. Sansome and Pine Sts.

## HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

## MINOR REED

Scenic Artist

At Liberty Address DRAMATIC REVIEW

## CARRIE CLARKE WARDE

Characters

## CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

## MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

## FREDERICK GILBERT

Burbank Stock, Los Angeles

## ARTHUR SHEPPARD

Scenic Artist

Care DRAMATIC REVIEW

## HOWARD FOSTER

Care DRAMATIC REVIEW

## IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

## PIETRO SOSSO

Chas. King Stock Co.

Pickwick Theatre, San Diego

## ANITA MURRAY

Ingenue

At Liberty Care of DRAMATIC REVIEW

## HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

## DAN KELLY

Comedian

Care DRAMATIC REVIEW

## FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of DRAMATIC REVIEW

## GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

## ALFRED ROWLAND

Harold Nelson Co.

En Route

## LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

## FRED S. CUTLER

Manager Richard Jose

In "SILVER THREADS"

Address care DRAMATIC REVIEW

## OLGA GRAY

Leading Woman

Empire Stock Co., Fresno, Cal.

## ANNA RODGERS

Ingenues and Leads

At Liberty Care of DRAMATIC REVIEW

## HILDA GRAHAM

Leads

Care DRAMATIC REVIEW.

## GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

**Alf. T. Layne    Daisy D'Avra**

Del Lawrence Stock, Victoria

**Edith Lyle**

Ye Liberty Stock, Oakland

**Donald Bowles**

Dramatic Director Geo. L. Baker's Attractions.  
Address Bungalow Theatre, Portland, Oregon.  
Loaned by Mr. Baker to direct Mr. James Neill's Company for him in St. Paul, Minn.

**Neva West**

Care Dramatic Review

Permanent Address, 2110 Post Street

**Johnny Williams, Jr.**

"FRISCO"

"The Man in Front." Can Book or Wild Cat

**Louise Kent**

In Vaudeville

Her Own Company

Pantages Circuit

**Claire Sinclair**

Second Business

Stock

Seattle Theatre, Seattle

**E. P. Foot**

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

**Mina Crolus Gleason**

Ye Liberty Playhouse, Oakland

**Louis Morrison**

Belasco Stock Co.

Los Angeles, Cal.

**Seibert & Lindley**

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

**Sidney B. Payne**

Lyric Stock, Portland, Or.

**Sydney Ayres**

Leading Man

Ye Liberty Theatre, Oakland, Cal.

**Budd Ross**

Comedian

At Liberty

Care DRAMATIC REVIEW

**Al Hallett**

Stage Director

Empire Stock, Fresno

**F. F. Munier**

Characters

Empire Stock, Fresno

**Priscilla Knowles**

Leads

**Bennett Jack**

Characters

Lyric Theatre, Portland

**Carlton Chase**

Leading Man

Kolb and Dill

**Evelyn Selbie-Virginia Thornton**

Alternating Leads

Frawley Co., Alaska

**George B. Baldwin, Jr.**

Alcazar Stock, San Francisco

**Monroe Salisbury**

Leads

Care DRAMATIC REVIEW

**James Austin Gleason—Webster Lucile**

Playing Title Role in Checkers

Juveniles in Checkers

**Godfrey Matthews**

Second Business

Broadway Stock—Oakland, Cal.

**Leslie King**

Season with E. H. Sothern  
Closed June 17th

Immediately Engaged by  
Frederic Thompson for **Polly of the Circus**  
To open June 29th



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Iowa City, Oct. 30; Clinton, 31; Waterloo, Nov. 1; Iowa Falls, 2; Mason City, 3; Albert Lea, 4; Rochester, 5; La Crosse, 6; St. Cloud, 7; Valley City, 8; Dickinson, 9; Miles City, 10; Billings, 11; Livingston, 12; Bozeman, 13; Butte, 14-15; Anaconda, 16; Grand Falls, 17; Helena, 18; Missoula, 19; Wallace, 20; Spokane, 21-28; Lewiston, 29; Pullman, 30.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Salt Lake, Oct. 24-31; Grand Junction, Nov. 1; Leadville, 2; Colorado Springs, 3; Boulder, 4; Ft. Collins, 5; Cheyenne, 6; Denver, 7-13; Victor, 14; Pueblo, 15; La Junta, 16; Trinidad, 17; Amarillo, 18; Wichita Falls, 19; Ft. Worth, 20; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25; Galveston, 26; Beaumont, 27; New Orleans, 28-Dec. 4.

**ALLEN CURTIS MUSICAL COMEDY CO.**—Walker Theatre, Los Angeles, Cal.

**ALCAZAR STOCK.**—San Francisco.

**AS THE SUN WENT DOWN.**—(Arthur C. Aiston, prop. and mgr.)—St. Paul, Oct. 24-30; Minneapolis, 31-Nov. 6; Milwaukee, 7-13.

**BELASCO STOCK CO.**—Los Angeles.

**BILLIE BURKE** (Chas. Frohman; Francis Reed in adv.)—Seattle, Oct. 25, and week; Victoria, Nov. 1; Vancouver, 2; Tacoma, 3; Portland, 4-6.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI.**—(R. Voelckel, mgr.)—Morgan City, Oct. 30-31; New Orleans, Nov. 7.

**BLANCHE BATES** (David Belasco.)—Bellingham, Oct. 30; Spokane, Nov. 1-3.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Montgomery, Oct. 30; Selma, Nov. 1; Demopolis, 2; Meridian, 3; Tuscaloosa, 4; Birmingham, 5; Anniston, 6; Gadsden, 8; Rome, Ga., 9; Knoxville, Tenn., 10; Chattanooga, 11; Huntsville, Ala., 12; Decatur, 13; Corinth, Miss., 15; Columbus, 16; Jackson, 17; Shreveport, La., 18; Beaumont, Tex., 19; Galveston, 20; Houston, 22; Victoria, 23; Cuero, 24; San Antonio, 25; San Marcus, 26; Austin, 27; Taylor, 29; Waco, 30; Denton, Dec. 2; Greenville, 3; Fort Worth, 4; Ardmore, Okla., 6; Oklahoma City, 7; Guthrie, 8; Wichita, Kans., 9; Winfield, 10; Independence, 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee, 16; McAlester, 17; Fort Smith, Ark., 18.

**DREAMLAND.**—San Francisco, Oct. 31, week; Sacramento, 7-8; Chico, 9; Eugene, 11; Albany, 12; Salem, 13; Portland, 14.

**DUSTIN FARNUM IN CAMEO KIRBY.**—Company is booked as far east as Butte, but may possibly get a

wire at Seattle calling them into New York, where they will open at the Astor Theatre for an all-winter run.

**FORTY-FIVE MINUTES FROM BROADWAY.**—(Cohan & Harris, mgrs.)—Helena, Oct. 30; Great Falls, 31.

**FIFTY MILES FROM BOSTON.**—(Cohan & Harris, mgrs.)—San Diego, Oct. 29-30; Los Angeles, 31.

**GIRL QUESTION.**—Omaha, Oct. 24-25; Sioux City, 31.

**GUY SMITH STOCK.**—Oakland, Cal.

**HONEYMOON TRAIL.**—(Harry Chappell, mgr.)—Bakersfield, Oct. 30; Oakland, 31-Nov. 2; Sacramento, 3; Chico, 4; Medford, 5; Eugene, 6; Portland, 7.

**IN WYOMING.**—(H. E. Pierce & Co., mgrs.)—Pullman, Oct. 30; Spokane, 31, week; Wardner, Nov. 8; Wallace, 9; Missoula, 10; Hamilton, 11; Stephenville, 12; Victor, 13; Great Falls, 15; Helena, 16; Bozeman, 17.

**IN OLD KENTUCKY.**—(A. W. Dingwall, mgr.)—Sacramento, Oct. 30; San Francisco, 31.

**JUST OUT OF COLLEGE.**—(Campbell & Bothner, mgrs.)—Spokane, Oct. 24-31.

**LEE WILLARD.**—Chehalis, Oct. 28; Elma, 29; Montesano, 30; Aberdeen, 31; Mt. Vernon, Nov. 2; Anacortes, 3; Everett, 7.

**LENA RIVERS.**—(Barton & Wiswell, mgrs.)—Cheney, Oct. 30; Spokane, 31.

**McFADDEN'S FLATS.**—(Barton & Wiswell, mgrs.)—Lawrence, Oct. 30; Kansas City, 31.

**McKENZIE'S MERRY MAKERS.**—Medford, Oct. 22, two weeks; Ashland, Nov. 5, two weeks.

**MOROSCO'S BURBANK STOCK.**—Los Angeles.

**MURRAY & MACK'S VAUDEVILLE DATES.**—Salt Lake City, Orpheum, Nov. 7, week; Ogden, Orpheum, 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

**NEWMAN FOLTZ COMPANY.**—Merced, Oct. 25-30; Medera, Nov. 1-6; Fresno, 7-14; Porterville, 15-20; Visalia, 22-27; Bakersfield, Dec. 5-11.

**RAYMOND, THE GREAT.**—(Maurice F. Raymond, mgr.)—Bordeaux, France, Oct. 25-30; Liverpool, England, Nov. 3-10; Dublin, Ireland, 14-20; Glasgow, Scotland, 23-30.

TURNING THEM AWAY

# THE Ewd. Armstrong Musical Comedy Co.

Now Playing to Capacity Business, Grand, Vancouver. The Best Musical Comedy Company on the Pacific Coast

WHY?

Because We Have the Best Shows. Because We Have the Best Comedians.

## Some Class to This Bunch

**WILL ARMSTRONG, EDW. ARMSTRONG, GUS LEONARD, GEO. HOWARD, MISS ETHEL DAVIS, MISS CLARA HOWARD, MISS DOBOTHY LEE**

And a Chorus of Ten Baby Dolls

We Played Pickwick, San Diego, 20 Weeks. We Play Here 35 Weeks.

CALIFORNIA MANAGERS: Write us for time after January, 1910.

EDW. ARMSTRONG, Manager.

**OLGA NETHERSOLE.**—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**SIS HOPKINS** (J. R. Stirling.)—Milwaukee, 24, week; Waukegan, 31.

**THE CLIMAX.**—Everett, Oct. 30; South Bend, Nov. 1; Chehalis, 2; Ellensburg, 3; North Yakima, 4; Pendleton, 5; Walla Walla, 6.

**THE GIRL QUESTION** (Western.)—(H. H. Frazee, prop.)—San Diego, Oct. 31-Nov. 1; Santa Ana, 2; Pomona, 3; Riverside, 4; San Bernardino, 5; Redlands, 6; Phoenix, 8-9; Bisbee, 10; Douglas, 11; El Paso, 12; Albuquerque, 15; Santa Fe, 16; Las Vegas, 17; Rocky Ford, 18; Leadville, 19; Grand Junction, 20; Salt Lake, 21-27; Ogden, 28; Park City, 29; Rock Springs, 30.

**THIRD DEGREE** (Robt. Priest, adv.)—Monterey, Nov. 1; San Jose, 2; Fresno, 3; Stockton, 4; Sacramento, 5; Marysville, 6; Chico, 8; Red Bluff, 9; Eugene, 11; Salem, 12; Astoria, 13; Portland, 14; Seattle, 21; Victoria, 29; Vancouver, 30-Dec. 1; Bellingham, 2; Everett, 3; Tacoma, 4-5; Aberdeen, 6; South Bend, 7; Chehalis, 8; Ellensburg, 9; North Yakima, 10; Walla Walla, 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anaconda, 18; Butte, 19-21.

**THE MAN OF THE HOUR CO.**—(Western.)—(Brady & Grismer.)—Leadville, Oct. 30; Salt Lake City, Nov. 1-3; Ogden, 4; San Bernardino, 6.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—

San Jose, Oct. 31; Marysville, Nov. 1; Woodland, 2; Reno, 3-4; Minnemukca, 5; Elko, 6; Salt Lake, 7-13; Ogden, 14; Provo, 15; Grand Junction, 16; Glenwood, 17; Leadville, 18; Salida, 19; Colorado Springs, 20; Trinidad, 21; Goodland, 22; Norton, 23; Beatrice, 24; Omaha, 25-27; St. Joe, 28-29; Junction City, 30.

**TOO MANY WIVES**, with Joseph Morris (Mittenthal Bros. Amusement Co., Inc., mgrs.)—Salt Lake, Dec. 12, week; San Bernardino, 25; Los Angeles, 26; San Diego, Jan. 3; Redlands, 4; Bakersfield, 5; Fresno, 6; Oakland, 7-8; San Francisco, 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

## Paris Model Disbands

**SPOKANE**, Wash., Oct. 25.—The Parisian Model Company closed in Spokane, 23d. The company reorganized and went out in The Soul Kiss. Grace Hazard, who headed the Parisian Model Company, has left for New York. Christine Towles goes to San Francisco to take up a veudeville engagement, and Miss Gardner goes to Kansas City.

As the Sun Went Down is a new play by Geo. D. Baker, which Arthur C. Aiston will present here early in 1910. This play has so far been received with universal acclaim in every city so far visited, and the notices given it have been unanimous in praise for play, company and production. The play is one which, while laid in the Western country, is not sensational, but tells a heart story of genuine interest and is filled with bright comedy. The company is headed by Estha Williams, well known here for her splendid work in other of Mr. Aiston's former companies. The production is an elaborate one, requiring the services of a special baggage car for its transportation.

The Greatest

Cast of

Singers

Headed by

**THOS. H. PERSSE**  
Tenor

**EDITH MASON**  
Soprano

Now Booking Season 1909 & 10

**The Persse-Mason Co.**

In the New Operatic Comedy

**The Singing Bandits**

Book and Music by HERMAN PERLET

**THOS. H. PERSSE**.....Sole Proprietor  
**LOUIS LISSNER**.....Manager

Permanent Address: Dramatic Review, Van Ness Theatre Building, San Francisco

Everything Complete

New Scenery

Excellent Music

Quartette of Comedians

GRAND OPERA HOUSE, St. Paul, Minn., Week October 24

Bijou Theatre

Minneapolis,

Minn.

Week October 31

**AS THE SUN**

**WENT DOWN**

By Geo. D. Baker

With

**ESTHA WILLIAMS**

Bijou Theatre

Milwaukee,

Wis.

Week November 7

Address: ARTHUR C. AISTON, Room 304, 1505 Broadway, New York City



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, November 6, 1909

No. 11—Vol. XXI—New Series



Myrtle  
Vane



## May Become Alaskan Miner

T. Daniel Frawley and his company returned to Seattle October 21, after a stay of several months in Alaska. "My winter plans depend upon two cablegrams I will receive from Manila and Honolulu within two days' time," said Mr. Frawley in an interview. "If the terms therein are favorable I shall leave Seattle with a majority of my present company next month, sailing direct to Manila and opening there on Christmas day, and then playing Hongkong, Shanghai, the Japanese cities and Honolulu until April 1. I will then return to Seattle, and on June 1 will leave here with a theatrical company for Iditarod and the Yukon river towns. If the cables from the Orient are not favorable I shall remain in Seattle for a rest until January 1, then sail to Valdez and in company with my manager and my partner, Billy Butler, go in over the ice to Fairbanks and Iditarod to look after three mining claims we now have there. In that case Joe Riley will bring up a company in June to support me in a new line of society dramas in the towns I have named. In any event my future is linked to that of Alaska. I think that Alaska today is what California was in 1849, the land of wealth and promise. I had a big and profitable season at all points. By the way, we played The Spoilers in Fairbanks at a time when nearly all of the characters portrayed in the play were in that town. They adjourned court and the lawyers and jury all came over to see our play. And The Spoilers won the case then pending which, curiously enough, was just such a claim-jumping proposition as the play tells about. Make no mistake about the character of Alaskan audiences. I played to the finest assemblages at Dawson that I have ever faced as an actor. Every box was taken every night, and solid rows of the house were filled by people in immaculate evening dress. They want only the best plays there."

## Here is a Mother for Some Actor

A matronly woman giving the name of Mrs. Potter and saying she is the wife of a railroad man, insisted that Stanley G. Fields, an actor in the Fifty Miles From Boston company that appeared at the Clunie Theatre last Saturday night in Sacramento, is her missing son who has been absent from home for four years. Her persistent efforts to become the mother of the young man annoyed him and it was not until he had explained many times over that he was never in Sacramento before in his life and had buried his mother two years ago at Pittsburg that the woman gave up her claims of relationship. Mrs. Potter saw Fields' picture in a San Francisco paper when the show was in this city and going to San Francisco talked with him over the telephone. She gave him an accurate description of himself, including his broken nose. He said he was coming to Sacramento and would see her there. When the train came into the depot there on Saturday morning Mrs. Potter was there to meet Fields and rode up town on the car with him. Mrs. Potter declared that he was deceiving

her and even told the performer, who is 25 years old, that a local bank holds a \$20,000 estate for him. It is not believed that Potter is the woman's name. She has been seen around the Clunie considerably and was known there by the name of Drekson.


## Bert Swan Goes Insane

After giving away to overwrought nerves and insulting his fellow-performers and his audience at the Pan-tages Theatre in Tacoma, Oct. 13, Bert Swan, who has trained alligators, was removed from the stage and taken to the city jail, where a charge of insanity has been filed against him. Swan during his vaudeville act performs a number of remarkable swimming feats in a glass tank. In the course of the act he remains under the water for a great length of time. He gives three performances a day and this strain on his nerves, combined with drugs which he takes to quiet them, is believed to be responsible for his present condition. For the past five weeks his erratic manner on the stage has caused the management considerable worry and fellow performers much alarm. While performing in the tank he rose to the surface and, placing his hand to his nose hurried, under his breath an insulting epithet at his audience. Manager Darling was notified and, after apologizing to the audience, announced that Mr. Swan's engagement for the week was closed. Later Swan was removed to the city jail and charged with insanity. For the sake of Swan's sister and his little girl, who travel with him, the management will endeavor to have him placed in confinement where treatment for his nerves can be given. His sister, Miss Mabel Swan, who is also an expert swimmer, continued the act at Portland. "Mr. Swan has for weeks been regarded by the members of the company as a dangerous person," said Alexander Pantages. "The trouble began in Spokane when he addressed vicious remarks to the members of the bill. He did the same thing in Seattle, but when reprimanded said he would refrain. On account of his nervous condition we overlooked this as much as possible, but our performers have threatened to quit working with him. We have much sympathy for his sister and little daughter and will do everything we can to secure proper treatment for him."

## Collier to Play in London

Charles Frohman has just entered into a new contract with A. & S. Gatti, of the Vaudeville Theatre, London, by which William Collier and an especially selected company will settle in London for a repertoire engagement of considerable length, as the star attraction of the Vaudeville Theatre, which is now occupied by F. Anstey's farce, The Brass Bottle. Mr. Frohman has decided that after this year Mr. Collier will only play engagements in London, New York, Philadelphia, Boston and Chicago. The first Collier London season will consist of this repertoire of plays: The Patriot, Caught in the Rain, The Man from Mexico and a new play upon which Mr. Collier is now at work.

JIM MAGRATH writes: Los Angeles, Oct. 23.—Here for two weeks; San Bernardino next two weeks. Best regards to all. Our act went big.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays

**Ready for Stock**

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S  
BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

## Bequest for Theatre's Enemies

NEW YORK, Oct. 22.—The will of Mrs. Mary S. Robinson, the writer of children's stories, who committed suicide, leaves \$20,000 for the support of "disabled persons of good character who do not attend theatrical performances."

## Opera Notables Injured

NEW YORK, Oct. 22.—A taxicab skidded and turned turtle in Irving Place before daylight today, and Andreas Dipple, one of the directors of the Metropolitan Opera House, and G. Stengel-Sembrich, husband of Mme. Sembrich, the singer, were severely injured.

## Spotlights

Rachel Crother's new play for Mary Mannering will not be known as Kiddie. Originally taken from a short story Miss Crothers held the opinion that the title of the play should remain the same. However, the piece will be known as A Man's World. The full cast in support of Miss Mannering includes Terese Dale, Helen Ormsby, Charles Richman, John Sainpolis, Grant Mitchell, Arthur Barthel and Little Gertrude. Miss Mannering began her season at the Princess Theatre, Montreal, October 18.

Tom Lewis, who will be remembered for his great hit as the detective in the original production of Little Johnny Jones, is coming with Geo. M. Cohan and his company in the production of The Yankee Prince. He appears as Steve Daly a prize fight promoter. He is a talented comedian.

RENO, Nev., Oct. 15.—After elegantly furnishing a cottage in Holcomb Street in this city, Mrs. Theodora Raymond, known in New York as Teddy Gerard, the actress, has returned to New York. She has taken her friend, Miss Broderick, with her, and her attorney, James Boyd, reports that she will not return to this city, although it was her intention to sue for a divorce after staying here the required length of time. Mrs. Raymond spent more than \$2,000 furnishing her home in this city, and her other expenses dur-

ing the month were about \$1,400. Attorney Boyd says that undue publicity caused Mrs. Raymond to leave Reno. He declares that the reporters and correspondents in Reno are driving many wealthy divorcees from the city by their persistent practice of publishing facts concerning their plans.

The Great Marshall Show, opened a two weeks' engagement at the Empire Theatre, Eureka, Thursday, Oct. 14th, and Mr. Marshall reports a record-breaking run so far. The roster of the company is as follows: Edward C. Marshall, Sherlock and Holmes, Musical Fletcher, Ethlynde Roberts, Eddie Van and the Abbotts.

As the Sun Went Down, which is announced for its first appearance in this city at the Colonial Theatre, is a new play by Geo. D. Baker, and it will receive marked attention for the reason that it will be produced under the direction of Arthur C. Aiston, a manager who has given us numerous plays of merit and several excellent stars, his latest productions in our city having been Tennessee's Pardner, At the Old Cross Roads, Jane Corcoran in Pretty Peggy, and other plays. As the Sun Went Down has so far received unlimited praise in every city that it has so far visited this present season. The company is one of great merit and is headed by Estha Williams, who has the support of such excellent, prominent and well-liked people as Edwin Walter, W. A. Whitecar, Arthur E. Chatterdon, Phil Connor, Arthur W. Bentley, R. F. Sullivan, Wm. Sexton, Jenny Dunbar, Flora Byam, Margaret Millar and several others of equal note. While the play is one of Western atmosphere, it is not of the wild melodramatic type, but is one which tells a story which combines great heart interest, intense situations, and is full of bright and taking comedy lines. Manager Aiston, whose record in this city has been to produce only the best of plays, scenically mounted completely and carefully, and always having a first-class company, has in As the Sun Went Down a new play which will probably more than duplicate the great eight years' success of At the Old Cross Roads.

MRS. IRENE FRIZELLE ISMAN, wife of Felix Isman, theatrical promoter, was last Wednesday granted a decree of divorce in the common pleas court of Philadelphia.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Opening the New Theatre

The opening ceremony at The New Theatre at Central Park, West Sixty-second and Sixty-third streets, New York, this afternoon will be a notable one. The doors of the theatre will be opened at 4 o'clock for the reception of invited guests. About 5 o'clock the entré act bells will ring and the guests will assemble in the auditorium. On the stage will be seated between thirty and forty prominent invited guests and the founders of the theatre, about thirty in all, with their president, Wm. K. Vanderbilt, and J. Pierpont Morgan, who will be their spokesman on this occasion. Governor Charles E. Hughes and United States Senator Elihu Root, who are to make the principal addresses of the day, will also be upon the stage. The formal part of the programme will begin with an overture by a full orchestra from the Metropolitan Opera House. Then will come the ceremony of the delivery of the keys from the builder of the theatre to the architects, Messrs. Carrere and Hastings. The keys will then be transmitted by the architects to Mr. Morgan, who, representing the founders, will speak a few words of acknowledgment. He will then declare The New Theatre open to the public. Following the acceptance of the keys, Mr. Morgan will introduce Governor Hughes and Senator Root. After the addresses the full chorus of the Metropolitan Opera Company will sing an ode, written for the laying of the cornerstone of The New Theatre by Percy Mackaye, the dramatist. The founders have arranged a very pretty and unique ending for the ceremony. When the curtain has finally descended upon this, the audience will rise and sing America and leave the theatre to reassemble at 8:30 o'clock, when they will witness a dress rehearsal of Shakespeare's tragedy, Antony and Cleopatra, which will serve to open the playhouse to the public the following Monday night. The rehearsal will be in reality a complete performance of the play.

## Desertion Charge Reveals Sad Case

OAKLAND, Oct. 28.—Mrs. Myrtle Gipson, formerly a member of the James Hackett company, who has charged her husband with desertion, was arrested this afternoon at her apartments in the Oxford House, 610 Fourteenth street, on suspicion of having committed numerous thefts. The husband, Clarence L. Gipson, member of a wealthy Pasadena family, is also a prisoner, but has been able to give bail. Gipson claimed to the detective that his wife had committed a theft at the Portola restaurant in San Francisco. That, he declared, brought on a quarrel in which his wife twitted him with having disagreed with his father and having been compelled to take work at Los Angeles as a teamster. The incident across the bay made Gipson inquisitive about his wife's antics before he was married to her. He said that he was soon convinced that she was a thief and feared that she would be de-

tected. He grew anxious to leave his wife, whose arrest at any time might put him under suspicion of being a thief, so he planned the desertion of which she complained. Upon investigating the detectives found in her apartments a suit case filled with silk, towels and napkins bearing the marks of hotels, and silverware and glassware from various hostilities. Then Mrs. Gipson broke down and confessed that she had committed numerous thefts at Los Angeles. She said she was the wife of Lawrence Barry, an actor who died a few years ago. She herself was on the stage, traveling as Myrtle Barry, and played the role of Nancy in James Hackett's last production of The Crisis. Ill luck came upon her with the death of her husband. Not able to retain her theatrical work, she was obliged to become a cashier in a Los Angeles restaurant. While so employed she met Gipson, who, being in disfavor with his family, was working as a teamster in the same city. Mrs. Gipson admits that she took silverware from her employers and from hotels, and that the silks found in her room were stolen from Hamburgers store at Los Angeles.

## Letter List

Letters remaining in The Dramatic Review post office:

### LADIES

<b>B</b>	<b>K</b>
Barlin, Allie	Kent, Louise
Brissac, Virginia	Knapp, Adeline
Baker, Mrs. F.	<b>L</b>
Bull, Miss Lilly	Lewis, Ada
<b>C</b>	<b>M</b>
Chandler, Juliette	Marshall, Mabel
<b>D</b>	Miller, Marion
Darel, Bertha	Murray, Anita
Drew, Georgia	<b>P</b>
Desmond, Paula	Platt, S.
<b>F</b>	Pitt, Marguerite
Fisher, Lillian	<b>S</b>
Foster, Addie	Selbre, Evelyn
Fay, Flossy	<b>T</b>
<b>G</b>	Thompson, Maybell
Galvin, Mrs. James	<b>W</b>
Graham, Hilda	Willingham, Florence
<b>H</b>	White, Mrs. Thurlow
Haynes, Georgia	Williams, Lillian

### GENTLEMEN

<b>B</b>	Howe, O. W.
Brown, Chas.	Harcourt, Gerald
Barron, Fred C.	<b>J</b>
Beggo, L.	Johnson, Chas. M.
Benham, Harry	<b>K</b>
Bradford, James H.	Kolb & Dill
Brel, R. W.	<b>L</b>
Bassett, R. W.	Lessner, Louis
Ballard, R. H.	Lewis, Eugene
Bracht, Edmund W.	LeMoine, Chas. J.
<b>C</b>	Leon, Randolph
Curtis, W. B.	Love, Eugene
Charman, Fred C.	La Rosa, A. I.
Cummings, Ralph E.	<b>M</b>
Clarke, Thos. H.	McCullough, E. J.
Cooper, Leo	MacQuarrie, A.
Cripps, Kernan	Moore, D. R.
Cuttler, Fred	Millon
<b>D</b>	Mitchell, Eddie
Dumont, Arling	<b>P</b>
Daly, Wm.	Parker, E. D.
Daintre, Carl	<b>Q</b>
Dupuy, Harrington	Quillinan, E. J.
Durand, Eddie	<b>R</b>
Douglas, W. A.	Rawland, D.
Delamatre, A. G.	Rankin, G. W.
Diemer, Joseph	Richardson, Frank
<b>E</b>	<b>S</b>
Ealand, T. H.	Stormer, Wm.
Emery, C. M.	Selig & Co.
Eckhardt, Ollie J.	Swift, J. Lionel
Everett, E. J.	Stafford, Eugene
<b>F</b>	Salisbury, Monroe
Fitch, G. W.	<b>T</b>
Flynn, Ed	Turner, W. O.
French, Chester	Thorn, Wm. L.
<b>G</b>	Tannahill, E. D.
Golding, Alfred	Thomas, W. L.
Gillard	Trebell, Thos. T.
<b>H</b>	<b>V</b>
Harrison, James	Viriden, Lew
Healy, Frank	Vance, Harry
Hall, Norman	<b>W</b>
Howard, Frank B.	Walker, Lawrence

## The Orpheum

The Orpheum program for next week will have as its chief attractions: Our Boys in Blue, a military spectacle which introduces seventeen men and one woman. The latter appears as a Red Cross nurse, while the men represent Uncle Sam's soldiers. The act opens with an infantry drill that is

**ANNUAL TOUR OF THE ELLEFORD COMPANY**  
 IN LATEST DRAMATIC ROYALTY SUCCESSES  
 Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUR and WAY DOWN EAST**  
**"A GENTLEMAN FROM MISSISSIPPI"**  
**W. J. ELLEFORD, Sole Proprietor and Director**  
**FRANK WYMAN, Manager**  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

wonderful in its precision and is done so rapidly that the eye can scarcely follow the various evolutions. Lulu McConnell and Grant Simpson will delight with a bright little comedy called A Stormy Hour, by Lester Longorgan. The little play depicts the domestic misunderstandings of a newly wed pair and a foolish quarrel between them. It abounds in fun and introduces Mr. Simpson in a congenial role as the young husband. The Tempest and Sunshine Trio, consisting of Florence Tempest, Little Sunshine and Junie James, will be a particularly attractive incident of the coming bill. This trio of fascinating young beauties was a feature of Ziegfeld's first revue, The Follies of 1900. Miss Tempest is a clever boy impersonator on the order of Vesta Tilly and her "chappy" delineations are always a decided hit. Those Russian-Roumanian gladiators, Bobby Pandor and brother, appropriately styled The Modern Hercules, will present a series of athletic poses on a specially constructed cabinet, having for a background a black cycloramic curtain. They conclude their performance with some clever gymnastic work which illustrates their marvelous staying power. Next week will conclude the engagements here of Minnie Seligman and William Bramwell in their highly successful drama, The Drums of Doom. The Bounding Gordons and the Bootblack Quartette. It will also positively be the last of the marvelous chimpanzee, Charles the First. A new series of motion pictures will interestingly finish the performance.

## Valencia Theatre

Once a theatrical favorite in San Francisco, always a favorite, has again been demonstrated at every performance this past week by the rousing reception tendered Eddie Foy, the unique comedian who won his laurels in this city years ago and now stands in the topmost rank of funmakers in America. He is the same old Eddie Foy, with his curious art greatly matured since his last appearance here, ten years ago, and with the same grotesque makeups and the same subtle methods, rendering him a comedy paradox, yet irresistibly funny as to results. Mr. Hamlet of Broadway, his present medium, is not a burlesque on Hamlet. It is a lively, tuneful, splendidly staged and finely appointed musical extravaganza, in which there is not a homely broiler or show girl or a tuneless voice. Foy basks for a few brief moments in the spotlight as the mirthless Dane, but he promptly transfigures that doleful character into a personage of hilarious fun, and by a quick succession of anti-climaxes he brings on a spontaneous and continuous upheaval of mirth. The last week of Eddie Foy and the big Shubert company in Mr. Hamlet of Broadway will commence at the Valencia Theatre this Sunday evening, with the only matinee Saturday, and from present indications, standing room will be at a premium during the rest of the engagement. Billy, a highly original face that kept immense audiences at

## New Oxnard Opera House

OXNARD, CAL.

Best stage between Frisco and Los Angeles. Playing all of the best shows that come to the Coast. Doing good business. Write for open time.

## GONZALES OPERA HOUSE

GONZALES, CAL.

New, well appointed theatre, electric lighted. Full stock of new scenery. C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
 FINE CLOTHES MODERATE PRICES  
 No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
 Address WALTER A. CLARK, Mountain View, Cal.

Daly's Theatre, New York, laughing for six months, will follow Mr. Hamlet of Broadway, coming direct from the metropolis.

## Alcazar Theatre

John Ince, the Alcazars new leading man, will make his first appearance in San Francisco next Monday evening as Teddy North in "The Cowboy and the Lady." No better medium of bringing out Mr. Ince's acting qualities could have been chosen, as the character of the Eastern college man in a western environment will enable him to simulate both pathos and humor and display in varied garb his physical advantages. He will be seen in the dress suit of gentility and also in the picturesque costume of the cattleman. Evelyn Vaughan will play Mrs. Weston, Bessie Barriscale will be charmingly cast as Midge, and all the other Alcazar favorites will have well fitting roles. As the play calls for realistic staging, some effective pictures may be confidently expected.

**Madison's Budget No. 12, Just Out**  
 Parent's Stationery Co., 818 Van Ness Avenue, S. F.



## Spotlights

Of the Clyde Fitch plays now in the hands of the Shuberts, "The City," a modern drama of business, which might find a parallel in the recent history of C. W. Morse, will be the first to be brought out. Mr. Fitch took the manuscript of "The City" to Europe, where just previous to his death he put on the finishing touches. The second Fitch piece to be produced by the Shuberts will be "Kitty and the Canary," which, as previously announced, was especially written for Zelda Sears. "We are fortunate in having the completed manuscript of both of these plays, but he will be missed just the same," says Lee Shubert. "Mr. Fitch's work, however, never stopped with the editorial 'thirty.' Each play of his that we have produced was not only rehearsed by him, but the players were his own selection. In fact, Mr. Fitch served as stage director, property and wardrobe man and scenic artist."

There is a report out that Dick Ferris will take Florence Stone and a company to Honolulu.

The New Theatre has announced the cast of Shakespeare's "Antony and Cleopatra," with which the playhouse will open its first season Monday evening, November 8. E. H. Sothorn will play Mark Antony, a role in which he has never appeared, and Julia Marlowe, Cleopatra, a part new to her. A. E. Anson, an English actor, will be the Octavius Caesar, and Rowland Buckstone, the Aemilius Lepidus. Sextus Pompeius will be played by Ben Johnson; Domitius Enobarbus, by William McVay; the Clown, by Ferdinand Gottschalk; and Enos, by Charles Balsar. The role of Octavia will be assumed by Beatrice Forbes Robertson, and that of Charmian, by Jessie Busley. Iris will be impersonated by Leah Bateman-Hunter, a young English actress. Others to appear at the premiere include Messrs. Henry Stanford, Albert Bruning, Jacob Wendell, Jr., Pedro de Cordoba, Lee Baker, Howard Kyle, William Harris, Harry Melick, Reginald Barlowe, Robert Vivian, G. F. Hannan-Clark and Albert Cross. The tragedy will be repeated Tuesday, Wednesday and Friday evenings and Wednesday and Thursday afternoons. Thursday evening, "The Cottage in the Air," a new modern comedy by Edward Knoblauch, a young American author, will be given its first performance. "The Cottage in the Air" will be in quite a different vein from Mr. Knoblauch's previous play, "The Shulamite," in which Lena Ashwell appeared here and in England. The comedy will be repeated Saturday afternoon and evening.

"As the Sun Went Down," a new production with Estha Williams in the title role, opened at the High Street theatre Monday to enthusiastic audiences. The play which is still in its infancy and, in fact, has only been on the road but six weeks, proves a winner in many respects for its characteristic pictures of western life, and religious sentiments. Four big acts prettily staged are used in conveying this western romantic melodrama to the public minds and a strong and capable cast assume the various roles. Although ammunition and gun powder as well as one or two fist encounters are witnessed during the progress of the first three acts and also a pistol duel, yet

there remains in the fourth and last act a strong and particularly well balanced and refined finale.—Columbus (Ohio) News.

Articles of incorporation for the Globe Theatre Company of San Diego have been filed by W. H. Palmer, S. A. Palmer, E. W. Palmer, O. F. Palmer, and Walter Fulkerson, for the purpose of erecting a theatre, at an estimated cost of \$150,000, at the northwest corner of Third and C streets, San Diego. The promoters expect to begin construction work before Christmas. W. H. and S. A. Palmer are present lessees of the Pickwick Theatre in San Diego. Walter Fulkerson was formerly manager of the Grand in the same city and the Empire in Los Angeles.

The Shuberts have engaged the following players for "Mrs. Dakon," the four-act play by Ruth Jordan, which begins its season next week: Jessie Bonstelle, who will play the lead in place of Florence Roberts, who did not like the part; Laurette Taylor, F. S. Barrett, C. A. Chandos, Charles Rowan, Thurlow Bergen, William Childs, Ann Warrington, Henry Gibbs, Ethel Martin, Anna Wynne and Janet Arthur.

Max Figman claims that Manager John Cort has given him the best supporting company this season that he has ever had. Among the players are Messrs. Ernest C. Warde, Hallet Bosworth, Sydney Price, George Centre, Herbert C. Denton, Arthur C. Davis, Thomas H. Krueger, J. H. Stuart and the Misses Lolita Robertson, Sylvia Starr, Gladys Fairbanks Murray, Minnie Barrie and Vera Townsend.

Max Figman is busily engaged rehearsing a new farcical comedy which he will present on his Western and Pacific Coast trip, which begins at Duluth on Thanksgiving day.

McIntyre and Heath are coming to the Coast with their new musical diversion called In Hayti. Klaw & Erlanger will send the production across the continent by special train of seven cars.

Gottlob and Marx have arranged with Charles Frohman for the appearance in San Francisco during the present season of nearly every one of his most prominent stars. John Drew, Ethel Barrymore, Marie Doro, Maude Adams, William Collier, Otis Skinner, Wm. H. Crane and Francis Wilson are among those to come West.

Chicago has decided to rigidly enforce the laws prohibiting the employment of children in a theatre, and as a result many new and successful plays will have to steer clear of the Windy City altogether.

Manager Eddie Hall has just finished remodeling the stage of the Holister Opera House.

A big New York musical attraction is bound for the Pacific Coast, consisting of Julian Edwards' charming comic opera, The Gay Musician, which will be shortly heard in this city at the theatre controlled by the Shuberts of New York. The company is under the management of John P. Slocum, who will be remembered here as the manager for a number of years of the tours of the late Richard Mansfield, and who also brought here Margaret Sylva in Princess Chic. The Gay Musician ran last season 100 nights at Wallacks Theatre, New York, and has everywhere been hailed as the neatest, daintiest and most refined musical attraction seen on the stage in many years.

Klaw & Erlanger have arranged to send their immense production of The Round Up to this city early next year. It is said to be the greatest play of the West ever produced.

Len Behymer on behalf of the Shuberts is negotiating for the Isis Theatre of San Diego. He has also practically closed a deal to play the independent shows in the Garden Theatre, San Jose.

The Bandiola company that came from the north with Lena Rivers, after a disastrous trip, is planning to go out next week. The company of eight people is being recruited here, and is somewhat handicapped by having no pictorial.

Unless something unforeseen occurs, the New Columbia Theatre will be ready for occupancy in two months' time. There is a great amount of work yet to be done, but the contractors have put on additional shifts and are gaining time each day.

Victor Moore, who will be remembered for his success in the role of Kid Burns in Forty-Five Minutes from Broadway, will be seen here in The Talk of New York. In the new play the character of Kid Burns is continued, but with an entirely different environment. The musical play is one of George M. Cohan's latest.

Fritzi Scheff will play an engagement of two weeks at the Van Ness Theatre in December, appearing in her latest success, The Prima Donna.

The final performance of Charles Klein's great play, The Third Degree, will be given at the Van Ness Theatre this Sunday night. Fernanda Eliscu and Paul Everton in the principal roles have distinguished themselves as players of great artistic worth.

Since Miriam Nesbitt began playing the part of the pretty telegraph operator in The Traveling Salesman, she has become an enthusiastic student of telegraphy, and in the railroad station scene actually clicks off the message to Bob Blake.

ALBUQUERQUE, Oct. 26.—Sousa's band to well filled house, 19. McEwen, the magician, 21, 22 and 23. Corinne in Mlle. Mischief, 25, to full house. People standing. The people of Albuquerque are good theatre-goers and a good company may be sure of a most satisfactory reception. CAP AND BELLS.



## Pearl Evans

There is a charming, pretty young woman in vaudeville this season, who is entitled to the big badge of courage and quick wit. While playing here at Pantages on her opening day, Oct. 24, Pearl Evans, of Smith, Evans and Williams, saved a child from being run over by a big, swiftly moving automobile. But for her bravery and quick appreciation of the youngster's danger there would have been another death added to the long list of auto victims. Miss Evans, who has a sweet, appealing voice and a most delightful personality, has been very successful this season and expects to be seen next season at the head of her own act. She has previously to her vaudeville engagements starred at the head of her own company.

ROBERT GRAU has just published and placed on sale an interesting book of theatrical and musical affairs, called "Forty Years' Observation of Music and the Drama." An edition de luxe is sold by subscription at \$5. Mr. Grau is located at 42 Union Avenue, Mt. Vernon, N. Y. His book should be in every library and upon the desk of every theatrical manager.

## LEVY'S BIG TRUNK STORE

INCORPORATED  
COAST AGENTS  
FOR THE  
**Taylor Trunks**  
687 Market St., S.F. opp. Kearny Phone Douglas 3192  
GENERAL REPAIRING

## Nanyang Industrial Exposition

Nanking, China

MAY TO NOVEMBER, 1910

## China's First National Exposition

One Hundred Million Population within Radius of One Hundred Miles

ONLY TEN SHOWS ON THE MIDWAY

Thirty per cent. You erect buildings.

Can arrange to work the great **MANILA CARNIVAL**, February 7th to 17th, 1910.

If you cable, prepay answer. Address,

**GEORGE MOOSER**

Representative

P. O. Box 623, American Consulate, SHANGHAI

Cable Address, MOOSER, SHANGHAI.

## Novelty Theatre, San Francisco

### TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people. Large stage.

SPECIALY ADAPTED TO POLITICAL MEETINGS



## Los Angeles Will Be Invaded by Julian Johnson's Play on November 14

LOS ANGELES, November 4th.—Ferris Hartman and his clever company have come to us to stay. It certainly is a satisfaction to know that we are to have a permanent stock organization, playing good musical comedy. Mr. Hartman hopes to have a theatre of his own in the near future and this will enable him to put on larger productions than are possible in his present location. This week the Bankers show takes place at the Mason Opera House. It opens Thursday night and will be given for three nights. Julian Johnson's *Invasion* will be given on the stage of the Burbank Theatre the week of November 14. William Yerance, who for several months has been a member of the Burbank Company, will, in a fortnight, return to the Belasco Company. Friday afternoon the fifth annual benefit of the T. M. A. will be given at the Auditorium. The program is as follows: Harry Girard, Agnes Cain Brown and Roland Paul, who will sing a trio from one of the famous operas, Charles Ruggles, assisted by Beth Taylor and Margo Duffet, in a sketch entitled *Billy Job*, the third act of *The Ringmaster*; Henry Stockbridge and Fay Bainter in a song and dance specialty, an act from *Brown of Harvard* by the Burbank Company, Walter Sheck and the Olympic Six, Walter de Leon, Muggins Davies and the Hartman chorus, Ferris Hartman in a monologue, the Big City quartet from the *Orpheum*, a duet by Josephine Islieb and Oscar Walch of the Hartman Company, the headline act from the Los Angeles Theatre, Goldie Snyder in a series of living picture poses, Harry Clive and Mai Walker from the *Orpheum*, Lewis S. Stone and the Belasco Company in an act from *The Regeneration*, Blossom Seeley and the Fischer chorus and the comedian and chorus from *Fifty Miles from Boston*, at the Majestic Theatre.

*Cinderella in Flowerland* is being rehearsed by 100 young people of Glendale, under the direction of Cora Belle Howes, for presentation next Friday and Saturday nights. The proceeds will be devoted to a fund to establish a drinking fountain in the suburb. Mr. Morosco is trying out something new at the Majestic Theatre this week. On Wednesday afternoons he will offer a bargain matinee, reducing the price of seats to one third the usual amount. This week Kennedy and Kimble succeed The Allen Curtis Company at the Walker Theatre. Part of the company will go to Denver with Allen Curtis. Arthur Clamage, Charles Figg and Ed. P. Foot will join the new company at Fischers. Next week the Alphin company will move to the Unique Theatre. Al Franks and Laurel Atkins remain with the company. Next week Eva Vance will join the Hartman Company and will play the wardrobe mistress in *The Mayor of Tokio*. Arrangements are progressing rapidly for the Hospital benefit. It will be given November 10, 11, 12 and 13, at the Temple Auditorium. Professor Napoleon is a musical extravaganza and calls for a large number of participants. Much interest has been shown in the affair owing to the social prominence of

many of those taking part. Miss Alice Weeks of The Ringmaster Company is improved in health but will not rejoin the company here. Her place is being filled by Anna Lee. Next week Kelly and Massey's Lyric Musical Comedy Company opens at Fischer's Theatre. The company will be directed by James T. Kelly.

AUDITORIUM—The Ringmaster is the Shubert attraction at the Auditorium this week. This play of modern business life and business methods is by Olive Porter who, we are told, was a stenographer in the office of a Wall street firm. While in this office she gathered the material for her play. The story tells of the financial struggle between Richard Hillary the Ringmaster and John Le Baron, an idle, good natured young man who is in love with the daughter of the Ringmaster. Hillary's methods are discovered to be dishonest and Le Baron refuses to enter into his scheme. Of course right and love triumph in the end. The characters are all clearly drawn and particularly those of the business men. Miss Porter has studied these men and she knows whereof she writes. Frederick Montague plays Richard Hillary and he is very convincing in the part. H. S. Northrup gives a good picture of John Le Baron. The work of Harry Crosby and F. A. Yelvington in the character parts of Ex-Senator Craven and Kingsley McElroy is perfect. Alice Weeks plays the leading feminine role and does well. Monday night Miss Weeks was ill and Anna Lee, who has a small part in the production, stepped into the part with less than an hour in which to prepare her part. The play is absorbing from the first to the last curtain, the stage pictures are attractive and the whole a very strong performance.

BELASCO—This week we have another one of the Belascos big productions. Owen Kildare's *The Regeneration* is the bill. The story concerns the people of the slums and the fight that many of them make to lift themselves up after some good angel has showed them what they may have in this life if they only make the effort. Lewis S. Stone appears in the role created in New York by Arnold Daly, that of Owen Conway. It is impossible to imagine that any one could play the part any better than does Mr. Stone. He seems an ideal Owen Conway. Miss Magrane as Marie Deering is all that the part demands, her perfectly clear enunciation adds much to the charm of the character. Richard Vivian, as Mickey the Dip; William Freeman, as a detective; Howard Scott, as Casey; Charles Giblyn as Dempsey and Frank Camp, as "Skinny," all do good character work. Miss Farrington as Nellie does a fine piece of work. Beth Taylor is pleasing as Ollie. James Guy Usher is well cast as Arthur Ames, in love with the settlement teacher, Miss Deering. The company individually and collectively is to be congratulated for its excellent work in this production.

BURBANK—Rida Johnson Young's play of college life, *Brown of Harvard*, is holding the boards at

the Burbank this week. There is a large cast and all of the company, with several extra people, are required to put on this very interesting play. The plot of the play is not so complicated as to tire the audience, but ones imagination is taxed to the utmost at times. There are the usual characters that appear in a college, and rowing is the athletic sport of which we hear in the story. The play has been put on here several times by local stock companies and is very well known. All of the acting is consistent and intelligent. Mr. Beasley is seen as Tom Brown, David Hartford is cast as Thorne, Harry Mestayer as Wilfred Kenyon, Henry Stockbridge, Willis Marks, Wayland Trask and others as college men. Miss Hall, Miss Taylor and Miss Margo Duffet all do particularly fine work. The whole production is exceedingly well done.

MASON—The Mason Opera House is dark for the first half of the week and the Banker's show holds the stage for the last of the week, commencing Thursday night.

MAJESTIC—50 Miles From Boston is from the pen of the versatile actor-manager-playwright, George M. Cohan. There is a mighty good story mixed with plenty of good fun, and also several snappy songs including *Harrigan and A Small Town Gal*. 50 Miles From Boston leads us to a small town with its village band and the inevitable volunteer fire department and the center of all village gossip—the village postoffice. Edwin Belden, as Jed Woodis, is splendid and gives a good, true bit of acting. There are several clever character impersonations, those of Richard Bartlett, Grace King and Laura Bennett deserving special mention. In addition, the work of Frank Buoman, Dan Bruce, Edward O'Connor, May Maurice and Helen Young is satisfactory. The balance of the cast, as well as a good chorus, help to make an exceedingly entertaining show.

GRAND—The Blue Moon is the vehicle that is being used by Ferris Hartman and his company to entertain the patrons of the Grand for the current week. The piece itself is not so good as some others produced by this excellent company, and the bulk of the work of making the thing a success depends on the efforts of Ferris Hartman himself and the leader of the orchestra, Mr. Raynes. Mr. Hartman of course has the Jimmy Powers role, in which he is the hit of the show. He deserves a great deal of credit for making the piece "go" because it is a bad show. Dorothy Morton makes her first appearance with the company this week. She has a very charming soprano voice which she surely knows how to use. Mr. Walsh pleases with his fine voice this week as he always does. The comedy and character roles are entrusted to Muggins Davies, Walter Catlett, Walter de Leon, Joseph Fogarty and Josie Hart. The stage settings and costumes are pretty and the chorus does well in some very catchy songs.

ORPHEUM—From the ranks of the "legitimate" comes James Young, who is the headliner for this week. The sketch, *Wanted, a Sister*, is different from the usual vaudeville skit in that it has a legitimate story to tell and its action is logical. Mr. Young is ably assisted by Lorayne Osborne and a competent little company. Mary

Norman is always assured of a welcome, and this time, as usual she has something new. Her impersonations of stage folk, both before and behind the curtain, as well as her always fascinating types of society girls, are done in that fetching manner that makes Mary Norman such a favorite. Ed F. Reynard, a ventriloquist, is a little out of the ordinary in that line of work, as he carries a complete village of characters with him, which although made of wood tell a story of a day in Hicksville, all done very cleverly. Sig. Ancilotti with his dog of foreign importation has something new in a mind reading stunt, because it is done by the dog, and while there is a trick, it is kept in the dark. Edna Aug, with her types, remain from last week, and is as interesting as ever. Henry Clive with Mai Sturgis Walker are still one of the best on the bill. The balance of the holdovers are The Big City Quartette and the dainty Mysotis ballet dancers. New motion pictures complete a delightful bill.

LOS ANGELES—A Breeze from Bonnie Scotland, is the headliner at the Los Angeles Theatre this week. It is a pleasing skit by William Herman. There is good singing in this Scotch act and also good impersonations. There is one other sketch on the bill. This is *A Fishermans Luck*, by Ada Woolcott and company. It is a fair number, although a bit overdrawn. Pritzkow and Blanchard do some good yodeling. Buckley's trained dogs furnish one of the best things on the program. They do dance steps and all kinds of things that one does not expect dumb animals to do. The La Darres appear in a ladder equilibristic act. Their work is clever. Fay Caranza, sometimes called the "Spanish Nightingale," sings several ballads. She has a strong soprano voice that has been well cultivated. New motion pictures conclude a very good bill.

FISCHER'S—For his farewell week at Fischer's Theatre, Charles Alphin is offering *Othello* for a Day. Harry Oakes plays an Irishman, Mr. Mendel a Dutchman and Mr. Morris an Italian. These three form a trio of woman haters and the funny situations made by this combination are very entertaining. Miss Rockwell sings several of Mr. Alphin's new compositions. Blossom Seeley, Flo Sherlock, Richard Kipling and Leonard Brisbane are seen to advantage in their respective parts.

UNIQUE—La Vall and Bernard are presenting a trapeze act at the Unique this week. Their ease and grace make them the head of the bill. Boss and Claire have a comedy act and they surely do get all the laughs. *My Wife's Mother*, is the title of the piece being given by the Unique players. Annie Baumann and Laurel Atkins are two new members of the company. Miss Baumann appears in the title role and Miss Atkins is well cast. Al Frank, James Spencer, Herbert Cramer, Miss De Lane and Miss Salmon all have parts that particularly suit them. Motion pictures and an illustrated song complete the bill.

FLORENCE EMERY.

EVELYN SELBIE WRITES: Scaguay, Alaska, Oct. 14.—Have had a delightful season with Mr. Frawley and expect to be home about Nov. 1st. Alaska is a great country.



## Correspondence

PHILADELPHIA, Oct. 31.—A very dainty sort of musical comedy, with a consistent if not a remarkable story to hold attention, is *The Belle of Brittany*, imported from London and with trimmings of a most entertaining sort provided, Frank Daniels presented for the first time in this city at the Adelphia Theatre Monday evening. Daniels, whose droll humor has melted with the passage of years, is the star of the piece, and his nonsense delectable and always of the kind that brings hilarious laughter, kept the audience in the best of humor whenever he was on the stage. The chorus work is always in harmony with the character of music, and in consequence with the situations, and there is no attempt to bring in specialties or to create various electric lighted ensembles. In addition to Daniels, there is a very fine cast of principals. Of these, Winnie Connor, a newcomer to America, made a particularly good impression. Elsa Ryan was a cheery person in another of the roles, and she won approval with her songs and with her dancing. The play has a love story that, like all true love stories, does not run smoothly, but in the end everything comes out right. An entertainment such as this is should find great favor. The Silver Star, the Klaw & Erlanger production, presented Adeline Genée, the nimble footed dancer, in a new guise Monday evening at the Forrest Theatre. Instead of appearing merely in the original dances in the three acts, Mlle. Genée has now a real speaking part in the play. Nellie McCoy, who has not been seen on the stage for two years or more, returned to the stage Monday evening in the Silver Star, and it was soon realized that she has lost none of her grace or attractiveness. Other members of the company who contribute to the entertainment are Bickel and Watson, the droll comedians; Barney Bernard, Emma Janvier and Lee Harrison. The other houses had holdover attractions.

CALVIN M. FRANKLIN.

Fine attractions have been the rule at the play houses this week, and the future bookings show an exceptional array of good productions for some time to come. The Honeymoon Trail opened at The Macdonough the first, and gave their performance to good attendance. There was plenty of wit and comedy and a surplus of good catchy music, and the play in its entirety gave the best of satisfaction. Three Twins played to a capacity house on the 4th, and proved to be an excellent attraction with many good features. The company was better than the average, an especially strong hit being made by the Yama Yama Girls. In Old Kentucky will play a week's engagement commencing the 7th. Shore Acres is the current attraction at Ye Liberty, and that the old New England play still retains its great drawing power is attested by the large audiences that have been packing the theatre this week. In the role of Nathaniel Berry, the one long made famous by James Herne, Henry Shumer was at his best, and never in the past has he shown to such advantage. His make up, his mannerisms and even his broad, thick-set physique reminded us very much of Mr. Herne. His droll comedy created continual laughter and then again he caused many a tear with his touching and

sympathetic way. In strong contrast to him was the cold, harsh nature of his brother, Martin Berry, as portrayed by Walter Whipple. The character is one that does not appeal very much to an audience, nevertheless the acting of Mr. Whipple was so conscientious and strong that he received much recognition from those present. Andrew Bennison made an ardent lover and Florence Oakley, as Helen Berry, the daughter, played well the part; especially was she good in the house leaving and home returning scenes. As her mother, Mina Gleason was the very essence of naturalness. The children in the play proved a very prominent feature and were the means of making each act as realistic and life-like as possible. In the cast are William Wolbert, Robert Harrison, George Friend, Robert Lawlor, Jesse Mendelson, Bessie Sankey, Maude Odell, Edith Lyle and little Ruth Ormsby. The scenery and stage settings caused much favorable comment and in the third act one could almost see the schooner on the rocks, so natural was the effect. The Traitor will follow. At the Orpheum, Howard & Howard are making a genuine hit and their act seems to be altogether too short to suit the audience. Another fine stunt is the comedy sketch, Nerve, by George Bloomquest & Co. The balance of the program consists of Martinetti & Sylvester, Ballerina Canine Tumblers, Tuscany Troubadours, Six Glinserettis, Carlin & Clarke and Valerie Bergers, and the week's attendance thus far shows a substantial increase. Anna Eva Fay is back again at The Bell. Her mental telepathy always takes well here and the result is that The Bell is packed at every performance. In addition to her work, Edwin T. Emery, Bandy & Fields, Colby & May, and Probel & Ruge fill out a fine program, and every number is well received. The benefit given at Ye Liberty the 3rd, was an immense success in every way. The program was the best ever given in this city by amateurs and a large sum was realized as the entire house was sold out. After The Traitor, Manager Bishop announces that he will present The Rose of the Rancho. This will be the final appearance of Florence Oakley, Bishop's popular and capable leading lady, who will sever her connection with the Liberty Stock Company. Brown of Harvard will be the Liberty attraction Thanksgiving week. Madame Jonelli gives her concert at the Liberty the 17th, and Professor Hinman's pupils will give a violin solo at the same house December 3. The Junior Farce, by the Junior class of the U. of C., will be given Friday p. m., at Ye Liberty.

Manuel Lopez, special policeman at the Bell, chased a burglar over the roofs of buildings for the entire block early Monday morning but failed to make a capture. The thief got away with \$100 in cash belonging to Miss Evelyn Wells, a vaudeville performer. Early in the morning Miss Wells was awakened by the presence of a man in her room. She made an outcry which summoned Lopez. He arrived in time to see the thief making his way to the roof of the building, through a skylight. By the time the policeman arrived on the roof the burglar was almost a block away, flying over the tops of the buildings at a breakneck pace. A command to halt did not stay the

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry.

## Clancy's

Stage Hardware

Williams Hardware &amp; Store Co.

974 Market Street

SAN FRANCISCO, CAL.

Phone Franklin 1506

burglar, who disappeared through a skylight in a vacant building.

LOUIS SCHEELINE.

SAN DIEGO, Nov. 3.—Garrick Theatre (J. M. Dodge, mgr.)—Oct. 29-30, Fifty Miles From Boston, played to two good sized houses and gave universal satisfaction. Oct. 31-Nov. 1, Frazee's Girl Question, with John L. Kearney, played to fair business. The piece is well staged and has a hard working chorus. With the exception of Kearney the principals are ordinary. Nov. 15, The Land of Nod. Coming, In Old Kentucky, Man of the Hour. Pickwick Theatre (Scott A. Palmer, mgr.)—The Charles Kink Stock Company is putting on When Knighthood Was In Flower this week at the Pickwick in an exceptionally fine manner. Charles King is doing excellent work as Charles Brandon. His interpretation of the part entitles him to the highest encomium of praise. Marporie Rambeau as Mary Tudor has a good part and handles it admirably. Louis Morrison as King Henry handles his part in his usual satisfactory manner. J. Franklyn McDonald as Cardinal Woolsey also gives a good interpretation. Pietro Sasso and Ernest Van Pelt do good work. Lillian Burnett as Queen Katherine and Auda Duo as Mary's Companion play their respective parts in a pleasing manner. The scenery and costumes are worthy of mention. Scene Artist Payton has certainly done himself proud in painting the different sets this production. Excellent business continues to rule. Queen Theatre (John Donnelan, mgr.)—Bothwell Browne and his travetsy on Cleopatra head the bill at the Queen this week and scored a solid hit. Browne is an exceptionally clever impersonator, many of his audience being in doubt as to whether he was a man or woman until he removed his wig. He has surrounded himself with a company of three people who gave excellent support. The act is very well dressed. Mondane Phillips, who is billed as the Girl With the Many Voices, from an applause standpoint ran a close second to Browne. She has an excellent act, but she could improve it immensely by opening with some catchy song. Johann and Mott, Those Leipsig Chappies, have a musical act that went fair. The violin playing of one of the boys is the best part of the act. Will Morrissey, the College Boy Monologist, has a good act. His singing is very pleasing. Good motion pictures conclude. Good business. Star Theatre—Motion pictures of the Toledo Encampment. Fair business. Empire, Bijou and Union Theatres—Motion pictures and illustrated songs. Report good business.

CARL E. LUNDQUIST.

MARYSVILLE, Nov. 2.—Oct. 28, The Three Twins played to packed house, and scored a tremendous hit.

Headed by Victor Morley (Third Twin), who played the part to perfection, and an all-around up-to-date company puts the Three Twins show with the "best ever." Bessie Clifford in her Yama Yama dance gave something entirely new and made a hit. Nov. 1, The Time, the Place and the Girl, a clever, clean-cut show. Delightful music, funny jokes, pretty girls and a snap and a go in all three acts. Robert Pitkin, as Happy Johnny Hicks, did clever work. Nov. 6, The Third Degree.

MARCUSE.

OROVILLE, Oct. 28.—The audience at the Atkins Theatre in Oroville on Tuesday night listened to an impassioned speech that was not on the program. The Bandilola Lena Rivers Company was playing and a certain contingent insisted on seeing cause for laughter during the portrayal of a most touching scene. The villain had just been foiled, the wayward girl had returned home or something of that nature and the thespians were straining their vocal chords in depicting their emotions when a loud guffaw rang through the house. The play stopped right then and there. One of the members of the company stepped to the footlights and informed the audience that the company was not made up of Edwin Booths or Sarah Bernhards. If they were it would not be necessary for them to play in Oroville. His English was strong and emphatic and left no doubt as to his opinion of the behavior of some gallery gods.

PORTLAND, Or., Nov. 1, 1909.—Bungalow Theatre, (Calvin Heilig, mgr., William Pangle, resident mgr.)—This house has been dark since the engagement of Chauncey Olcott in Ragged Robin, and does not reopen until the middle of the week, when Billie Burke comes in Love Watches. John Young, in the new musical comedy Lo, follows. Portland Theatre (Russell & Drew, mgrs., Frank Hood, resident mgr.)—Owing to the fact that the bookings of the Shuberts are not in first class running order as yet, it was necessary for the management to place Charles A. Taylor's Company as the attraction for this and next week at this theatre. Last night they offered the melodrama entitled The Girl from Alaska as the bill, and it drew a good sized house. The play deals with life in the far North, also with the society doings in the metropolis of this country. Elizabeth Hale was cast in the leading role, and gave us some good emotional acting, while William Thorne was convincing in the lead. The comedy was well taken care of by Greenville Goddard and Nellie Jones. Next week—A Girl of the Sidewalks. Baker Theatre (George L. Baker, mgrs., Milton Seaman, business mgr.)—The McRae Company are the attraction at the Baker this week, and their vehicle is The Spoilers. It opened yesterday to



## Correspondence

packed houses. The play was done here some time since by The Frawley Company, and the McRae Company are just as good in the play as their predecessors were. Allen Holuber is playing the leading role of Glenister, and Grace Kern is cast as Cherry Melotte, and to these two the honors must go. Margaret Oswald, who is cast in the lead, was not convincing. Herbert Ashton and Lily Branscomb both gave good performances. Next week—Honeymoon Trail. Orpheum Theatre (James H. Errickson, mgr.)—The merits of the past week's bill are so many that it's really hard to pick out the one that should be given stellar honors. The team of Kelly & Kent it seemed to me though hit hardest, and they surely left nothing to be desired. The Tempest and Sunshine Trio proved to be three of the cleverest singing and dancing teams that has come this way, while the Pandur Brothers do some heavy work in their physical strength act which is refined and interesting. This week's bill—Edwin Stevens and Tina Marshall are headliners, and the other acts are DeHaven Sextette, Carmen Troupe, Howard's Musical Shetlands, Ferrell Brothers, Milt Wood and Walter Lewis. Lyric Theatre (Keating & Flood, mgrs.)—An Innocent Sinner is the title of this week's melodrama. The play deals with life in the mountains of Tennessee, and it is melodramatic enough to satisfy the cravings of any one along these lines. It drew good houses yesterday, and the Athon Company seemed to be perfectly at home in the production. Will D. Howard is playing the hero this week to Miss Knowles' heroine, and both won the audiences present yesterday. Alice Condon, Minnie Gerschell, G. L. Walling and Percy Kilbride were well cast in the minor roles. Grand Theatre (Frank Coffinberry, mgr.)—This week's bill is as follows—Kitabanzai Troupe of Japs is headliner; other acts offered include Ed. Gallagher & Co., John Strugeon & Co., Steele & Edwards, Dorothy Dahl, the McAvoyes and Fred Bauer. Pantages Theatre (John Johnson, mgr.)—For this week the acts announced are Mlle. Florine and her troupe of leopards, Buckner, Ned Nye, Seymour's Happy Family, The Clarkes, Leo White and J. C. Mack & Co. A. W. W.

SPOKANE, Nov. 1.—At the Auditorium, Blanche Bates will be seen as Anna Granger in W. J. Hurlbut's play, The Fighting Hope. Miss Bates has scored a success in the leading role of the Hurlbut play. Her engagement will be for three nights, 1-3, and matinee Tuesday, beginning 4. The next attraction will be a revival of King Dodo, the Pixley and Luders success which is being offered this year by John Cort. In the company are Eleanor Kent, William Friend, William Herman and others. In Wyoming, at the Spokane, opened a week's engagement to a good house. Cecil Kirk has resumed the leading part after an absence of several weeks. He has been dangerously ill, having collapsed during a performance not long ago, but went through the play last night well in spite of this handicap. Next week—Forty-five Minutes from Broadway. The headliner at the Orpheum last week, The Devil and Tom

Walker, with J. B. Hymer and a company of 10 people, was the most talked of sketch that has been seen here for many a day. Ben Welch, in his original Italian-Hebrew characters, was excellent. Quaint Little Patrice in the Lobbyist was well received. The bill was a strong one. This week's bill is a good one and opened to the usual packed houses Sunday. It includes Wm. E. Thompson and his players in Pride of the Regiment, The Great Kirschoff Siberian Troupe, Russian Singers-Dancers, Dan Quinlan, Mack Keller in The Traveling Dentist, The Two Bobs in a musical skit, Before the Party, James F. MacDonald in songs-sayings, Mabel McCane presenting her own sons, Paul Kleist in The Land of Dreams. An attractive program is shown at the Washington, headed by Sydney Deane in the vocal novelty, A Christmas on Blackwell's Island, the scenic and electrical effects being extremely novel and beautiful. The acrobatic feature of Nat Nazarro Trio is the midget with the troupe, who is tossed about like a ball instead of a human being. A German comedy playlet entitled, A Thanksgiving Eve, by George X. Wilson-Camille De Wonderville. Leon Rogee, the Human Orchestra, imitates every kind of musical instrument used in an orchestra. An Australian importation is Miss Gertie Everett, who will present her original songs and stories. At Pantages—Deltorelli-Glissendo are top liners. They are direct from Europe and are known as The Musical Clowns. Herbert's Dogs and Cats are also a feature act. The act contains about 20 animals. James K. Waters, character singing comedian; Billy Keene and Jesse Adams, English society entertainers. Dedway and Lawrence do a singing and dancing act in one, the dancing being the feature of the act. Coyne & Linlin, artistic hand balancers and acrobats, offer something new. Wm. D. Gibson song illustrator close the bill. Morris Meyerfeld, president of the Orpheum circuit, will be in Spokane the latter part of this week. With other Orpheum officials he is on his way from Los Angeles to the East, where the circuit is now active in securing new theatres. SMYTH.

SEATTLE, Nov. 1.—Moore Theatre—The Talk of New York, with Victor Moore in his original role of Kid Burns, started the week at the Moore Theatre last night to big business. The play is the usual George M. Cohan combination of slang, music and melodrama, and everybody and everything was applauded. Mr. Moore is a quiet comedian but his efforts are successful. The engagement of Billie Burke in Love Watches ended Saturday night, and was a success clear through. Miss Burke is one of the most beautiful and captivating actresses on the stage, and Seattle was delighted to see her. Alhambra Theatre—The second week of The Great John Ganton promises to be larger than the first one, for George Fawcett has made a name for himself in his admirable characterization of John Ganton, and he has a splendid supporting company. Grand Theatre—John E. Young and his company are still with us in Lo, which has already enjoyed seven days of prosperity at the Grand Theatre. Underneath the comedy and music there is a plot of more than ordinary interest. From Seattle the routing of the company will take the attraction back to

WINNING UNPARALLELED ENCOMIUMS ON PACIFIC COAST TOUR. THIS AND NEXT WEEK  
VAEENCIA THEATRE

(Sam. S. and Lee Shubert Inc.)

Present Everybody's Favorite Funmaker

# EDDIE FOY

In the Greatest New York Casino Success

## Mr. Hamlet of Broadway

A Musical Whimsicality

A Company That Can Act—and Does. A Chorus That Can Sing and Dance—and Does.

PRICES—25c, 50c, 75c, \$1, \$1.50. Popular-Priced Matinees Wednesday and Saturday, 25c, 50c, 75c and \$1.

Chicago. Seattle Theatre—People were turned away yesterday at both performances of The Fatal Wedding, by the Russell & Drew Stock Company. There is a great deal of interest in the lives of the characters, and as the managers have given the play an excellent mounting, a tremendous week's business is in order. Lois Theatre—An ambitious stock attempt is being made by the Lawrence Sandusky players in the production of Hall Caine's great play, The Eternal City, but it is done in good style and should draw the largest crowds of the season to the Lois. Majestic Theatre—Tom Linton and a half dozen pretty girls are heading the Majestic bill. It's all quality singing and dancing. Hoey and Mozar, in a song, dance and talk melange, are great funmakers, and Nellie Burt is another. George Wood has a unique line of comedy, and W. C. Hoefler is counted a fine eccentric. The Brothers Damm will offer an acrobatic turn of exceptional worth. Orpheum Theatre—John B. Hymer and his company of ten in the screamingly funny travesty, The Devil and Tom Walker, are the big joy number. Ben Welch, America's greatest impersonator of Italian and Hebrew characters, is another funmaker, and Patrice, with her company in The Lobbyist, is another strong bid for popular favor. The Duffin-Redcay troupe, "casters"; Vittoria and Giorgetta, European equilibrists; Chassino, the shadowgraphist, and the Hopkin sisters, complete a bill of exceptional strength. Pantages Theatre—Heading the list of acts, all of them seen here for the first time, is Capt. Stonewall's performing sea lion. This wonderful animal does some of the most astounding feats, as, for instance, riding a galloping pony and balancing a large ball on its nose at the same time. As a juggler, this sea lion is in a class all by himself. Among the other acts are Swift and Casey, W. S.

**DROP CURTAINS SCENERY**  
**FLAGG**  
EDWIN H. FLAGG  
SCENIC COINC.  
CAPITAL STOCK  
50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES

Harvey and Company, Glenn Burt, Golden, Ardith and Ardmore, and the Jarvis, Mann and Jurenda trio.

E. MORGENSTERN.

GERALD HARCOURT left Monday morning for New York.

The following

## PLAYS

are available for

**WESTERN STOCK**

### The Regeneration

### The Girl Who Has Everything

### Nurse Marjory

Address Sole Coast Agents—

## Great Western Play Agency

Van Ness Theatre Building  
San Francisco

## Menzel's Dramatic Agency

These are busy times. I want 50 good actors. Orders are pouring in every day. **A record of my recent activity:** Supplied Ed. Redmond's company for Santa Cruz; Edwin Emery for the American Theatre, this city; Chas. King's company for the Pickwick, San Diego; Del Lawrence company, Seattle; Hallett and Clement stock, Fresno; Lorraine Buchanan company, for road; Millidge Sherwood company in King Lear, for road; and a host of single orders. Notwithstanding some pessimists, I **do** do business.

**WM. MENZEL, 915 Van Ness Avenue**

San Francisco, Cal.



# THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Val.



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Myrtle Vane

That clever emotional leading woman, Myrtle Vane, has been engaged by Manager Ed Redmond to play his feminine leads in San Jose, opening Nov. 15 at the Garden Theatre. Mr. Redmond writes us that this company will be the strongest he ever had, and in selecting Miss Vane he made no mistake. In addition to an unusual emotional ability, Myrtle Vane is a wonderful comedienne and a singer of great charm and power. She numbers her admirers by the score and her conquests from San Diego to Vancouver.

A prominent manager in writing to THE DRAMATIC REVIEW states, "I am sorry to say that the theatrical business in the East does not show any improvement over last season."

San Francisco is not to have a play censor. It has been officially decided by the Board of Supervisors that anything may go in the city by the Golden Gate, from Ibsen to The Girl From Rector's. Librarian J. W. Cummings of the Mechanics Library was the person responsible for lulling the proposed ordinance into a sleep from which it will never waken, when the matter came up for consideration before the police and judiciary committee last week.

## Performing Cats Not Tool of Her Trade

NEW YORK, Nov. 1.—According to the treasury department, cats are not tools of trade and therefore Mrs. Alice Thiemann will be compelled to pay 20 per cent duty on the 100 performing cats which she recently brought to this country for exhibition. Mrs. Thiemann entered the animals as tools of her trade.

## Suit For Royalty

BROOKLYN, Nov. 1.—Miss Julia Marlowe, becomingly gowned in a costume of black and green, and E. H. Sothern, appeared before Justice Clarke in the Supreme Court, Brooklyn, last week, as defendants in a suit to recover \$9,000, brought by Miss Dirce St. Cyr, of Manhattan, because of their failure to produce D'Annunzio's tragedy, The Daughter of Jorio, which she translated from the Italian. Both Mr. Sothern and Miss Marlowe testified that the translation was unsatisfactory. They believed that the \$1,000 in advance royalties they paid Miss St. Cyr, was sufficient, inasmuch as a great deal of money besides that sum was expended in a vain attempt

to whip the play into shape for production here. Justice Clarke held, however, that as the actors had contracted to produce the tragedy and to pay Miss St. Cyr a minimum royalty of \$50 for one night every week of the season, there could be no valid excuse for their failure to do so. The court reversed decision on the amount of payments due and left to the jury the question of length of the theatrical season. It decided that it extended for thirty weeks, and Justice Clarke will base his award to the plaintiff on that verdict.

FLORENCE OAKLEY closes with Ye Liberty stock in Oakland two weeks from Sunday in The Rose of the Rancho.

HARRISON FORD, juvenile man at the Alcazar, retired from the company Sunday night.

C. CLAYTON BURNISON has closed his engagement with Harry Beresford and is resting at his mother's home in Abilene, Texas.

KATHLEEN TAYLOR, leading woman with Harry Beresford, has closed her engagement with that company and is taking a much needed rest at Abilene, Texas.

ALICE WEEKS, who is playing the lead in The Ringmaster in Los Angeles, was taken ill in Los Angeles, and her part is being played temporarily by Miss Lee.

The Persse-Mason company in The Singing Bandits, closed in Santa Cruz Sunday night. Business had been bad, but the show left a fine impression everywhere.

JUSTINIA WAYNE, formerly leading woman with Cyril Scott in The Prince Chap, has been engaged to play Beverly Calhoun in the dramatization of George Barr McCutcheon's Beverly.

TACOMA, November 3d.—

Some time ago, as a measure of retaliation because the Grand and Pantages vaudeville theatres raised their

## For Stock or Road

ALL BOX OFFICE WINNERS

## Before the Grin- goes Came

A play that deals with life in California. One of the best Western dramas ever written. Quite within the range of the ordinary stock or road company.

## In Arkansaw

A rural comedy-drama of strong appeal. It holds them from start to finish. A good play for a small company—or for a large one, either.

## By Kingly Favor

A romantic comedy-drama of the time of King George III. Has what is unusual in plays of this class—a strong vein of comedy. Small cast.

For Further Particulars Address  
GREAT WESTERN  
PLAY AGENCY  
Van Ness Theatre Building  
San Francisco, Cal.



Terkelsen & Henry, Foto.

Francis Reid

admission prices slightly, in order to provide bigger bills for their patrons, the Tacoma city council proposed to raise the license of those playhouses from \$25 to \$1,000 per year. Apparently, the city dads have thought better of this radical measure, for there has now been fixed up in committee a new license bill, which has every prospect of passing, raising the licenses to \$150, or just double what they have been in the past. This new rate suits the city, and it is said that there will be no protest from the theatre managers.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## WILLIAM MAXWELL

ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

Starting Sunday Night, Nov. 7  
Second and Last Week  
Only Matinee Saturday

Sam S. and Lee Shubert (Inc.) Present  
America's Favorite Funmaker

## EDDIE FOY

In  
MR. HAMLET OF BROADWAY  
The Great New York Casino Success. A Company that Can Act—and Does. A Chorus That Can Sing and Dance—and Does.

RESERVED SEATS—from 50c to \$1.50, on Sale at the Box Office and Emporium

Next—"BILLY," the Big Laughing Success from Daly's Theatre.

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, November 8, and  
Throughout the Week  
Clyde Fitch's Most Delightful Comedy

## The Cowboy and the Lady

Introducing the New Leading Man  
JOHN INCE

Prices—Night, 25c to \$1.00. Matinee, 25c to 50c.

MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

"OUR BOYS IN BLUE": LULU McCOM-  
MEL and GRANT SIMPSON; TEMPEST  
and SUNSHINE TRIO; BOBBY PANDOR  
and BROTHER; Last Week MINNIE SE-  
LIGMAN and WILLIAM BEAMWELL in  
"The Drums of Doom"; THE BOUNDING  
GORDONS; BOOTBLACK QUARTETTE;  
NEW ORPHEUM MOTION PICTURES.  
Last Week CHARLES THE FIRST, the  
Marvelous Nearly Human Chimpanzee Who  
Does Everything but Talk. Introduced by  
Charles Judge.

EVENING PRICES—10c, 25c, 50c, 75c.

Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and  
Holidays)—10c, 25c, 50c.  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager

To-night and all the week

## Kolb & Dill

Present Themselves in

## The Politicians

Evening Prices and Sunday Matinees,  
50c to \$1. Saturday Matinees, 25c, 50c and  
75c.

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

## AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

GILLE PRINTING CO.  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

POSTERS  
2257 MISSION ST. Phone MISSION 3085

## THE FRANCIS- VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

James Forbes has shown in his latest play, *The Traveling Salesman*, a distinct advance over his first attempt, *The Chorus Lady*. The *Traveling Salesman* is a comedy play of types, with just enough of a story to hang action on. It is adroitly constructed and is brimful of unforced humor and is presented by an excellent company. Mat Smith, who is the traveling salesman, amongst a group of other clever and entertaining men of the road, is a tall, big, fine looking chap, who "has a way" with him that is extremely winning. Notwithstanding a very bad style of speaking his lines, he wins thoroughly through sheer force of a delightful personality and it would be a pessimist indeed who would fail to be agreeably influenced. James O'Neill, Jr., who is the son of his father, but unlike his father, not so much as a romantic or classical actor, finds his forte in comedy work, and his portrayal of Ted Watts is all to the good. Emmett Shakelford, who is a rarely fine character actor, doubles two small parts with good results. By the way, it might be recalled that Mr. Shakelford was the original of Shorty with Wm. Faversham in *The Squaw Man*, and that keen student of the plains publicly proclaimed Shakelford's depiction the best bit of Western characterization he had ever seen. Duane Huncker, who only lately stepped from newspaper work to the stage, is a really great character woman. Her Mrs. Babbitt is a triumph of feminine comedy work. Miriam Nesbitt, who plays Beth Elliott, the telegraph operator, is a charming, refined and artistic young actress. Her acting is the simulation of artistic realism. The other members of the company, including the children, handle their parts effectively and give full value to the play.

## Alcazar Theatre

Of all our native dramatists, none occupies a place more peculiarly his own than does the late James A. Herne. He had his own views regarding the writing of plays, of which more will be said later on, and while he was not always successful as a dramatist, he did at times strike chords that found a responsive note in the hearts of humanity. *Shore Acres* is one of the greatest successes from his pen. While no company is so poor that it can completely spoil it, at the same time a good company adds much to its presentation. This latter state is the condition at the Alcazar. The bill is acted flawlessly, and staged in a manner that would demand admiration of Broadway. Of course, the lions share of the honors have fallen to Fred Butler, assuming as he does, the lovable character of Uncle Nat Berry. Will Walling is extremely good as Martin Berry. Walling may fall down sometimes, as the ardent lover, demanded of the conventional leading part, but in characters such as that of the brother, he is excellent. E. L. Bennisson is well cast as Josiah Blake. A small part excellently done is that of Joel Gates, the hungry farmer, acted with understanding and discretion by Charles Dow Clark. Samuel Warren, the lover, is presented with all the ability that Howard Hickman possesses. The part of Helen, assigned to

Evelyn Vaughan, was played with appreciation of the good points of the character. Christie McLean was well placed as Perley, the hired girl. There are others in the company who deserve a longer notice than can be allotted to them here. George Baldwin as Captain Ben; William Garwood as Captain Leonard; Walter Belasco as the mail carrier; Charles Trowbridge as Tim; Roy Neil as 'Squire Andrews; Malcolm Johnson as Young Nat; Alden Wheeler as Abe; Adele Belgarde as Ann Berry; Anne Lockhardt; Margaret Clayton as Mrs. Andrews; Grace Travers as Miss Nye; Myrtle Wagner as Maudy Gates; Mildred Madden as Mildred; Helen Johnson as Mary; Charles Morrison as Bob, and an unknown baby as a baby, were all worthy of congratulations, whether in speaking or thinking parts. As a play, *Shore Acres* is not what would be called plotty. Herne frankly expressed his contempt for plots, asserting that interesting incidents and episodes were all that was necessary to make a play attractive. He thought he proved this in *Shore Acres*, as for instance where Uncle Nat helps with the cooking, assists in getting the turkey out of the oven, and in the dinner scene, also. That Herne was mistaken is demonstrated in a later drama, *Griffith Davenport*, in which incident after incident is crowded on the stage, one after the other. That there must be something to unify these episodes, however, has been demonstrated by the unquestionable verdict of the theatre-going public, who found the latter play a tedious affair, and wholly uninteresting. *Shore Acres* does not err in this regard, and will remain for many years a popular drama, and one of the best exponents we have of the American rural drama at its best.

## Princess Theatre

The *Politicians* was revived last Monday night by Kolb and Dill. Percy Bronson and Sydney De Gray are two members of the support who acquit themselves with credit. Bronson has two songs, in which the chorus aid him. They are *Rock, Rock*, and *The Old Barn Dance*. Sydney De Gray also appears to advantage in several ensemble numbers. Bullan Baer, a young banker, is assumed by Carlton Chase, who gives just the right amount of humor to the part to make it truly effective. The many friends of Mr. Chase were glad to see him back in the company again, after his severe illness, and he has been made aware of their pleasure by kindly receptions during the entire week. Gideon Gray, from Denver, assigned to Richard Stanton, gave that capable young actor a chance to demonstrate his abilities. Olga Stech, who has grown into one of the mainstays of the companies that come and go at this favorite house, was as pretty as ever, and gowned as fetchingly as is her custom, in the part of Lotta Bonds, the daughter of a banker. To complete the review of the company without mentioning the new prima donna, Maud Lillian Berri, would be doing that handsome and brilliant young woman an injustice. Kolb and Dill are to be congratulated on securing so competent a woman as the California nightingale. She is well known here and her well established reputation, added to her great popularity, will undoubtedly make her a big drawing card for all of the productions in which she ap-



Elizabeth Godall, with H. H. Frazee's *Time, Place and the Girl Company*

pears. On the opening night she was the recipient of a lobby full of handsome floral pieces. The *Time to Kiss a Girl*, *Honey Won't You Please Come Down*, and a selected number gave the lady a chance to shine lyrically. He who would complain of the scenic equipment of *The Politicians* would be hard to suit, indeed.

## Garrick Theatre

In *Old Kentucky*, a play that made its first big hit some seventeen years since, is on its annual visit. Mabel Bert, who created the leading female role, that of Madge Brierly, has a disciple in the person of Mildred Johnson. Bert G. Clark, who has played the part of the Colonel during all the seventeen years of uninterrupted success of the piece, except for one season, is just as appealing as ever, in the character of the Southern colonel. There is a band of pickaninnies, too. It is hardly safe to assume that they are the originals, but they play just as well as the first band did, when *Old Kentucky* started out on its triumphal tour that is to extend nobody knows how long into the future. Queen Bess wins the race now, just as she used to, when some of us were much younger than we are at present. The play is well staged, and the great racing scene goes with all its old-time excitement, noise and gusto. Dickie Delaro, who plays the character part, is an exceedingly clever actress, who is cut out for bigger parts.

## Valencia Theatre

The present week is a memorable one at the Valencia. It introduces Eddie Foy after a long absence, and it

presents a musical show that has three distinct characteristics: Comedy, enjoyable music and the greatest "leg" exhibition (and then some more) ever seen in this town since the days of the original Black Crook and Adamless Eden. If one has an imagination—oh, well, what's the use. Reader, go and see for yourself, and you'll vote Mr. Hamlet of Broadway a corking good show, just as crowded houses have done all week, and will next. Eddie Foy is the same old Eddie Foy as ever. Funny, hard working, and magnetic, always the central figure and always entertaining. Belle Gold, who is regarded by many as the premier soubrette of the United States, is a striking figure in the success of the piece. Her burlesque of Ophelia is a clever bit of work, and her dancing and coon shouting are so distinctly the "real thing" that she must have made a thorough study of the dialect. Josie Interpodi, who learned the art in San Francisco at the old Tivoli, is one of the big hits of the show. She is one of the funniest comedienne in the business and it is a delight to watch her. Every detail of stage work is at her command. Ethel Interpodi plays the daughter to her own mother, and is a charming and unaffected young actress. The long list of principals are good ones and the show goes with a vim and dash that is vastly entertaining. We almost forgot to mention Alfred Latell, who plays the bear. He is the best bear in our memory. His stunts are great. In fact, the show is great.

HARRY CAMPBELL returned from his New York trip last Wednesday.

**WE CARRY IN STOCK** ready for immediate shipment, the only line of special

### Musical Comedy and Dramatic Lithograph Paper

We can equip your show with Special Cross-lined Lithograph Paper on 24 hours' notice, and sell you small quantities at 5 cents per sheet.

**Our Special Cross-Lined Lithograph Paper Looks Like Special Paper**

Send for samples of Cross-lining and New 112 Page Illustrated Catalogue.

**Lowest Prices on Block Work, Type Work, Dates, Heralds and Small Stuff**

All your Printing and Lithographing in one shipment, and the lowest price on everything.

**60 Styles Stock Circus Lithograph Paper. Send for Special Catalogue.**

**ACKERMANN-QUIGLEY LITHOGRAPHING CO.**

KANSAS CITY

New York Sales and Sample Office: Chicago Sales and Sample Office:  
201-202 Knickerbocker Theatre Building, 1402 B'way. 61-65 Grand Opera House Bldg.



## Vaudeville

### The Orpheum

The big number at the home of classy vaudeville this week is Charles the First. Now, Charles does not belong to the Stuart, but to the monkey family. He is certainly intelligent enough, judged by human standards, to be the king of all monkeydom. To properly describe his turn is hardly within the abilities of the average dramatic writer. He does everything that a man can do, except swear, and will no doubt in time be able to overcome this defect in his education, for the gift of speech is the only thing that Charles First has not attained, that is characteristic of his cousins, the members of the human race. As a bicycle rider, this monkey of high degree has us all beaten. He skates on rollers as though he had been accustomed to the sport all his life. He smokes, blows the smoke through his short nose and out of his ample nostrils with as much ease and grace as we used to do when boys, while smoking forbidden cigarettes behind the barn. Then, too, this simian with a college degree has taste in the matter of clothes, and lives up to them, too. He makes his first entrance dressed faultlessly, looking the glass of fashion and the mould of form. He quarrels with the waiter, sips wine at the dinner table, smokes a cigarette, as stated above, eats with far better consideration as to manners than do most men and women, uses a toothpick, expectorates with deadly aim into a cuspidore, and in fact, behaves very much as you or I might do. The act concludes with Charles removing his clothing and going to bed. He is a sight to behold in pajamas, and adds to the merriment of the scene his personal appearance generates by taking a final stretch, from the bed rail, in true monkey style. There is no questioning the fact that Charles the First is a most unusual monkey, and his trainer has put on the most unique animal act ever seen in this neck of the woods. Minnie Seligman and William Bramwell are not monkeys, but just ordinary folks, who act as good actors are supposed to do, in a very telling little drama of the condensed brand, entitled The Drums of Doom. Both of these thespians are artists, so they do not, as a consequence, get as much applause as Charles the First. Then, too, they have a very serious little play, which does not get one good laugh during the whole time it is on, and not to get a laugh in vaudeville is almost as bad as not trying to get one. These two things are the unpardonable sins of the variety stage. The Bounding Gordons do some clean, clever, and clear cut gymnastics. They are as good in their way as Charles is in his, or Miss Seligman in her own emotional trend. The Boot-black Quartet could be better, and at that, could be improved upon without impairing its usefulness. Hal Godfrey and his company are putting on a better sketch than they did the week before. It is not only better, but it is put on more satisfactorily, and the house accepts it with more enthusiasm than was the case with its predecessor. General La Vine is still doing his clowning juggling act. Mlle. Bianci is a thing of beauty, to say nothing of grace personified, just as she was the week previous.

## American Theatre

Aldro Brothers, two clever hand balancers, are creating much interest at the American this week by their clever line of work. Several of their stunts are quite new, and receive a generous hand at every performance. James Polk, a San Francisco boy, is a banjoist par excellence. He had to go East to make good, for they did not think he could do much in his home town, but now people think differently. George Lauder, an Australian ventriloquist, makes his first American appearance at the American this week. His act is novel and is different from the regular ventriloquist acts. In fact, it is what the public want, something new. Meda Moret, a quick change monologist, has a very clever act. The best part of it is, her heart is with her work. She has a great deal of magnetism, an excellent stage presence, and her stuff is bright, clean and catchy. Marion and Rial, two actors who can act, have a dramatic sketch that deserves good time. Miss Rial, who is a woman of most striking appearance, is very graceful, and does work that commands attention. The Three Vagrants, three Italians who are dressed in the manner of street singers of their native land, are like all the rest of the people who do this sort of turn. They have good voices, however. A little novelty injected into the turn would help it a bit, if not with managers, at least with the front of the houses. The Stagpooles are four English people who do some of the most remarkable tumbling that has been seen here in a long time. The word "marvelous" is the best adjective that can be found to describe the character of their efforts. They call their act The Crazy Caddie, but by any other name it would be just as good as it is under its present one.

### Pantages-Empire

Milton and Dolly Nobles, favorites of two decades ago, are the big features at the local Pantages house. They have a comedietta called Why Walker Reformed, which demonstrates that Milton Nobles is still skilled in the constructive dramatic technique, and that both he and his wife are yet masters of the actor's art. Lesler and Shannon, two comedians, have an excellent vehicle entitled, Astrology, written by our old-time fellow-townsmen, Junie McCree. It is full of McCree's inimitable slang and goes with a 60-horsepower six cylinder movement from start to finish. The Naples Trio are three Italians, one man and two women, all unknown to fame and to the program, who play ferryboat music most acceptably. Jack Oliver, who is much darker than the olive, does some very funny steps and tells a number of good stories, all in his droll Ethiopian way. Cordua and Maud are a lady and a gentile, both with muscles that would tickle a student of anatomy to death. If there is a muscle in their respective bodies that needs developing, Mr. Cordua and Miss Maud, or Mrs. Maud, as the case may be, would like to know where it is located. Maud is an exceptionally handsome woman, a combination of Venus and of Juno. The moving pictures are as good as the best. The music for

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

### SYMMETRICALS

BEST LINE MADE IN THE U. S.  
Calif. \$5.00; Calif. and Thigh, \$10.00;  
Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR  
Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

## *Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603      Corner Post and Grant Ave.

## Sullivan & Considine

### ::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

## California      Colorado Utah      Kansas and Eastern Connections

### Good Acts Can Always Secure Immediate Bookings

BOOKING DEPARTMENT  
**1117 Market Street**  
W. P. REESE, Manager

New York Office      Lancaster, Pa.—  
Knickerbocker Theatre Bldg.      FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
144-150 POWELL STREET Phone Douglas 5702      SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See W. Z. TIFFANY, Representative.  
Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479

1909 Motto: "Deliver the goods and you will be successful." Read my list of bookings in another column.

the overtures and the exit was excellent.

George Williams, manager of the Lyceum theatre, the vaudeville house on Second avenue, near the Savoy, Seattle, sold his lease, fixtures and good will last week to S. Morton Cohn, of Portland and his associates, for the sum of \$18,000. The lease has still two and a half years to run. The monthly rental which Manager Cohn assumes is \$850. The new managers will either continue the house with vaudeville, furnished by Ed Fisher, or will convert the Lyceum into a motion picture house.

NEW.....JUST OUT.....NEW

## MADISON'S BUDGET

### .....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

**Price One Dollar**

And money back if not absolutely satisfactory. For sale in San Francisco by **L. FARENT**, 818 Van Ness Ave., or direct of the publisher, **JAMES MADISON**, 1404 Third Ave., New York.



## The Wigwam

Landers Stevens and Georgie Cooper are putting on an abbreviated version of Oliver Twist this week that goes well in front. Stevens appears in the dual roles of Bill Sykes, the English burglar and murderer, and as Fagan, the thieving Jew of the slums. Georgie Cooper is a good Nancy Sykes, rising to heights of emotional ability in the strong scenes of the playlet. Mrs. Gardner Crane, in the farce with the alliterative title, Pixley's Prodigal Parents, was given a great reception on her first night, which has continued all week. William Cahill, who is, it need not be said, from Ireland, is a big scream. He makes good all right. McLellan and Carson do a startling skating act, that gets them by without any difficulty. Willison and Stone do some singing that is quite out of the ordinary in vaudeville at popular prices, and there are some pretty good singers in the three-a-day houses, too. Frank Parker, a heavy weight lifter, introduces an act that shows time, skill and care. He has brawn, and also brains. Anna Eva Fay is a coming top-liner at the Wigwam.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Nov. 7, 1909:

NATIONAL, San Francisco—The Labakans; Killion and Moore; Howard Missmer and company; Maddox and Melvin; Five Musical Lovelands; Edna Davenport; Ernest Pantzer and company. BELL, Oakland—The Stellings; Josephine Ainslie; Helen Beresford and company; Spaulding and Dupree; Will Rossiter's Bunch of Kids. WIGWAM, San Francisco—Frobel and Ruge; Anna Eva Fay; Bandy and Fields; Elsie Crescy and company; Colby and May; Rose Stevens. NOVELTY, Vallejo—Dillon and King, musical comedy. GRAND, Sacramento—Frank Parker and company; Spencer and Williams; Willison and Stonaker; McLellan and Carson; Mrs. Gardner Crane and company. GARRICK, Stockton—Irma Orbasany's Cockatoos; Dorothy Vaughan; Three Vagrants. JOSE, San Jose—Flo Patterson; LaVelle and Grant; Wm. Cahill; Edwin T. Emery and company; Newman. LOS ANGELES, Los Angeles—Ernest Brinkman; George Lauder; Four Stag-poles; Selbini and Grovini; Marion and Rial; Butler and Bassett. AMERICAN, San Francisco—Sharp and Turek; Preston and McLean;

Florence Modena and company; Fagan and Byron; Bissonette and Newman. QUEEN, San Diego—Aida Woolcott and company; The LaDarros; Pritzkow and Blanchard; Fay Carranza.

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Nov. 7, 1909:

CENTRAL, San Francisco—Cummings and Merley Stock; La Juenesse; John Cole; Arnold Duo; Kradwell. ELITE, San Mateo—Preston and McLean; Tim Owsley. WORK, Monterey—Joe and Ola Hayden; Great Yerxa; Malmont. LYRIC, Redwood City—The Coltons. PARRA, Bakersfield—LeRoy and Cahill; The Great Beldon. CHUTES, San Francisco—Berry and Nelson; Theodore Foucher. BROADWAY, Oakland—Warren Woodson. GAIETY, Oakland—West and Clarke; Sano. GEM, Marysville—Emily Geraldine; Alfredo. IRIS, Chico—Phil La Toska; Sam Holdsworth. NOVELTY, Visalia—Roberts and Roberts; Chas. Figg. OPERA, Watsonville—Martinetti and Grossi; Nada Moret; Tom Tryon.

## Sutton & Sutton



Sutton and Sutton, in The Rube, the Girl and the Pumpkin, are playing a triumphant season in vaudeville. Kitty Sutton is a cute, tiny dancer and a very clever contortionist, and is furthermore as pretty as she is dainty. Mr. Sutton is an experienced actor, and is a comedian who has a command of both the laughing and crying emotions.

D. J. Grauman is in Chicago.—Something doing.

BELLE WILLIAMS

THOMAS RYAN

OSCAR STEYN

## United States Booking Office

OF SAN FRANCISCO

DEAN BUILDING

964 MARKET ST.

Correspondence solicited from Managers and Artists. We can book any sized house.

## Donald Bowles

Orpheum Circuit

## Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit

EUGENE

WILLIE

## Howard & Howard

"THE HEBREW MESSENGER BOY AND THE THESPIAN."

Orpheum Circuit

## Valerie Bergere

AND HER COMPANY

Presenting a Repertoire of Playlets—Orpheum Circuit.

## George Bloomquest

AND HIS COMPANY

Present "NERVE" in Vaudeville

## Carlin & Clark

Playing Orpheum Circuit.

## Capt. Nat Ressler & Co.

THE MILITARY STARS, PRESENTING THE WORLD'S FAMOUS REVOLVER SCENIC ACT

PLAYING TO PACKED HOUSES EVERYWHERE

## The Great Marshall Show

ADVANCED VAUDEVILLE Featuring

EDWARD C. MARSHALL

Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display.

MANAGERS: Write for Open Time.

Permanent Address—144 POWELL STREET, S. F.

## Harry—Sutton & Sutton—Kitty

THE RUBE, THE GIRL AND THE PUMPKIN

Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

## Denton Vane

WITH EDWIN T. EMERY

In Vaudeville



## 3 times a day Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.

T. LOVE, T. A., Market St. Ferry Depot, San Francisco.

J. J. WARNER, G. A., 1112 Broadway, Oakland.

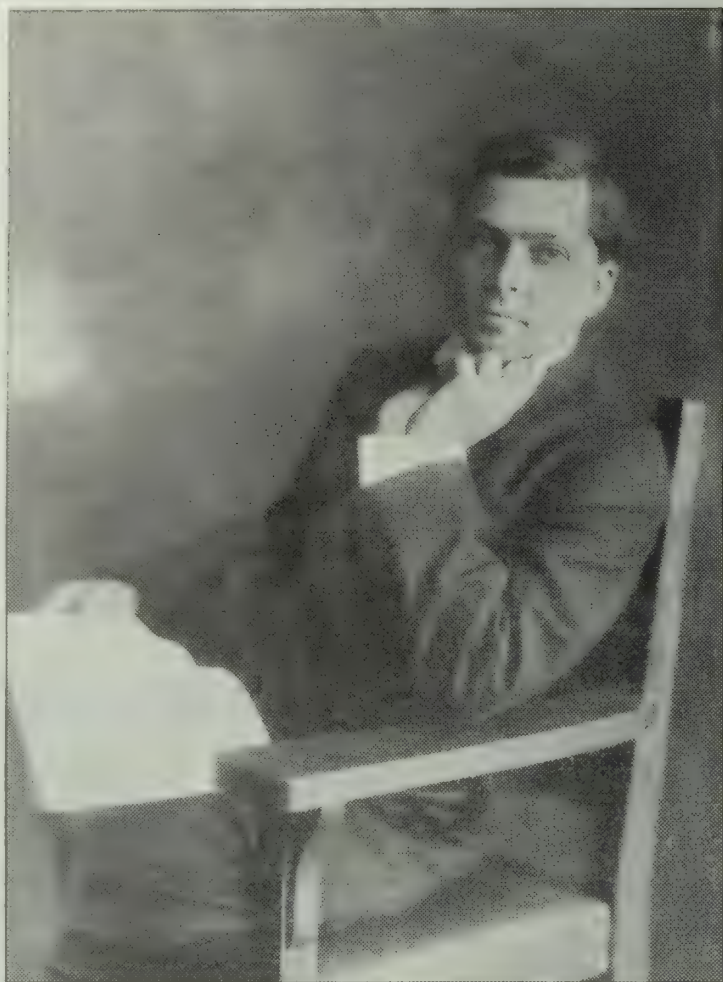
W. J. Timmens, of Seattle, has succeeded Wm. Weston as manager of Pantages Theatre, Denver.

GEORGE LAUDER

First American Tour

Australia's Foremost Ventriloquist, with His Life Size Mechanical Figures.





Milidge Sherwood

## Vaudeville Notes

Ulrich Collins, a native son, who has been stage manager in one of Brady's big companies for several years, is out here again, visiting old friends. When at leisure, Collins likes to improve his time by writing sketches, which, so far, have been very successful. He is playing in one of his own creations, *The Pantaloon Skirt*, in which Helen Beresford is being featured in vaudeville with great success. She has just closed a week at the National, and is to appear in other local houses in the same vehicle in the course of a few weeks.

Hal Godfrey is in mourning. His magnificent \$1,000 pearl and diamond pin disappeared last Monday night. No clue.

Caswell and Arnold, the premier contortionists and barrel jumpers, split after this week. Miss Caswell will work alone in a new novelty act written for her by Ulrich Collins.

Harry Leavitt, formerly booking manager for Sullivan & Considine in Seattle, accompanied by Mrs. Leavitt and Al Hagan, spent last week in San Francisco, on a business lookout. They are in Seattle now.

Shattered is the romance of young Joseph N. Ghirardelli, clubman and society favorite of Oakland and son of the late chocolate manufacturer of the same name. Though the whys and the wherefores of the estrangement that has grown up between him and Marion Murray, the beautiful and talented member of the vaudeville duo known as the Murray Sisters, are veiled behind an impenetrable silence on the part of the Ghirardelli family, it is now admitted that the engagement that resulted last February after a few

days' ardent wooing on the part of the young man, is broken. Miss Murray is in the East, on the stage, but Ghirardelli does not know where. His mother is authority for the statement that all is over between him and the beautiful actress who played havoc with young San Francisco and Oakland hearts.

Pony Moore, the founder of the Moore & Burgess Minstrels, whose right name was George Washington Moore, died in London on the 1st of October. Mr. Moore was born on Washington's Birthday, 1815. Forty years later he went to London and started the first negro minstrels at St. James' Hall. As this was something new to the English theatregoers he became famous and made over a million dollars. He never came back to this country, save to visit it once or twice, but was known to be very liberal to the American players who visited England years ago. He was the father-in-law of Charlie Mitchell, the one-time English prize ring champion.

Says a Seattle exchange: Ed Fisher, the Seattle booking agent, today closed a deal by which he will book all of the acts in the numerous ten-cent vaudeville houses on the Coast, managed by D. J. Grauman and known as "Grauman's Little Circuit."

"Sid," how about this "little" circuit? The cornerstone of the new Chutes Theatre was laid last Saturday afternoon, Mayor-elect P. H. McCarthy officiating. The ceremony was extremely simple. The new theatre is a class A structure and will have a seating capacity of 1,400. It is expected the opening will occur about December 15.

Mlle. Bianci, the beautiful dancer at the Orpheum this week, has made a tremendous hit with her beauty and

her terpsichorean ability. Some of her admirers presented her with a 50-diamond studded ring during the week. Thurston, the magician, leaves the

East on April 10 for a Pacific Coast tour.

## Plays! Plays!! Plays!!!

The following list of plays may be had from us. Write for terms.

THE CHARITY BALL  
MEN AND WOMEN  
THE WIFE  
LORD CHUMLEY  
THE DANGER SIGNAL  
THE GREATEST THING IN  
THE WORLD  
GENESEE OF THE HILL  
THE DOUBLE LIFE  
A ROSE OF PLYMOUTH  
TOWN  
CLASSMATES  
CLOTHES  
THE GENIUS (Nat Goodwin's)  
MASTERS OF MEN  
THE ROAD TO YESTERDAY  
THE ROYAL MOUNTED

All of the above are successes. There is not a bill on the list that has not made money, and big money at that.

GREAT WESTERN PLAY  
AGENCY  
Van Ness Theatre Bldg.,  
San Francisco

## J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

## Marjorie Rambeau

Presenting all high-class novelty productions.

THE PUBLIC DEMANDS—WE SUPPLY  
PRE-DIGESTED PLAYS FOR MENTAL DYSPEPTICS

## Laura Hudson & Co.

Address: WRAY & EDNER.

Care of Francis-Valentine Co., Thirteenth and Mission, San Francisco

## Menzel's Dramatic Agency

Moved to 915 Van Ness Avenue, Third Floor

SAN FRANCISCO, CAL.

Managers Wanting Reliable People in Dramatic Lines, Write.

**Honest Dealing. No Misrepresentation**

NOTICE—We invite people in all lines of the theatrical profession that wish first-class engagements to call or write.

**WM. MENZEL, Manager**

## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
Schools—Churches—Bank  
Offices and Steel Rod  
Furniture  
Purchase direct from  
manufacturers  
**THE A. H. ANDREWS CO.**  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
**770-776**  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.



## Correspondence

NEW YORK, Oct. 31.—Such enthusiasm as was displayed after the second act of Israel at the Criterion Theatre last Monday is not frequently seen and heard at a first night in New York. It was the first performance here of Mr. Henri Bernstein's much discussed drama. The audience kept applauding, while the curtain bobbed up two dozen times. All the principals had to appear, of course. But Miss Constance Collier and Mr. Graham Browne were singled out for special marks of approval. Finally the audience ran out of breath and applause and the entré acts proceeded. Israel is based upon hatred of the Jews. A young Parisian nobleman, Thibault, Prince of Clar, is obsessed by the idea of hating the race. The particular object of his loathing is a banker, Gutlieb, a member of his club. Thibault asks Gutlieb to resign, and when he refuses insults him. A challenge is issued. Then Thibault's mother, in a great scene, confesses to her son that Gutlieb is his father. The opponents meet, but Thibault only pinks the arm of his adversary. He returns to his room undecided between entering a cloister and shooting himself. At this moment there comes to him the realization of a great love for a life-long friend, Henriette, and the play ends happily. Miss Collier played the part of the mother. She did a stirring bit of acting in the big emotional scene, but she had to share honors with Mr. Grahame Browne, an English player and a newcomer here, who was wonderfully impressive in the part of Thibault. Edwin Arden was excellent in the role of Gutlieb, while Christine Norman as Henriette was most charming. The minor characters all worked together wonderfully and no opportunity for effect was lost. \* \* \* Mme. Nazimova began her season last week in Hermanus Bleeker Hall, in Albany, with the first performance of The Passion Flower, a new play by Mr. Brandon Tynan, produced by the Messrs. Shubert. Her role is that of Vivien Rodman, wife of a banker in New York, and a woman of unbridled social aspirations, which ruin her husband financially. The play is intended to symbolize a phase of social life. In the cast are the author, Mr. Tynan, and Messrs. Henry Kolker, Ernest Glendinning and Wallace Erskine, Misses Grace Reals, Zeffie Tilbury, Grace Gibbons and Carmen Nesville. The Passion Flower will be brought to New York soon. \* \* \* One of the notable first performances in Toronto was made in the Royal Alexandra Theatre last week, when George Arliss was seen in Septimus, a dramatization of Edwin J. Locke's novel by Philip Littell. The play furnished Mr. Arliss with a comedy role unlike anything he has done in the past, and one with which the audience seemed to be in sympathy from curtain to curtain. Emily Stevens made a strong impression as Emmy. There is a strong touch of sentiment underlying a constant play of whimsical humor. At the close of the second act there were many curtain calls and a speech from Mr. Arliss. \* \* \* Rochester, N. Y., Monday.—Another new detective play, The Coast of France, was produced at the Lyceum Theatre, Rochester, last Monday, for the first time on any stage. Mr. Eugene W. Presbrey wrote the play,

founding it on the novel of the same title, by Misses Esther and Lucia Chamberlain. Both the detective and the thief are unidentified by their stage colleagues and the audience until nearly the end of the last, when the denouement comes. The story revolves around the theft of an Oriental talisman ring coveted by a California heiress. Hamilton Revelle and Jane Oaker appeared in the leading parts. Others in the company are Franch Hatch, as an elderly Western judge; Lydia Knott, as a society schemer, and T. Tamamoto, a Japanese actor, in a characteristic part. \* \* \* The Stange-Von Tilzer operetta, The Kissing Girl, was presented at the Cort Theatre, Chicago, last week. The Kissing Girl is unusual in musical comedy, as it has neither show girls nor pony ballet. Amelia Stone has the title part and she is supported by Armand Kalis, Blanche Morrison, George Miron, John Park, Frau Marta George and others. \* \* \* It is creditable to William Faversham's ambitions as an actor manager that he produced Stephen Phillips Herod at the Lyric Theatre last week in such a worthy fashion. So far the New York public has shown little sympathy for the plays of the English poet, which are known to students of the drama and lovers of poetry but remain strange to those who might have been expected to make their acquaintance in the theatre. Charles Frohman introduced the dramatist here with Ulysess, which was dismissed without a hearing, while H. B. Irving's performance of Paola and Francesco created scarcely a ripple in the dramatic waters that flow through West Forty-second street. With such previous indifference to the work of a dramatist who has been called the greatest poet in his own tongue writing for the stage today, Mr. Faversham deserves praise for attempting to interest the public in such a play, and the liberality with which he has set out to realize its spectacular demands makes his right to popular success much greater. Last night the audience rewarded his ambition with every sign of approval. Olive Oliver, as Salome, was perhaps the most distinguished figure in the performance, for her subtlety of action and her sinuous grace added their value to every scene in which she appeared. Helen Tracy brought her artistic judgment and sound training to the interpretation of the mother. A fine sense of pictorial effect guided both the performance of Mr. Faversham as Herod and Julie Opp as Mariamne. Miss Opp in particular wore her striking draperies with a suggestion of truly regal dignity and her poses were invariably plastic and significant. In every external symbol her performance, as well as Mr. Faversham's met every reasonable demand. Miss Opp reads most intelligently and her voice is so rich in quality and her enunciation brought every verbal beauty of the text to the audience. Mr. Faversham's clear utterance was also a source of delight. And so often did the music of Phillips' verse cry the same note of exaltation and inspiration in its delivery. Mr. Faversham's honors last night included the excellent company that he had selected. Cooper Cliffe's mature art showed in the part of Gad-eas, a chief councillor and early A. D. Polonius. Hylton Allen played the brief scenes of Aristobulus with the right touch of youthful ecstasy, and Burton Churchill made Sohemus, the

Gaul, sufficiently brusque and straightforward to contrast with his surroundings. The uncommonly numerous supernumeraries were trained to appropriate expressiveness, and the constant murmur of discord and rebellion which accompany the progress of the drama did not grow so monotonous as they might readily have become. Coleridge Taylor's music received an equally appropriate accompaniment to the scenes. Mr. Faversham's triumph was rewarded by the audience, an unusually intelligent and cultivated one—which compelled him to accept its expressions of gratitude at the close of the play. \* \* \* The most important act in Idols, the dramatic version of William Locke's novel, which is to open at the Bijou Theatre, Monday night, is laid in the criminal court of the Old Bailey in London. During the act a criminal trial, in which the hero of the play is tried for his life on a charge of murder, takes place. This incident in the novel is the most important of the entire story and in the play which Roy Hornimann has made from the novel it is naturally the climax of the dramatic interest. \* \* \*

The Hackett Theatre was closed last Tuesday night by reason of the illness of the star, Elsie Ferguson, who was suddenly attacked by ptomaine poisoning. Miss Ferguson was sufficiently recovered to permit her resumption of the role of the queen in Such a Little Queen at Wednesday night's performance. \* \* \* The Man Who Cleaned Up, is the title for this country of a German farce which Louis Mann has translated and adapted. It was written by Arthur Schnitzler as The Double Man, the title having reference to a man leading a double life. Mr. Mann, himself, is not to act in the piece, but will stage it in association with William A. Brady. \* \* \* The Builder of Bridges, Alfred Sutro's new comedy, was produced last week at the Hudson Theatre, under the direction of Charles Frohman, with Kyrle Bellew in the leading role. His company includes Gladys Hanson, formerly E. H. Sothern's leading woman; Eugene O'Brien, Frank Connor, DeWitt C. Jennings, Ernest Stallard, Mrs. Wiffen, Jane May and Frances Comstock. The play is the chief work of Mr. Sutro since The Walls of Jericho, and is in four acts. It involves the love of Dorothy Faringay, a self-reliant young woman, niece of Mrs. Debney, with two men, to both of whom she is engaged at the same time. \* \* \* The Chocolate Soldier, which began its New York run several weeks ago at the Lyric Theatre, had to give way last week to William Faversham, who had had a previous call upon the Lyric before it was anticipated that the new F. C. Whitney production was going to meet with such a successful run. The Chocolate Soldier therefore moved over to the Herald Square Theatre, where so many previous successes of the Whitney Opera Company have had their New York runs. As was stated in this column at the time the operetta opened in New York, The Chocolate Soldier is George Bernard Shaws Arms and the Man set to music by Oscar Straus to the original libretto of Rudolph Bernauer and Leopold Jacobson. It was put into its present English version by Stanislaus Stange, who has been responsible for many of the earlier Whitney productions like Dolly Varden, etc. There have been two excellent additions to the cast since it was first produced, and it is a

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres  
Goldstein's Hair and Wig Store  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

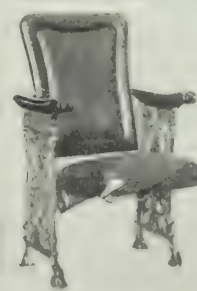
pleasure to be able to say that the acquisition of Thomas G. Richards in the title role in place of Jack Gardiner has been a great improvement from the standpoint of artistic singing, for Mr. Richards was one of the best baritones in the Savage Grand Opera Company. Likewise Francis J. Boyle, the former basso profundo of the Savage organization, was a great improvement from a vocal standpoint over our old friend Henry Norman of early Tivoli days. Both of these parts require singers with unusually good voices, and with Messrs. Richards and Boyle added to an otherwise excellent cast it may safely be said that the Whitney Opera Company is today one of the strongest singing organizations in this country, for the cast includes William Pruette, basso cantante; George Tallman, tenor; Ida Brooks Hunt, soprano; Flavia Arcaro, contralto, and Edith Bradford, soubrette. It will be noticed that Mr. Whitney, like Col. Savage, does not handicap his production by a star. His cast is well balanced throughout. By the way, both Miss Hunt and Miss Arcaro were also with the Savage forces. To look at the strong cast of The Chocolate Soldier one might almost imagine that Col. Savage had been taken into Mr. Whitney's confidence as consulting impressario, for even F. P. Weadon, one of the business staff of the Savage office, is now the business manager for Mr. Whitney. But with or without Col. Savage's trump cards, we are glad to welcome Mr. Whitney back into the light opera field. For a few years he has been spending most of his time in Europe looking out for some good production which should prove a winner in America. He seems to have found it in The Chocolate Soldier, and trust it will not be long before he runs out to the Pacific Coast and gives the people out there a chance to hear some real good singing in an opera bouffe replete with the witticisms if not the cynicisms of the inimitable Bernard



### All Kinds of SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts.  
Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE and HALL SEATS

365-7 Market Street  
San Francisco

210-212 N. Main St.  
Los Angeles

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole"  
Home Phone F 5037

### New York Dramatic Agency

Booking  
Dramatic and Vaudeville Acts  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles  
Entire Third Floor



Shaw. Louis S. Stern, who was out last season with Eddie Foy in Mr. Hamlet, is the publicity promoter for The Chocolate Soldier, and as he likes California I have hopes that the production may head for the Pacific Coast after its successful run here in the East. \* \* \* One of the best money makers in a musical comedy line this season is Charles Frohman's production of The Dollar Princess at the Knickerbocker Theatre. Like most of the Frohman musical shows it was originally an English piece. Willner and Grunbaum wrote to the libretto and Leo Fall the music. George Grossmith, Jr., Americanized it. The theme of the comedy is that an American multi-millionaire has a hobby for hiring European noblemen in distress because he likes to see them at work around the house doing something useful. He likes to have his auto run by an English baron, his coffee poured by a French count, his horses groomed by a Spanish grandee, etc. It is needless to say that the employment of all of these foreign noblemen was facilitated by the hope of each to win the hand of the wealthy heiress on the principle that the coachman who frequently sees a lady often has a better chance to marry her than the fellow who never sees her at all. It is a pleasant and harmless conceit, and gives a good vehicle for the introduction of dances by Donald Brian, of Merry Widow fame, humor by E. J. Connolly and Will West, gowns by Valli Valli, and singing by Adrienne Augarde, recently the prima donna of an Irish opera across Broadway. On other occasions I have gone out of my way in reviewing Frohman productions at the Knickerbocker to commend William T. Francis, the musical director, for the manner in which he fully realizes that his orchestra, in singing numbers, is merely an accompaniment to the voice. Francis actually treats the voice of a singer as though it were entitled to be heard, and that is more than can be said for some of the other directors along the Great White Way. Some of them either don't know how loud they are playing or else seem to think that the people are paying \$2 a seat to hear an orchestra. We pay \$5 sometimes to hear a complete symphony orchestra. But when we go to hear comic opera we are looking for voices and mirth. How often have I seen excellent singers and good musical humor drowned out completely by the blare of a trombone. Then the manager wonders why the singer doesn't create an impression. Well, I just wish to say in closing, that one half of the success of The Dollar Princess is due to the careful manner in which Mr. Francis keeps down his orchestra so that the audience can hear the singers. Why, even Donald Brian's small but sympathetic tenor voice stood out to advantage under the careful nursing by this painstaking conductor. Usually I come away from a comic opera feeling like smashing the leader of the orchestra over the head with a bull fiddle, but I take off my hat to Billy Francis. **ROB ROY.**

### Maxine Elliott Injured

CHICAGO, Oct. 28.—Maxine Elliott in the final act of "The Chaperon" tonight at the Garrick Theatre, sprained her right ankle so severely that she was unable to go on with the performance. After physicians had examined the injury the management

**STEVE I. SIMMONS**      **MAXWELL ALEXANDER**

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work      Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor      Joint or Single      Character Actress  
AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Mack Swain Company.

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## Charles E. Royal & Elliott Edythe

Presenting Charles E. Royal's wonderful Burglar Playlet,  
IN VAUDEVILLE "STRAIGHTENING A CROOK,"  
and six other excellent playlets.      **BERT LEVEY, AGENT.**

## Eloise May Clement

Leads

Late Lead for James O'Neil      At Liberty      Care DRAMATIC REVIEW

of the theatre announced the play would be suspended until Monday. Even then it is doubtful, it is said, that Miss Elliott will be able to appear. The accident occurred as Miss Elliott was leaving the stage and was not observed by the audience.

### ALEXANDRA HALL

Heavies and Characters

At Liberty      Care DRAMATIC REVIEW

### GLENN H. JONES

Juveniles

At Liberty      Care DRAMATIC REVIEW

### MISS JOSEPHINE BARDA

HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John Chesire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987

### ARTHUR E. WITTING-DAVIS Mattie

Character Actor      Character Actress  
Joint or single. At Liberty. Address  
San Diego, Cal., Boundary and Howard Sts.

### ALENE Z. JOHNSON

Soubrette and Ingenue

At Liberty      Care DRAMATIC REVIEW

### GILMORE WALKER

Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

### CHAS.—THE GLOCKERS —ANNA

"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

### MAX WAIZMAN

Newman-Foltz Co.

### ADA LUCUS

Soubrette and Ingenue  
Dramatic offers invited.  
Care DRAMATIC REVIEW

### ORRIN SHEAR

Eccentric Characters

Engaged

### FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

### JAMES O'REILLY

Characters

Engaged      Care DRAMATIC REVIEW

### DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

### COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

### THURLOW WHITE

Leads, Heavies

Address, DRAMATIC REVIEW

### HERBERT MILTON

Characters and Heavies

At Liberty      Care of DRAMATIC REVIEW

### CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

### BERT PORTER

Juveniles

Newman-Foltz Co.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Comedian  
Care DRAMATIC REVIEW

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist

At Liberty      Address DRAMATIC REVIEW

### CARRIE CLARKE WARDE

Characters

### CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist      Care DRAMATIC REVIEW

### HOWARD FOSTER

Care DRAMATIC REVIEW

### IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

### PIETRO SOSSO

Chas. King Stock Co.

Pickwick Theatre, San Diego

### ANITA MURRAY

Ingenue

At Liberty      Care of DRAMATIC REVIEW

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### DAN KELLY

Comedian

Care DRAMATIC REVIEW

### FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty.      Care of DRAMATIC REVIEW

### GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

### ALFRED ROWLAND

Harold Nelson Co.      En Route

### LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

### FRED S. CUTLER

Manager Richard Jose  
In "SILVER THREADS"  
Address care DRAMATIC REVIEW

### OLGA GRAY

Leading Woman

Empire Stock Co., Fresno, Cal.

### ANNA RODGERS

Ingenues and Leads

At Liberty      Care of DRAMATIC REVIEW

### HILDA GRAHAM

Leads

Care DRAMATIC REVIEW.

### GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

THEATRICAL WORK A SPECIALTY

## Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## Florence Oakley

Leading Woman

Ye Liberty Playhouse, Oakland.

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Sidney B. Payne

Lyric Stock, Portland, Or.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Budd Ross

Comedian

At Liberty

Care DRAMATIC REVIEW

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Priscilla Knowles

Leads

## Bennett Jack

Characters

Lyric Theatre, Portland

## Carlton Chase

Leading Man

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothern  
Closed June 17thImmediately Engaged by  
Frederic Thompson for Folly of the Circus  
To open June 29th



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—La Crosse, Nov. 6; St. Cloud, 7; Valley City, 8; Dickinson, 9; Miles City, 10; Billings, 11; Livingston, 12; Bozeman, 13; Butte, 14-15; Anaconda, 16; Grand Falls, 17; Helena, 18; Missoula, 19; Wallace, 20; Spokane, 21-28; Lewiston, 29; Pullman, 30.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Cheyenne, Nov. 6; Denver, 7-13; Victor, 14; Pueblo, 15; La Junta, 16; Trinidad, 17; Amarillo, 18; Wichita Falls, 19; Ft. Worth, 20; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25; Galveston, 26; Beaumont, 27; New Orleans, 28-Dec. 4.

**ALLEN CURTIS MUSICAL COMEDY CO.**—Walker Theatre, Los Angeles, Cal.

**ALCAZAR STOCK.**—San Francisco.

**AS THE SUN WENT DOWN.**—(Arthur C. Aiston, prop. and mgr.)—Milwaukee, Nov. 7-13.

**BELASCO STOCK CO.**—Los Angeles.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI.**—(R. Voelckel, mgr.)—Morgan City, Oct. 30-31; New Orleans, Nov. 7.

**BLANCHE BATES** (David Belasco.)—Bellingham, Oct. 30; Spokane, Nov. 1-3.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Gadsden, Nov. 8; Rome, Ga., 9; Knoxville, Tenn., 10; Chattanooga, 11; Huntsville, Ala., 12; Decatur, 13; Corinth, Miss., 15; Columbus, 16; Jackson, 17; Shreveport, La., 18; Beaumont, Tex., 19; Galveston, 20; Houston, 22; Victoria, 23; Cuero, 24; San Antonio, 25; San Marcus, 26; Austin, 27; Taylor, 29; Waco, 30; Denton, Dec. 2; Greenville, 3; Fort Worth, 4; Ardmore, Okla., 6; Oklahoma City, 7; Guthrie, 8; Wichita, Kans., 9; Winfield, 10; Independence, 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee, 16; McAlester, 17; Fort Smith, Ark., 18.

**DREAMLAND.**—San Francisco, Oct. 31, week; Sacramento, 7-8; Chico, 9; Eugene, 11; Albany, 12; Salem, 13; Portland, 14.

**GUY SMITH STOCK.**—Oakland, Cal.

**HONEYMOON TRAIL.**—(Harry Chappell, mgr.)—Eugene, Nov. 6; Portland, 7.

**HUMAN HEARTS CO.**—(Western) (Wm. Franklin Riley, mgrs.)—Tekoa, Nov. 1; Pomeroy, 2; Colfax, 3; Lewiston, 4; Genesee, 5; Pullman, 6; Spokane, 7; Walla Walla, 8; Dayton, 9; Waitsburg, 10; N. Yakima, 11; Ellensburg, 12; Cle Elum, 13; Aberdeen, 14; Hoquiam, 15; Montesano, 16; Olympia, 17; Everett, 18; New Westminster, 19; Blaine, 20.

**IN WYOMING.**—(H. E. Pierce & Co., mgrs.)—Wardner, Nov. 8; Wallace, 9; Missoula, 10; Hamilton, 11; Stephenville, 12; Victor, 13; Great Falls, 15; Helena, 16; Bozeman, 17.

**KING DODO** (John Cort, mgr.)—Spokane, Nov. 4-6; Walla Walla, 7; Yakima, 8; Ellensburg, 9; Tacoma, 10-11; Hoquiam, 12; Aberdeen, 13; Seattle, 14-20; Victoria, B. C., 22; Vancouver, 23-24; Bellingham, 25; Everett, 26; Chehalis, 27; Portland, 28 to Dec. 1; Salem, 2; Corvallis, 3; Albany, 4; Eugene, 6; Medford, 7; Red Bluff, 9; Chico, 10; Marysville, 11; San Francisco, 12-18.

**LEE WILLARD.**—Monroe, Nov. 8; Leavenworth, 9; Wenatchee, 10; Waterville, 11.

**LITTLE JOHNNY JONES.**—St. Peter, Minn., Nov. 6; New Ulm, Minn., 7; Mankato, Minn., 8; Sioux Falls, S. D., 9; Mitchell, S. D., 10; Sioux City, Iowa, 11; Norfolk, Neb., 12; Columbus, Neb., 13; Omaha, Neb., 14-15; Freemont, Neb., 16; Beatrice, Neb., 17; Bellville, Kan., 18; Junction City, Kan., 19; Manhattan, Kan., 20; Atchison, Kan., 21; Independence, Kan., 22; Pittsburg, Kan., 23; Chunate, Kan., 24; Joplin, Mo., 25. Thanksgiving.

**MCKENZIE'S MERRY MAKERS.**—Ashland, Nov. 5, two weeks.

**MOROSCO'S BURBANK STOCK.**—Los Angeles.

**MURRAY & MACK'S VAUDEVILLE DATES.**—Salt Lake City, Orpheum, Nov. 7, week; Ogden, Orpheum, 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

**NEWMAN FOLTZ COMPANY** Fresno, 7-14; Porterville, 15-20; Visalia, 22-27; Bakersfield, Dec. 5-11.

**OLGA NETHERSOLE.**—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**RAYMOND, THE GREAT.**—(Maurice F. Raymond, mgr.)—Liverpool, England, Nov. 3-10; Dublin, Ireland, 14-20; Glasgow, Scotland, 23-30.

**ROSE MELVILLE in SIS HOPKINS** (J. R. Stirling, mgr.)—Stillwater, Nov. 6; St. Paul, 7-13; Minneapolis, 14-20; Duluth, 21-24; Superior, 25; Ashland, 26; Winona, 27; Albert Lea, 29; Mason City, 30.

**THE GREAT MARSHALL SHOW.**—(Edward C. Marshall, Ferndale, Nov. 5-6; Coos Bay, Ore., 8-25.

**THE GIRL QUESTION** (Western) (H. H. Frazee, prop.)—Redlands Nov. 6; Phoenix, 8-9; Bisbee, 10; Douglas, 11; El Paso, 12-14; Albuquerque, 15; Santa Fe, 16; Las Vegas, 17; Rocky Ford, 18; Leadville, 19; Grand Junction, 20; Salt Lake, 21-27; Ogden, 28; Park City, 29; Rock Springs, 30.

**THIRD DEGREE** (Robt. Priest, adv.)—Marysville, Nov. 6; Chico, 8; Red Bluff, 9; Eugene, 11; Salem, 12; Astoria, 13; Portland, 14; Seattle, 21; Victoria, 29; Vancouver, 30-Dec. 1; Bellingham, 2; Everett, 3; Tacoma, 4-5; Aberdeen, 6; South Bend, 7; Chehalis, 8; Ellensburg, 9; North Yakima, 10; Walla Walla, 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anaconda, 18; Butte, 19-21.

**TIME, PLACE AND GIRL** (Western) (H. H. Frazee, prop.)—Elko, Nov. 6; Salt Lake, 7-13; Ogden, 14; Provo, 15; Grand Junction, 16; Glenwood, 17; Leadville, 18; Salida, 19; Colorado Springs, 20;

"A man can run a store without advertising and he can wink at a girl in the dark—but whats the use.

I have the right kind of merchandise and I want you to know it. The choicest collection of

## Suits and Overcoats

in this great city at twenty-five and thirty dollars.

Respectfully yours,

NO. 57 POWELL ST.

Chas. S. Rosener

Trinidad, 21; Goodland, 22; Norton, 23; Beatrice, 24; Omaha, 25-27; St. Joe, 28-29; Junction City, 30.

**TOO MANY WIVES**, with Joseph Morris (Mittenthal Bros. Amusement Co., Inc., mgrs.)—Salt Lake, Dec. 12, week; San Bernardino, 25; Los Angeles, 26; San Diego, Jan. 3; Redlands, 4; Bakersfield, 5; Fresno, 6; Oakland, 7-8; San Francisco, 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

**UNCLE JOSH PERKINS** (Frank Hall, mgr.)—Oakdale, Nov. 6; Coeur d'Alene, 7; Tikoia, 8; Harrison, 9; Warden, 10; Wallace, 11; Burke, 12; Mullen, 13-18; Anaconda, 19; Bozeman, 20-21; Livingston, 22; Big Timber, 23; Billings, 24; Sheridan, 25; Gillett, 26; Newcastle, 27-28; Edgemont, 29; Hot Springs, 30; Lead, Dec. 1; Spearfish, 2; Belle Fourche, 3; Deadwood, 4.

## Mack Swain's New Company

Mack Swain will open his new company at his Santa Cruz theatre next Monday. Richard Claye and Reva Raymond will play the leads, and the other people will be Claude Hutcheson, Ben Reynolds, Floyd Menzel, Lillian Fischer and Norman Fusier.

## Personals

**MILTON SILLS**, leading man for Blanche Bates, will be married at the end of the present season to Gladys Wynne, who played here last year in *The Servant in the House*.

**JOSIE ROBINSON HAYWARD**, of the Dreamland company, which has been laying off this week, was a *DRAMATIC REVIEW* caller. "Ma" has only one idea now and that is a California engagement. She is in love with the State.

**WILLIAM VAUGHN MOODY**, formerly of Chicago, author of *The Great Divide* and widely known as an educator and poet, is a patient in a hospital in Baltimore, suffering from an internal disorder, which probably will require an operation.

**JOSEPH TOPLITZKY**, who has been Manager H. C. Wyatt's office boy in Los Angeles for the past five years,

has been promoted to assistant treasurer and secretary, and to celebrate his good fortune is now on a trip to San Francisco. His friends say that when he returns home it may be with a bride, a member of a well-known theatrical company.

**MAYBELLE THOMPSON** has signed to play leads for the George Howard stock in Vancouver, B. C.

In a fire which destroyed the Newport Hotel in Colgate, Okla., Nov. 2, Carl W. McRaven, a theatrical manager of Birmingham, Ala., was perhaps fatally burned. McRaven suffered his injuries in saving the life of a Miss Gerhardt. He was attracted by her screams while he was escaping. He returned to the burning hotel and carried her through the flames to the street. Then he fell unconscious.

**FRANK OPPERMAN** is visiting his friend, Larry Underwood at the latter's ranch in Lancaster, Southern California.

**HARRY BLANCHARD**, a member of the Willard Mack Company, of Salt Lake City, who died of apoplexy in the street some days ago, was buried there under the auspices of the Knights of Pythias. He was a member of Susquehanna Lodge No. 199. Through the good offices of Manager A. B. Jensen, of the Grand, himself a K. of P., the Salt Lake lodge undertook to stand the expenses of interment. Willard Mack provided a purse for Blanchard's wife, Eleanor Everett, that enabled her to return to Chicago, where she has relatives.

**HENRI BERNSTEIN**, the dramatist, and Francis Chevassu, a dramatic critic, fought a duel with pistols at Prince Park, near Paris, Oct. 27. Neither was wounded. M. Chevassu fired and missed, while Bernstein did not discharge his weapon. When he was asked later why he had not fired, the dramatist replied: "I forgot to." The duel grew out of the publication of an article written by Bernstein, in which he attacked the critic.

The divorce suit of Grave Van Studdiford against Charles Van Studdiford was heard last Monday in St. Louis in the St. Louis county circuit court. The case was taken under advisement. Mrs. Van Studdiford's testimony covered the single point of desertion charged in the petition, and its alleged refusal of Mrs. Van Studdiford to give her husband more money.

## "GRAND," ST. PAUL, PACKED ALL LAST WEEK

Bijou Theatre

Minneapolis,

Minn.

This Week

## AS THE SUN

## WENT DOWN

By Geo. D. Baker

With  
ESTHA WILLIAMS

Bijou Theatre

Milwaukee,

Wis.

Week Nov. 7-13

Address: ARTHUR C. AISTON, Room 304, 1505 Broadway, New York City. Tel. 941 Bryant.



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, November 13, 1909

No. 12—Vol. XXI—New Series



Marjorie Rambeau



Lillian Burnett



## George Baker's New Theatre is Assured for Portland

PORTLAND, Nov. 8.—Announcement was made this week that Manager George L. Baker had closed arrangements whereby a new Baker Theatre would be erected on the northeast corner of Third and Main streets. The new location is three blocks south of the present Baker Theatre. The new house will be the home of the Baker stock company. Meanwhile work is progressing on the new Heilig Theatre, for which Blanche Bates broke ground some time since. These two houses together with the plans to build a new home for the Shubert attractions will make three new houses for Portland.

BUNGALOW THEATRE (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.)—Billie Burke in Love Watches proved to be one of the hits of the present season. Every performance was witnessed by packed houses, and the star was given an ovation at each performance. Last night Victor Moore opened in The Talk of New York to a big house. It is a long time since we have had a new Cohan play, and the people seemed to be hungry for it. The play is a continuation of the Kid Burns character in Forty Five Minutes from Broadway. Moore made a decided hit. Of course the chorus was up to the usual Cohanesque standard—that is, worked hard and fast. Coming—John Young in Lo.

BAKER THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—The Honeymoon Trail opened yesterday with a matinee and packed the house, and last night the same state of affairs was again in evidence. The comedy seemed to make a big hit with the audiences, and left every one in a jovial mood. Bert Baker is the star of the show, and he proved to be one of the best comedians that has come this way. He has a way about him that is peculiarly his own, and he does not have to resort to horse play to get a laugh. Louis Kelso is his chief support and he was very good. The chorus is large and good to look at. Next week—In Dreamland.

PORTLAND THEATRE (Russell & Drew, mgrs.; Frank Hood, res. mgr.)—For their second week at this house the Taylor company are offering The Queen of the Highway. It is one of those kinds of melodrama that one seems never to get tired of. H. Gittus Lownsdale played the leading role of the men naturally, and Grace Howard in the title role left nothing to be desired. This is the last week of the Taylor company, and commencing with the next attraction there will be no other bookings than the Shubert shows.

ORPHEUM THEATRE (James H. Errickson, mgr.)—One of Portland's old-time favorites is the headliner this week at the Orpheum—Edwin Stevens. Mr. Stevens and Miss Tina Marshall appear in characters from Dickens, and they are given with realism. The De Haven Sextette are also back with us again, and they again scored. The Musical Shetlands proved to be about one of the best animal acts that has come this way, while the wire work of the

Carmen Troupe was original and entertaining. This week's bill includes John B. Hymer and company; Ben Welch; Duffin-Redcay Troupe; Patrice and company; Vittoria and Giorgetta; Chassino; and Hopkins Sisters.

LYRIC THEATRE (Keating & Flood, mgrs.)—Packed houses at both performances yesterday greeted the comedy, Whose Baby Are You? The company got all the fun possible out of the play, and to those who have seen the play, they know what that means. Robert Athon was cast in the lead, and he and Miss Priscilla Knowles were right in their element. Several specialties were introduced that went big.

GRAND THEATRE (Frank Coffinberry, mgr.)—Harry and Kate Jackson are headliners; other acts are Rosedale Four; Norris and Morton; Mlle. Martha; Belle and Caron; Harry Thompson; and Fred Bauer.

PANTAGES THEATRE (John Johnson, mgr.)—This week's bill includes La Belle Italia Troupe; Edythe Stanley; Shayne and King; Bunchu and Alger; Leo White; The Lavalles; and Geo. Winfield and company. A. W. W.

## Letter List

Letters remaining in The Dramatic Review post office:

### GENTLEMEN


Bell, R. W.	Johnson, Chas. M.
Brown, Chas.	Kearney, James
Burton, Fred	
Beggs, L.	
Benham, Harry	
Bradford, James H.	Lessner, Louis
Bassett, R. W.	Lewis, Eugene
Ballard, R. H.	Le Moynes, Chas.
Bracht, Edmund W.	Leon, Randolph
	Love, Eugene
	La Rosa, A. M.
Curtis, W. B.	
Charman, Fred C.	McCullough, E. J.
Cummings, Ralph E.	MacQuarrie, A.
Clarke, Thos. H.	Moore, D. R.
Cooper, Leo	Mitchell, Eddie
Cortrell, Harry	Mathews, Godfrey
	Milton, Herbert
Daly, Wm.	
Daintre, Care	Parker, E. D.
Dupuy, Harrington	Perase, F. W.
Durand, Eddie	
Douglas, W. A.	Quillinan, E. J.
Delamatre, A. G.	
Diemer, Joseph	Rawland, D.
De Annot, Arthur	Rankin, G. W.
	Richardson, Frank
Ealand, T. H.	
Emery, C. M.	Stormer, Wm
Eckhardt, Olie J.	Selig & Co.
Everett, E. J.	Swift, Lionel J.
	Stafford, Eugene
Fisch, G. W.	Salisbury, Monroe
Fox, Arthur	
Flynn, Ed.	Turner, W. O.
French, Chester	Thorn, Wm. L.
	Tannehill, E. D.
Gillard, --	Trebell, Thos. T.
Harrison, James	Vance, Harry
Healey, Frank	Walker, Lawrence
Hall, Norman	
Howard, Frank B.	
Hoxworth, F. S.	
Howe, O. W.	

### LADIES

Barlin, Allie	Knapp, Adeline
Brisson, Virginia	Knowland, Georgia
Baker, Mrs. F.	
Bull, Miss Lilly	Lewis, Ada
Chandler, Juliette	Marshall, Mable
(5)	Miller, Marion
	Murray, Anetia
Darrell, Bertha	Pitt, Marguerite
Drew, Georgie	Selbre, Evelyn
Desmond, Paula	
	Rowland, Mrs. Al-
Fisher, Lillian	fred (5)
Foster, Addie	
Fay, Flossie	Willingham, Florence
	White, Mrs. Thurlow
Galvin, Mrs. James	Williams, Lillian
Graham, Hilda	
	Young, Mrs. Florence
Hayes, Georgie	
	Zimmer, Miss H.
Kent, Louise	

## Clergymen Invade Factories and Theatres

Clergymen invaded shops, factories and theatres in New York last week



# The Oliver Morosco Enterprises

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

**Ready for Stock**

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

as a part of a mission plan which the Presbyterian Board of Home Missions has been carrying on in St. Louis, Chicago, Buffalo and other cities. Packing cases and chorus girls' trunks were used as pulpits, and large audiences listened to short sermons by preachers who sought to "take the heathenism out of business and soften its hard lines."

## Valencia Theatre

The last performances of Mr. Hamlet of Broadway, with Eddie Foy and the big musical comedy company, will be given this Saturday afternoon and evening and on Sunday night Dallas Welford, an English comedian, will make his first appearance in San Francisco in the international comedy success, Mr. Hopkinson, by R. C. Carton. Mr. Welford is said to have certain mannerisms that are his own particular possession and are indescribably funny, and many San Franciscans who have seen him in Mr. Hopkinson are positive in their assertions that the biggest laughing treat offered in this city in many a day is in store for our local amusement seekers. The company, which has been associated with the star during the long and successful run of Mr. Hopkinson in this country, jumps direct from New York, having left that city last Monday at noon. The Shuberts consider this attraction one of the very strongest in their list of theatric offerings. The only matinees will be on Saturday and Thanksgiving. Charles Cherry, in that beautiful comedy, The Bachelor, will follow Mr. Hopkinson at the Valencia Theatre.

## The Orpheum

Edwin Stevens will appear next week in a comedietta entirely new to us, entitled A Busy Morning, which is said to be a capital vehicle for the full display of his ability and versatility. Mr. Stevens will impersonate Reginald Da Cape, a composer, and will be supported by that charming comedienne, Tina Marshall, who will have the role of Besie Dale, his ward. The De Haven Sextette, with Sydney C. Gibson

featured in the dancing operetta, The Understudy, will be a welcome incident of the new program. Their stage setting is a pretty garden in which a fete is being held and the six sprightly dancers and Mr. Gibson frolic through the twenty minutes of the act with great variety of songs and dances. Howard's musical ponies and comedy canines will be seen in an act that is decidedly novel. Mr. Howard introduces four magnificent Shetland ponies and a dozen prize winning dogs. Milt Wood, The Dancer with the Chair, is expected to be a distinct hit. Alone on the stage with a chair for a partner he dances various old-fashioned regulation and many new steps in a manner that never fails to excite enthusiasm. Next week will be the last of Lulu McConnell and Grant Simpson, Bobby Pandur and Brother, The Tempest and Sunshine Trio, and that stirring military act, Our Boys in Blue, which is nightly being received with the most enthusiastic demonstrations of approval. A new series of motion pictures will terminate the performance.

## Alcazar Theatre

The Man on the Box will be the next offering, commencing Monday evening. This comedy is well and favorably known to San Francisco, having served twice as a starring vehicle for Max Figman, and it never failed to draw a crowded audience, although the prices of admittance were exactly double those which will be charged during its run in the Alcazar. With John Ince, Evelyn Vaughan and all the other favorites in the cast, adequate acting is assured, and the staging will be fully up to Alcazar standard. Mr. Ince will have the title part, and Miss Vaughan will be seen as Betty Annesley, the girl with whom the hero is so madly in love that he masquerades as a coachman in order to be near her. The plot develops some of the most laughable incidents imaginable, interspersed with strong dramatic situations. In the title role Mr. Ince will have fulsome opportunity to display those effective comedy qualities of which he has given flashes in The Cowboy and the Lady, and all the other members of the company are happily cast.



# Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**F. P. SHANLEY, Manager, formerly of New York**



## Correspondence

NEW YORK, Nov. 7.—The Idols, a drama in four acts and five scenes, being a dramatization of William J. Locke's novel of the same name by Roy Hornimann, was given its premier at the Bijou Theatre last week under the management of Walter N. Lawrence and scored with the audience. The scene of the third act, showing a murder trial in progress in the Assizes Court, London, was especially effective. For their work in this act the company received nine curtain calls. The piece is full of dramatic situations. It shows a woman sacrificing her honor to save a man who has at one time befriended her. Hugh Coleman has secretly married Minna Hart, daughter of a Jewish money lender. They quarrel and enter into a compact to renounce each other. The old money lender is killed by his drunken butler and young Coleman is accused of the crime. The evidence is all against him when Irene Mirriam takes the stand and testifies that Coleman was with her at the time the murder was committed. This proves an alibi and Coleman is acquitted. Mrs. Mirriam then has her husband to account to. The Mirriams are on the point of separating, when young Mrs. Coleman clears Mrs. Mirriam by confessing her marriage and the fact that her husband was in her company on the night in question. Leonore Harris played the part of the money lender's daughter, and the audience liked her work. Mabel Roebuck was Irene Mirriam; Orlando Daly played Hugh Coleman, and H. J. Carvill was Gerard Mirriam. Others in the cast are Alexander F. Frank, Harold Mead, Helen Orr Daly, Joseph K. Whitmore, S. F. Klawans, Augustus Inglis, John Prescott, William Morran, Imogene Coleman, Blanche Weaver and Sheldon Lewis. \* \* \* Bert Williams, the colored comedian, is again at the Majestic Theatre, without his old associate, Walker, but with one of their characteristic musical pieces. Mr. Lode of Koal is made from much the same material as its predecessors and has the same qualities. There is something of a plot, plenty of dancing and negro singing and a good part for Williams himself. Instead of being the easy credulous darky with a hard luck story, as in most of the other pieces, Williams is a stranger from the Isle of Koal who takes the place of a kidnapped king. The situations that might naturally fall to the part in musical comedy are his and he makes so much of them that he came near to being the whole show. He had a pleasing song in the second act and several amusing monologues and some quaint dances in the course of the piece. The company was large, comprising some good dancers and singers, and the piece, well mounted and staged, moved so well that it proved about the best the comedian's management has ever offered New York. \* \* \* Mlle. Adeline Genée, the little Danish dancer who convinced every one who saw her when she first appeared here two years ago that ballet dancing is not one of the lost arts, returned in a new play at

the New Amsterdam Theatre last Monday and demonstrated again that as an exponent of the poetry of motion she is in a class by herself. There used to be a theory that our fathers and grandfathers applauded the only great ballerinas, but there wasn't a person in last night's audience who wouldn't be willing to declare such an assertion a myth and a fable. Genée charmed again, as she did when she first came here. She danced until she must have been tired with the same grace and ease that have captivated her audiences in the past, and only appreciation of the physical exertion involved prevented those who saw her from demanding more encores. Genée is the feature of an entertainment called The Silver Star, put together by Harry B. Smith with the assistance of a dozen or so writers of music. It is neither comic opera nor musical comedy. To classify it properly one must go back to the old phrase "musical extravaganza," which seems to have gone out of date, for it is a combination of spectacle, showy chorus work, music, specialties by a pair of low comedy actors, popular songs and what not. All this is obviously merely a setting in which Genée may appear, and although there may be some who say that it is not of the highest intellectual type of entertainment, nevertheless it served well its purpose of keeping things going in the interval when the dancer was recovering her breath. What little story there is consumes only a few moments of the beginning of the first and the end of the last acts, but in the meantime there is plenty of amusement of various kinds. Genée this time has a speaking part, but her lines are not many. Her five dances contribute more than her share. The first of these came as part of a pretty Christmas tree scene, which will add to the popularity of the piece during the holiday season. It was a fairy dance, and in it she was as dainty, airy and spritlike as one could wish a fairy to be. Next came a march militaire, in which the steps brought out the swing of the soldier, and then a hornpipe with Genée as a most attractive little sailor. The second act brought a ballet of the wines, in which a gorgeously dressed chorus assisted in making an unusually pretty picture. In this Genée gave her idea of the rollicking spirit of champagne and included some feats of toe and ankle dancing that seemed little short of marvellous as a physical accomplishment. In this and in her Springtime dance in the last act she was surrounded by a corps of young girls trained by Alexander Genée, maitre de ballet of the Royal Opera House of St. Petersburg. It would be hard to decide which of the offerings was most appreciated. All were most enthusiastically received. Even without the dancing star the play would probably be a popular entertainment. Bickel and Watson are responsible for a lot of foolery which reminded one in many ways of Weber and Fields. It was rough at times, but amusing. Nellie McCoy sang two songs of a popular nature and won a lot of applause by her clever and graceful dancing. Emma Janvier, too, had a couple of numbers which she half talked, half sang in the same knowing

ANNUAL TOUR OF **THE ELLEFORD COMPANY**  
IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
**MAN OF THE HOUSE** and **WAY DOWN EAST**  
"A GENTLEMAN FROM MISSISSIPPI"  
**W. J. ELLEFORD**, Sole Proprietor and Director  
**FRANK WYMAN**, Manager  
Permanent Address: Francis-Valentine Co., 285-287 13th St., S. F.

way as ever, and Barney Bernard and Lee Harrison rounded out the list of principals, all of whom were warmly greeted by the audience, which appeared to have constituted itself into a Welcome to Our City Association. The production is elaborately staged and a large, good looking and handsomely costumed chorus made several stage pictures decidedly out of the ordinary. It was a great night for everybody except Genée. For her it was a triumph. \* \* \* Charles Frohman has the assurance from Sir Arthur Wing Pinero, the English playwright, that he will come to America in time for the first dress rehearsal by Ethel Barrymore and her company of the play Mid-Channel. Sir Arthur volunteers to render whatever assistance he can in the details of the production and promises to remain in America and to be present at the first New York performance of the play. While there will be one or two Englishmen in Miss Barrymore's company for Mid-Channel, the majority of the cast will be Americans. \* \* \* John Drew, who was to have produced a new W. Somerset Maugham comedy this season, has made arrangements for an indefinite postponement of the new production so as to continue playing Inconstant George. \* \* \* A large audience was present at the Taylor Opera House, Trenton, last week to witness the first performance of Seven Days, a new comedy by Mary Roberts Rinehart and Avery Hopwood, produced under direction of Wagenhals & Kemper. The play is in three acts, all of which are laid in a Riverside Drive mansion in New York City. Prominent in the company are Hope Latham, Florence Reed, Georgia O'Ramey, Lucille La Verne, Herbert Corthell, Allan Pollock, Carl Eckstrom, Jay Wilson, Wm. Eville and F. C. Butler. The play will be given its metropolitan production at the Astor Theatre on Wednesday evening, November 10. \* \* \* Percy G. Williams' new Bronx vaudeville theatre opened last Monday night with ceremony and enthusiasm. The lobby and aisles of the new playhouse were lined with floral pieces, sent by the friends of the manager and by the employees of Mr. Williams' other theatres.

ROB. ROY.

MISSOULA, Nov. 1.—The copy of your paper came and was eagerly read by each and every one of the company with much appreciation. We opened here to good business last Monday, playing one bill a week, which has caused no end of comment, as this has always been considered strictly a two-bill town. The company is headed by Laura Winston and C. J. Lionel, who are supported by Olive Spencer, Patsy Grey, Zina Van Dyke, Dorathy Doyle, Eugene Gear, C. A. Holman, W. S. Van Dyke, Edw. Herne and Bob Ingersoll. Every one has told us we could not make money on this time, but like most rules, there was an exception. We have done good business in almost every town, and had only two that refused to donate to the cause. The ghost seems satisfied to travel with us and makes

**GONZALES OPERA HOUSE**  
GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
C. H. WIDEMAN, Mgr.

**WOODLAND Opera House**  
WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

**Hill Opera House**

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

**BARCROFT Opera House, Merced**

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

**Santa Cruz OPERA HOUSE**

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin.

H. Oppenheim

**GORDAN TAILORING CO.**

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

**NEW AUDITORIUM**

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

**Imperial Amusement Co.**

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.

Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

his presence known each Wednesday with a firm stride. With best wishes from the entire company, I am.—S. F. MOULTON.

Death came to Mrs. Louise Allen Collier, wife of "Willie" Collier, at her home, 162 West Ninety-sixth street, New York, on last Wednesday. Her death was sudden, none of her friends expecting it. Louise Allen Collier was well known to the stage. She was born in San Francisco, and had a host of friends here and in other cities of California. In 1885 she began her theatrical career at Niblo's Garden, New York, playing the role of Bessie in "Around the World in Eighty Days." She later appeared in many successful plays, and, with her husband, formed part of the late Weber-Fields Company. The last appearance of Mr. Collier and his wife together on the stage was in 1905, when Mr. Collier was the star of "The Dictator." Since then Mrs. Collier appeared with the Lew Fields Company in "About Town" and then entered vaudeville.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## The Passing of William Gleason

At a private hospital in Fruitvale, California, William Lawrence Gleason, a character comedian of thirty-five years' experience, passed away on October 19th, twenty hours after a most delicate and dangerous operation. Mr. Gleason had suffered from a serious intestinal trouble for nearly a year and since May had been very ill. A member of the Baker stock company, Portland, Oregon, since August, 1906, he made his last appearance on any stage at the Bungalow Theatre there on June 6th, as Sonora Slim in *The Girl of the Golden West*. Unable to appear at night his son went on for the part. In spite of his illness he had studied and rehearsed the part of Mr. Pipp in *The Education of Mr. Pipp*, and acted it at every performance during the week of May 23d and as the part fitted his personality, he made a marked impression in it. Mr. Gleason was born in Neenah, County Tipperary, Ireland, April 26, 1850, being 59 years and 6 months of age at the time of his death. He came to this country with his parents while an infant, and lived in Cincinnati, Ohio. As a boy of 12 he followed the Tenth Ohio, Col. Lytle's regiment, to the front, his elder brothers being in the regiment. He was permitted to remain, and later became a teamster, being in several battles, Stone River among others. He "suped" at the Pike Opera House in 1866 and afterwards made his first appearance with the McCauley stock company and received most of his early training in the stock companies of Cincinnati, Louisville and St. Louis, supporting all the prominent stars of that period. In 1880 he married Mina Crolus. In 1881 he was with the Wallack company at Thirteenth and Broadway, but left there to manage his own company in partnership with J. E. Nugent. This partnership continued for five years. He was afterwards with Wm. Gillette, Charles Frohman and Jacob Lilt. In 1894 he came to San Francisco as stage director for the Morosco stock company at the Grand Opera House. Since that time he has been almost entirely on the Pacific Coast. He was stage director for the Bishop stock company, Majestic Theatre, San Francisco, Liberty Theatre in Oakland, season 1904-05. After the earthquake he joined the Baker stock company in Portland, Oregon, where he continued as leading character comedian until his death, and was greatly loved as well as admired by the patrons of the stock house to whom he was affectionately known as "Daddy," and will be remembered by his performances of David Harum, Emil Hoochstuhl in *All On Account of Eliza*, Nick Van Alstyne in *The Henrietta*, and the old Coxswain in *The Ensign*. He leaves a widow, Mina Crolus Gleason, one son, James, and a grandson, an infant, young James Jr. His remains were cremated at the Mountain View Cemetery, Oakland, October 22d. Father Gee of St. John's Episcopal church reading the burial service. The pall bearers were Eugene Eberle, Manager H. W. Bishop, Captain Henry Gleason, Edward Beardsley, Frank Prussia and Fred Cooper. There were a number of floral remembrances from near friends and a large bunch of

wheat and autumn leaves from the Liberty Playhouse company, and an envelope containing a hundred dollar note to the widow with the love and sympathy of the management and entire company and orchestra.

## Carter de Haven a Warm Baby

NEW YORK, Nov. 3.—If the steps which will be taken in the Flora-Parker-Carter de Haven matrimonial mix-up are as enlivening as those which have already graced the incident, Broadway will probably be provided with a fresh supply of interesting gossip. So far doors leading to rooms in two prominent hotels were smashed in, the head of William Grossman, a lawyer, was cut open with an axe and his shoulder was dislocated; two detectives were arrested and haled to court, and de Haven, an actor, was arrested and released on \$2,000 bail, all because of strife in the domestic life of de Haven and his wife, Miss Parker, member of a company playing in Broadway. Miss Parker has been living in the Cumberland Hotel, Fifty-fourth street and Broadway, while her husband has been occupying rooms on the ninth floor of the Hotel Bayard, in Forty-seventh street. At the instigation of Miss Parker, two private detectives took rooms on the ninth floor at the Bayard. Acting under instructions, they telephoned Miss Parker at the Cumberland and at 1:30 o'clock in the morning she hurried to the Bayard accompanied by a friend. After a hasty consultation with the detectives she went to her husband's room, and asked admittance. This, it is said, was refused, and at her order the detectives beat down the door. She confronted her husband and there was a stormy scene, after which she returned to her hotel.

## Spotlights

CHICAGO, Nov. 7.—Half a dozen perplexed and helpless deputy sheriffs, an angry woman with a claim for \$3,000, a badly perturbed diva and a thrilling escape in an automobile provided plenty of melodramatic atmosphere for Mme. Olive Fremstad's recital at the Auditorium this afternoon. The immediate cause was Mrs. Clara Bowen Shepard of Milwaukee, who had come to Chicago and enlisted a force of deputy sheriffs to serve Mme. Fremstad with papers in a breach of contract case, the singer having failed, it was alleged, to fill an engagement in Milwaukee last Thursday. Late in the afternoon deputy sheriffs were distributed at various points about the theatre to watch for Mme. Fremstad's exit. Meanwhile, unknown to the watchers, the diva's baggage had been piled into an automobile and sent to the La Salle street station, and another machine with a heavily curtained limousine was awaiting at the Auditorium Hotel entrance, and in this she escaped.

The question of breaking the will of Mrs. Vannie F. Allen of Malden, Mass., and the re-apportionment of property valued at \$150,000, among several relatives, including Mme. Lillian Nordica, the opera singer, was taken under advisement today by Judge Dugg of the Supreme Court of Massachusetts last week. Mme. Nordica, who is one of the contestants of

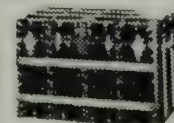
her aunt's will, testified that she had virtually been promised a portion of her aunt's estate by the latter several years before her death. Mrs. Allen gave most of her property to charity, and her lawyer who drew the will testified that Mrs. Allen stated that she did not mention her nieces as she believed they were sufficiently well off. Mrs. Imogen Castillo, of No. 1575 West Twenty-second street, Los Angeles, is one of the contestants in the Allen contest. Mrs. Castillo is a sister of Mme. Nordica and was a niece of Mrs. Allen.

Laura Hudson, supported by an excellent company, presented "Three Weeks" at the Plato theatre on Tuesday evening to a fair-sized audience. The company was undoubtedly the best that has visited Modesto for several years and repeated the hit made by the same actors in "The Devil" last season. The leading roles, Paul and Mme. Zalenska, were in the hands of Godfrey Matthews and Miss Hudson, and both showed themselves to be possessed of talent of the highest quality. Miss Hudson is handsome, as well as talented, and in the famous

"tiger skin" scene in the second act her emotional work far surpassed any acting ever seen on the local stage. Mr. Matthews also rose to the opportunities presented in this act to the fullest extent. Another actor whose work was above the ordinary is Louis Lytton, whose Dmitry, the faithful adherent of Mme. Zalenska, was a fine piece of acting. The same can be said of Griffith Wray, in the part of the dissolute king. This part, although small, requires finished acting and Mr. Wray fulfilled every requirement.—Modesto Herald.

Wm. H. Crane has started west on his Pacific Coast tour, the first he has arranged for that territory in several seasons. He is playing in the comedy triumph, *Father and the Boys*.

## LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S.F. opp. Kearny Phone Douglas 3192 GENERAL REPAIRING

## Nick Turner Agent

A hustler and experienced—is at liberty.

OWING TO THE CLOSING OF COMMENCEMENT DAYS  
IN ST. PAUL, I AM AT LIBERTY TO CONSIDER  
OFFERS. Care DRAMATIC REVIEW

**Managers!!** If you don't like your Actors  
**Actors!!** If you don't like the Company you are in

## See Menzel About It

### Menzel's Dramatic Agency

915 Van Ness Avenue

Telephones { S. 2877  
Franklin 4260

## Nanyang Industrial Exposition Nanking, China

MAY TO NOVEMBER, 1910

### China's First National Exposition

One Hundred Million Population within Radius of One Hundred Miles

ONLY TEN SHOWS ON THE MIDWAY

Thirty per cent. You erect buildings.

Can arrange to work the great MANILA CARNIVAL, February 7th to 17th, 1910.

If you cable, prepay answer. Address,

GEORGE MOOSER

Representative

P. O. Box 623, American Consulate, SHANGHAI

Cable Address, MOOSER, SHANGHAI.

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS



## Los Angeles is Looking Forward to Interesting Rivalry Between Eddie Foy and George Cohan

LOS ANGELES, Nov. 11.—Last week we had the bankers' show at the Mason and the T. M. A. benefit at the Auditorium. This week we have the hospital benefit, Professor Napoleon, at the Auditorium also. This is one of the events of the season and has been in preparation for some time. There will be five performances given. This week marks the fifth anniversary of the organization of the Burbank stock company. The four members of the present company who were also members of the original are John W. Burton, H. S. Duffield, Henry Stockbridge and Willis Marks. What is an "electrical masquerade ball?" Well, at any rate that is what the Theatrical Treasurers' Association is planning to hold. We are sure it will be fine and we are waiting to discover just what kind of a ball it is to be. No date has yet been set for this wonderful affair. Two big counter attractions are scheduled for next week. The Shuberts will present Eddie Foy in Mr. Hamlet of Broadway, and the syndicate house will offer The Man of the Hour. For the first time in Los Angeles, Ferris Hartman and company will next week present The Toreador. On Friday afternoon Bruce Gordon Kingsley, assisted by Harry Girard, will give the first of his series of educational organ recitals at the Auditorium. Monday night Ellen Beach Yaw appeared in a farewell concert at the Auditorium, prior to her departure for the East on a concert tour. Once again the old People's Theatre on Main street has changed its name. The new lessees, Messrs. Alphin and Farge, will call it the Olympic, and will give musical shows there, commencing next Monday afternoon. Miss Marta Golden, formerly with the Princess company, is spending the winter here. De Witt Jennings, a former member of the Belasco company, is now playing with Kyrle Bellew in New York. Max Bloom is playing in The Sunny Side of Broadway at Salt Lake.

AUDITORIUM—The Theatre Beautiful is dark for the first half of the week. Wednesday night Professor Napoleon opened. This musical extravaganza is given for the benefit of the Children's Hospital by students at the various educational institutions. It is a really big production and excellently done. Roland Paul, Harry Girard and Agnes Caine Brown are all in the cast. There are tennis girls, rowing girls, little girls, and in fact all kinds of girls as well as all kinds of boys, too. There is an enormous cast, but the drilling has been so well done that there is not a flaw in the performance. There is no plot to the piece, but it is made to go by the song numbers. These follow one another in rapid succession with mere dashes of dialogue between. The success of the performance surely must be very gratifying to the management. It is long but never drags for a minute of the two acts, and the interest is kept up from the start to the finish.

BELASCO—Channing Pollock's charming play of Washington life, The Little Grey Lady, is demanding the attention of the Belasco players this week. This is not a great play but it is a pretty one and is well done by

the producing company. It is a story of a part of department life of which we hear and know little. The play has no hero. The heroine, Anna Gray, is in love with one Perrito Carlyle, who in turn imagines himself in love with Ruth Jordan. They are all clerks in the redemption bureau of the Treasury Department. Carlyle steals a marked bill in order to give his sweetheart some pleasures which she wants. The efforts of Anna Gray to save him from the consequences of his folly, and the attitude of his sweetheart, Ruth Jordan, make a man of him. Miss Magrane plays Anna Gray, and Frank Camp is well cast as Carlyle. Lewis S. Stone plays Samuel Meade, the secret service agent, who is in love with Anna Gray. Mr. Stone does his usual fine work in the part and makes of it just what the author intended it to be. Good work is done by Mr. Scott, Mr. Vivian, Mr. Giblyn, Miss Lewis, Miss Farrington and Miss Taylor, not forgetting the small boy of Peter Clancy. The stage settings are appropriate and the performance satisfactory.

BURBANK—That old but always popular farce, Charley's Aunt, is the offering at the Burbank for the week. This piece has been produced so many times that every one knows the story by heart and it needs no repeating. Henry Stockbridge as Lord Fancourt Babberly is too funny for words. The part fits him admirably. Good work is done by Mr. Beasley and Mr. Mes-tayer as undergraduates of St. Olde's, Oxford, and also by Miss Hall and Miss Lovell Alice Taylor. Miss Royce is the real aunt and Miss Duffet is cast as Ella Dellahay. The whole is a very pleasing revival of an old favorite.

MASON—There is "nothing doing" at the Wyatt playhouse this week, but next week it will again open its doors for The Man of the Hour.

MAJESTIC—The Land of Nod, which opened, the, then new, Majestic about a year ago, returns for another visit and is fully as enjoyable as it was formerly. This is one of those dainty fanciful things, bringing an equipment of scenery, costumes and electrical effects, that make it a series of beautiful pictures. The comedy is bright and the music is of the popular order, and the company one of the largest ever seen here. Neil McNeil, Anna McNabb and George Fox return to the cast this year, and their familiarity with their parts help to make a very smooth performance. The prima donna is Bessie Merrill, late of The Motor Girl.

GRAND—Ferris Hartman and his company are giving us a very fine presentation of The Mayor of Tokio. "Kidder" is one of the best of the Hartman parts and furnishes ample opportunity for the Hartman humor. Miss Islieb has a better chance to do her best than in any other piece the company has put on. Her duet with Mr. Walsh is particularly fine. The Ivan Orfullitch of Walter Catlett is very funny. Josie Hart is pleasing as Betsy Lincoln. Joseph Fogarty is Kow Tow, the Mayor of Tokio. Eva Vance, a recent addition to the company, plays the character part of Madame Stitch, the wardrobe mistress and

ex-ballet dancer. The piece is well staged and costumed.

ORPHEUM—Valerie Bergere, who is reckoned as one of the best in her particular line, and who always brings us something good, leads the bill this week in The Sultan's Favorite. This sketch gives an opportunity for lavish scenery, which Miss Bergere has provided, and also, her support is excellent. The Tuscany Troubadours, six in number, give us a high-class rendition of grand opera numbers in a novel manner, in that they have an act with a plot, which gives an excuse for each and every song. The Glinerratis, also six, are superb in the acrobatic line, and give their stunts before the new wooden back drop, which the management has just provided. Carlin and Clark are German comedians, who are pleasing the audience. James Young and his clever company remain another week, as does Mary Norman in some new characterizations: Pulu and his master; and Ed. F. Reynard's miniature city.

LOS ANGELES—The feature of the bill at the Los Angeles theatre this week is the making of real ice before the audience at every performance, and the fancy skating of Isabel Butler and Edward Bassett. Skating on ice in California is truly something of a novelty to say the very least. The four Stagpoles are Australian acrobatic comedians, their work is clever. George Lauder is also an Australian and a very fine ventriloquist. Rial and Marion have a sketch entitled The Witch's Power. Ernest Brinkman in character sketches, and Jeanette Gravini and William Selbini in a novelty act of posing and athletics with new motion pictures complete the bill.

FISCHER'S—Oh, You Kid is the title of the one-act comedy offering of the Kelly Lyric Comedy company for the week. James Kelly appears to advantage in a comedy part and Miss Massey plays the part of an old maid. Charles Figg is the leading man of the company and pleases with his singing. Miss Deglow Clark, the leading woman, is a favorite already. Harry Oakes and Annie Robinson play the parts of the servants to perfection. There is a chorus of eight girls who are good looking and sing and dance well. E. P. Foot, formerly with Murray and Mack, is the director. This is the first week of the Kelly company at Fischer's, but we hope it is only the start of the good things we are to see at this popular little theatre.

UNIQUE—The vaudeville part of the program at the Unique is furnished by a troupe of ten performing baboons, trained by one C. I. Norris, and Leo St. Elmo, a musician, who can play well a number of different instruments. The Unique players are seen in a comedy called The Irish Alderman. Al Franks plays the title role and he with Miss Latrel Atkins as an assistant, calls forth the most of the laughs. James Spencer is the villain, and Hazel Salmon the adventuress. Miss DeLane, Miss Baumann and Herbert Cramer all have good parts. The usual illustrated song and new motion pictures complete the bill.

WALKER—A very good vaude-

ville bill succeeds the Allen Cui company at the Walker Theatre.

FLORNE EMERY.

SAN DIEGO, Nov. 12.—The talk of the town is the success of the Chas. King stock at the Pickwick Theatre. It is within the bounds of truth to say that a thousand people are turned away each week. This week Mr. King is offering A Bachelor's Romance, and one of the finest performances ever seen here is being enjoyed by large audiences. Mr. King is playing David Holmes, and his characterization is a gem of quiet, artistic depiction. Marjorie Rambeau, the beautiful featured member of the company, is a winning ward of the crusty old bachelor, and Pietro Sosso as Martin, and Louis Morrison as Mulberry, furnish beautiful character studies. Lillian Burnett is extremely good in the character part, and proves herself a most intelligent and pleasing actress. J. Franklyn McDonald as the younger brother, and Frank Bonner and Ernest Van Pelt as the two newspaper boys, give faithful portrayals. Auda Due was, as usual, beautifully gowned, and her acting of the widowed sister was artistically presented. Next week, The Squawman. At the Queen, Manager Donnellan is packing 'em in. He has become a popular and successful factor in our amusement life. Manager Jack Dodge of the Garrick is resting for a few days. His first show will be The Land of Nod next week.

## New Orpheum for Seattle

The next theatre to be erected in Seattle will be the permanent Orpheum, to be built by John W. Con-sidine the coming summer. The new playhouse will in every way equal the beautiful Majestic, opened last August. The Orpheum will cost \$300,000.

## Spotlights

OWING to poor business, Commencement Days closed in St. Paul, Nov. 5. Nick Turner, who has been ahead of the show will arrive in San Francisco next week.

The revised list of Mark Twain's new company shows Richard Claye, Reva Raymond, Vera Hamilton, Susie Howard, Ben Reynolds, Claude Hutcheson, Floyd Menzel, Norman Fusier and possibly Art Witting, director.

The "Soul Kiss," which comes to the Garrick soon, is described as a riot of colors. The book is witty and up-to-date, the music bright and tuneful, and the cast is a big one.

Wright Lorimer is surrounded by a powerful supporting company on this tour of his successful "Shepherd King." Included in it are Brigham Royce, Irving White, Daniel Gil-fether, Frank Campbelle, Harold La Coste, Ernest Roseman, Dan Lawler, Walt Brown, Helen Singer, Fredericka Going, Allison Skipworth, Ruth Copley and Ioah Ferrier.

MARJORIE

**Rambeau**

Featured

Chas. King Stock Co., San Diego

LILLIAN

**Burnett**

Characters

Chas. King Stock Co., San Diego



## Correspondence

PHILADELPHIA, Nov. 7.—The whimsical humor and the drollery of F. M. Barrie are always delightful, and into the comedy *What Every Woman Knows*, which he wrote for Maude Adams and which she illuminated at the Broad-street Theatre this week with the light of her winsome personality, he has written some of the best of his polished wit and adroit character study. Hattie Williams, a transfer from the field of musical comedy to that of comedy drama, as the programme describes the piece in which she appeared at the Garrick. Eugene N. Presbrey's dramatization of Sir Gilbert Parker's novel, *The Right of Way*, attracted a large audience at the Walnut this week. The management provided two excellent actors in the persons of P. Aug. Anderson and Hallett Thompson. The delights of that dainty musical comedy of English origin, *The Belle of Brittany*, proving most gratifying to visitors to the Adelphia. Frank Daniels is at his best in the drolleries of the role of a Brittany marquis. The Professor's Love Story, played successfully by E. O. Willard, was given by the Orpheum company at the Chestnut-street Theatre. What lifts *The Queen of the Moulin Rouge* far above the level of ordinary musical comedy is the pantomime *L'Amour de l'Apache*, a feature greatly elaborated since the play was given here last season. CALVIN M. FRANKLIN.

NEW ORLEANS, Oct. 31.—Tulane Theatre—David Warfield in his celebrated play of *The Music Master* turned hundreds away from each performance and exhausting the city ordinance's limitation as to standing room. The piece is a classic, running the gamut of tears and laughter and revealing the highest artistry of the star. The work of two members of the company stands out conspicuously brilliant, namely, that of Maria Bates and Janet Dunbar. The former is very effective in a character part that is most congenial. Miss Dunbar's naturalness and intelligence will always win her the plaudits of the critics. The balance of the cast is strong and the whole production sumptuously mounted. Nov. 1—Olga Nethersole in repertoire. Nov. 8—*The Servant in the House*. Crescent Theatre—Al. G. Fields and his merry minstrel band have entertained large audiences during the week. No actor visiting here has more friends than Brother Field. The show numbers several good singers and dancers, of whom the principals are John Healy, Joe McGee, Frank Hughes and Chas. Reinhart. Of course, Al Fields and Doc. Quigley are as clever and funny as ever. The production was handsomely staged and costumed. Next—*The Man of the Hour*. 8—Thurston, the magician. Tulane Theatre, Nov. 4—Theatrical interest is stimulated this week by the fact that America's greatest emotional actress, Olga Nethersole, is presenting her famous repertoire of *Sapho*, *The Writing on the Wall*, *Camille*, and *The Second Mrs. Tanqueray*. Of course packed houses have been the rule. Interest chiefly centers in her new play, *The Writing on the Wall*, principally because it shows the star in a character unlike and dramatically opposite to which we have been accustomed. The play deals with the tenement house problems

which the wife of Irving Lawrence, a rich owner of the properties and from which he derives large rentals, has given her charitable soul to alleviate. She is handicapped by the baseness of her lord, who finds in their income sufficient to enable him to prove recreant to his trust as a landlord as well as false to his wife. His undoing comes when his own son is burned alive while attending a Christmas celebration. Barbara Lawrence (Miss Nethersole), the wife, struggled for the sake and memory of her child to live down her husband's perfidy and right here comes as grand an exhibition of realism as the Tulane stage has ever seen. The applause was deafening and so great was the actress' gratification that in a curtain call with outstretched arms all she could say was, "I am so happy that you like my new play." The fact that it is staged under the personal supervision of Miss Nethersole is an earnest of its faultlessness and magnificence. Her leading man, Harrison Hunter, whom, I understand, is a 'Frisco boy, was artistically effective with a fine stage presence and good voice. Albert Perry was also intelligent and natural. I should like to have seen Charlotte Tittell in a part with more opportunities. We know her abilities and were waiting to acclaim them further. Mr. Hamilton and Jas. B. Ross are entitled to extended praise. Miss Nethersole's tour is under the direction of Wallace Munro, who is piloting her to the Coast. Next week—*The Servant in the House*. Crescent Theatre—*The Man of the Hour* is being creditably presented with Thomas Chatterton and Felice Davenport in the leads. This is its first appearance at popular prices and of course large audiences will prevail. The cast is thoroughly adequate. Next week—Thurston, the magician.

W. L. MCCONNELL.

CARSON CITY, Nev., Nov. 10.—Lake Theatre, Murray & Hayes, props.—Fine line of moving pictures every night, with changes three times a week. Harry Ford, late of the National, buck and wing dancer and vocalist. Popular prices. Mint Theatre—Herr von Engel, prop.—This week the celebrated Del Costa Duo in operatic and other selections. Good pictures. S. R. O. every night. Occasionally Herr von Engel, who was a pupil of the renowned Sandow, consents to give exhibitions of his marvelous strength. Carson Opera House, C. H. Peters, mgr.—In Valley Forge, Nov. 19. A. H. M.

EL PASO, Tex., Nov. 8.—Crawford Theatre (Crawford & Rich, mgrs.)—North Bros. Stock Company are playing to big business and pleasing. El Paso Theatre (Crawford & Rich, mgrs.)—*The Girl Question*, Nov. 12-13. The Majestic (Crawford & Rich, mgrs.)—The Majestic company to fairly good business for week ending Nov. 6. The El Paso fair closed Nov. 7 after a very successful week. The Nat Reiss Carnival Company furnished the attractions for the pike and gave good satisfaction. Frank Morton, the well known light comedian, has closed his engagement at the Majestic. He goes direct to the Coast to complete his arrangements for his tour next season in *The Kid From Chicago*.

GEO. A. MANSFIELD.

SAN BERNARDINO, Nov. 10.—At the Opera House (Mrs. M. L. Kiplinger, mgr.)—Nov. 5, *The Girl*

## The Hotel Dale

ON THE BIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for

Complete Stock at

# Clancy's

**Williams** Hardware & Stove Co.  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

STAGE HARDWARE

Question showed to a good house. The performance was up to the average of the musical comedy, but nothing specially noteworthy; 11, *The Man of the Hour*; 18, *Land of Nod*; Dec. 4, *Lo*, with John E. Young in the cast, who is a special favorite here. J. E. RICH.

LONG BEACH, Nov. 10.—Bentley Grand Theatre, L. H. Bentley, owner—The Girton Stock Company is this week playing comedy and are all seen to excellent advantage. Ina Shepard, the popular leading woman, proves herself a fine comedian. Miss Gertrude Claire, the new character woman, is very good. Messrs. Scott, Morris Bauman, MacQuarrie and Chapman are all well cast. This company has more than made good here. Business good. Byde Wyle has changed hands. The reports are it will reopen in a week by J. Wheaton Leonard and Fred Osbourne. Theatatorium—Moving pictures and specialties to excellent business. Pastime Theatre—This theatre was partially burned last week. The fire started at the entrance door. Art Theatre—Moving pictures to good business.

CHICO, Nov. 10.—The Third Degree great hit here November 9; In Dreamland showed to small house 10; Johnson-Ketchel fight pictures 11; Sousa matinee 12.

SPOKANE, Nov. 11.—Blanche Bates in *The Fighting Hope* closed a successful three nights' engagement at the Auditorium, 1-3. John Cort's production of *King Dodo* three nights and Saturday matinee played to good houses; *Human Hearts* to a fair house; Billie Burk in *Love Watches* to a capacity advance sale; 14 week, *The Climax*. At the Spokane In Wyoming played to good houses week of 1-6; Forty-five Minutes From Broadway opened to a packed house; Elizabeth Drew as Mary made a big hit. The chorus sings well. Next week *A Girl at the Helm*. The Orpheum presents a good bill, with Florence Bindley in *An Afternoon at Home* headliner; Eva Taylor and her players in a picturesque comedy novelty, *Dreamona*; Stella H. Morrisini and her wonderful leaping Siberian wolf hounds; John Birch, the man with the hats; *The Four Floods*; Rosa Roma; Myers; Rosa; Orpheum pictures. One of the best bills of the season opens at the Washington. Myrtle Byrnes & Co. in a decidedly clever sharpshooting act; Nick Long, Idalene Cotton, presenting Ullie Akerstrom's playlet, *The Banker, the Thief*; Joe Whitehead; Flo Grierson in clever dances and melodies; the Three Keltons in a dancing musical act; Les Jundts, European novelty equilibrists; Jimmy Wall, minstrel humorist; motion pictures. The feature on the bill at Pantages is Otto Fiechtl's Tyrolean Sextette of

Alpine Yodlers, and singers in their native costumes; the Three Lucifers, singers and dancers; Fisher-Burkhart comedy singers; William D. son, illustrated singer; Silvern-Emerie, trapeze-Roman rings; Crenyon, ventriloquist; pictures. The Unique Theatre, under the management of Harry W. Smith, has a good vaudeville bill, which includes the following: Horne's comedy dogs; Three Ward Sisters Miss Orma Orton, Kathrene Meiner and moving pictures. SMYTH.

TACOMA, Nov. 6.—After a lapse of several seasons Blanche Bates appeared at the Tacoma Theatre October 25-26 in her latest offering, *The Fighting Hope*. The play with its splendid Belasco setting was well received here by theatregoers. Miss Bates scored a personal triumph and John W. Cope was particularly good in a well acted character sketch. Oct. 27, Mme. Jomelli was the first attraction in the artist's course and gave a highly enjoyable recital to a large and fashionable audience. Oct. 29-30 Victor Moore and a large company in *The Talk of New York* pleased the lovers of Cohan musical shows. The play was lively, nicely staged and well patronized. Nov. 3, Billie Burke was greeted by a fashionable audience that taxed the capacity of the theatre. "The play's the thing" did not hold good in this case, as Miss Burke overshadows play and players. Of the supporting company Ernest Lowford deserves special mention. Nov. 10-11, *King Dodo*; 14-15, *The Honeymoon Trail*. B. B. Vincent, so long the singer of illustrated songs at the Pantages Theatre, has opened a vaudeville house in Puyallup, a small town nine miles from Tacoma. His place at the Pantages has been taken by J. Russell Powell. At the Pantages the last week in October animal acts carried off the honors. Mme. Florina with her leopards and pumas had a thrilling act and Seymour's trick dogs, five in number, were unusually well trained. At the Grand the same week a troupe of acrobats styled the Eight Kitabanzai Japs did some clever stunts, and a comedy, *The Battle of Bay Rum*, was really funny. This week the Grand's bill was mostly comedy. Harry Thompson scoring with stories and imitations. Mlle. Martha had an interesting aerial act. Rosamond Caron danced well and the Rosedale Four sang acceptably. At the Pantages the Lavolas had a fine slack wire act. The La Belle Italia troupe had an elaborate musical act. Shayne and King, Yiddish comedians, real funmakers, scored a hit here. Bunchu and Alger and Edythe Stanley appeared in singing acts. Robert Webb Lawrence and Philip Sheffield, prominent members of the McRae company here last season, opened in a vaudeville sketch last week, making their first appearance in Everett.



## Correspondence

ST. PAUL, Minn., November 9.—“Commencement Days,” featuring Frederick V. Bowers, who's only bid for fame is good clothes and a fair baritone voice, came and pleased 7-10, while that prince of comedians, Henry E. Dixey, in Mary Jones' Pa packed the Metropolitan. James K. Hackett in Sampson and Billie Burke in Love Watches come during the month. Jolly Rose Melville in the everlasting Sis Hopkins made her annual appearance at the Grand to excellent business. Dazey's new comedy drama, My Partner's Girl, comes next. The great Albini is in town this week and St. Paul is jumping sideways. “Al” always stirs things up when he's around, and in consequence the Majestic is having their banner week. The St. Paul Orpheum with a poor show headed by The Bathing Girls, a big senseless act, had an ordinary week the 7th. Business at the Princess, Minneapolis, is rapidly improving. Jim Neil and his excellent company are becoming great favorites. The new Schubert theatre, St. Paul, is announced for Jan. 1, 1910, opening, but it will be spring before the box office commences to do business. The Gaiety, a new Minneapolis burlesque house, opened the 7th. It is on the Eastern wheel. The Lyric (Schubert's) just got through a bad week of Three Weeks. It will take twenty-one days for the good people of the Flour City to recover the shock. Ezra Kendall and Dustin Farnum follow. So long. AL. G. FLOURNOY.

NAPA, Nov. 10.—Napa Opera House (E. F. Hogan, mgr.)—The Elleford company opened the season Monday evening with The American Girl. Tuesday evening The Flag of Truce. This (Wednesday) afternoon Cinderella was played for the children and tonight Beacon Lights closes their engagement here. Despite the stormy weather, large houses have enjoyed the work of this ever popular company. The special agent of the Bureau of Labor Statistics came here today to stop the Osborne children from performing, because they are under age, but he found himself badly up against it, for the manager had secured a permit from the mayor, he acting as other city officials in other towns have done, claiming these children are learning a life profession and are in no way harmed by taking part in the plays. The Hayes, with moving pictures and vaudeville Friday, Saturday and Sunday evening, and the Novelty with moving pictures and continuous vaudeville, are both showing to good business, many nights the S. R. O. sign appearing in the lobby.

S. M. KYSER.

SEATTLE, Nov. 8.—MOORE—The Sunday concerts of the Seattle Symphony orchestra are gaining in popularity and yesterday's audience was immediately captivated by the splendid program given by Mr. Hadley and his organization. Last night at the Moore The Shepherd King opened a week's engagement. Wright Lorimer, who is the author of the play and also has the leading role, has woven a powerfully romantic drama around the biblical character of King David. He gives an excellent portrayal of this interesting figure, and the production is sufficiently spectacular to rank with

Ben-Hur. ALHAMBRA—The engagement of George Fawcett and his company, who have been presenting The Great John Ganton, has been extended for another week, the bill, however, being changed to Dr. Jekyll and Mr. Hyde. Mr. Fawcett in the part of Stevenson's famous scientist is unusual and striking, while the other members of the company give him good support.

GRAND—Emma Bunting was welcomed back last night to Seattle by all her old friends who used to crowd the Seattle theatre when she was appearing there in stock a short while ago. Everybody was glad to see her again and fully enjoyed the show. She has a week's engagement at the Grand in Lena Rivers, which was her farewell offering just prior to going on the road. SEATTLE—A thrilling melodrama of western life is Owen Davis' vivid play, The Gambler of the West, which played to the largest matinee of the season yesterday. Gun-play and poker games furnish plenty of excitement. LOIS—No doubt this will be the banner week of the D. S. Lawrence Stock Co.'s engagement at the Lois. The advance sales have been enormous and all for the reason that the week's bill is Zaza. The production is a good one and Jane Kelton is to be congratulated on her excellent playing in the role of Zaza. MAJESTIC—Sidney Deane and his company in Christmas on Blackwell's Island is one of the great big features on the bill. It is full of song and strange, weird stage settings, and has made a tremendous hit at every Sullivan-Considine house it has thus far played. Besides the headliner, there is Max Duffek, who is going round the world in a million different ways. Wilson and De Mondeville in A Thanksgiving Eve, and Gertie Everett, an Australian comedienne. ORPHEUM—With William H. Thompson, in The Pride of the Regiment, as the leading feature, this week's bill is of more than ordinary note. The Hirschoff troupe of Siberian dancers and singers is a great big feature, and dainty Mabel McCane, singing her own songs, is another very attractive and classy number. Quinlan and Mack, two old minstrel stars, in The Traveling Dentist; Bob Adams and Bob Alden, in Before the Party; Jimmie McDonald, monologist, and Paul Kleist, pantomimist.

PANTAGES—The new acts are Coyne and Tinlin, whirlwind acrobats; Keene and Adams, society entertainers; James R. Waters, the character comedian; Deltorelli and Glissando, comic eccentric and electric clowns; Redway and Lawrence, in high-class singing and dancing; and Herbert's dogs and cats, a real animal novelty. Helen Lowe and the Pantagescope complete the bill which starts at 2:30 today. E. MORGENSTERN.

SAN RAFAEL, Nov. 12.—The case of A. W. Powning, owner of the Garden Theatre, versus Millen Building Inspectors of this city, was called for hearing Thursday before Judge Van Nostrand, and owing to the illness of Joseph Hawkins, city attorney, the case was postponed until October 25th. Richard J. Jose and his company were advertised to give a performance at the Garden Theatre, July 4th. A building ordinance had been passed previous to this, affecting all buildings in San

Rafael. Thomas Phillips, manager Garden Theatre, decided that the improvements demanded of the theatre by the building ordinance were unjust, and refused to conform to them. And the theatre was closed by the city officials. Before the Jose performance, Phillips secured an injunction from Judge Van Nostrand, restraining the city officials from interfering with the performance. Everything was in readiness on the night of July the 4th, to present Jose and his company, when City Attorney Joseph Hawkins appeared at the theatre and stopped the performance on the grounds that the theatre's license had expired June 30th. The theatre management had made demands for licenses several days before and had been refused. They also offered the money to Hawkins that night, but he declined to accept, and gave notice to Mr. Jose and theatre representatives that if they attempted to play or give the performance he, Hawkins, would arrest every one connected with the theatre, also the performers. The following week Hawkins was cited to appear in court, to show cause why he should not be punished for contempt of court. The case has been called several times and continued at the request of Hawkins. It was called again Thursday, but Hawkins was ill.

SAN JOSE, Nov. 14.—San Jose is hungry for stock and the only man who can pull the purse strings here is coming. Ed Redmond, the popular actor and theatrical manager, has organized a first-class stock company which includes many new faces and on Monday, November 15th, he comes to the Garden Theatre, and a rousing welcome is being planned for the opening night by the theatre-goers of this city. Among the members of the new organization are Myrtle Vane, Kernan Cripps, Charley Gunn, Nellie Hazelton and others. Alwyn Theal, a scenic artist of decided talent, has been engaged to paint the scenery. The opening bill will be In the Bishop's Carriage, to be followed by The Spoilers.

### Nellie Boyd is Dead

FRESNO, Nov. 16.—In the passing away so unexpectedly of Miss Nellie Boyd at her country home on Elm avenue last Saturday night, the community has lost one of its best known, most beloved and honored women. The news of her sudden death came as a shock to her many friends throughout Fresno county and the social circles in which she circulated for years has been plunged into deep mourning by her unlooked for demise. Miss Boyd was well known in the business world and had taken an active part in the affairs of the old Raisin Growers' Association. She had the distinction of being one of the pioneer vineyardists of the county. In clubdom she was a prominent figure and her public career on the stage, before she retired to her country home, will linger for years to come in the minds of those who knew her. She was a graduate of the old school of acting and before coming to California gained fame before the footlights in New York. For years she headed repertoire companies out of New York city. In the early 70's she came West and for eight or ten years was leading woman in various companies that were organized in San Francisco. In

theatrical circles she was known as the first woman to head a company out of San Francisco. She played in all the principal cities of the State. For several seasons she played successive brief engagements in the old Riggs Opera House on J street, between Kern and Inyo streets. The site is occupied by the Armory Stables. During her engagement in Fresno, Thomas Harrell, now deputy county surveyor, was the director and piano player in the orchestra. As far as can be learned, the only people still connected with professional theatrical companies who were at various times with Miss Boyd's company are Theodore Roberts, George Welty and Robert M. Eberle. Welty was her manager for several years and at times he appeared in minor parts. It was during one of these visits to Fresno that Miss Boyd decided to locate here permanently, when she retired from the stage. In 1885 she left the profession in which she had been so successful, and moved to this city. She purchased the vineyard on Elm avenue and made a home for her aged mother. A few years ago her mother died. In 1893 Miss Boyd was among those who prepared the Fresno county exhibit for the World's Fair at Chicago. She was the first president of the Parlor Lecture Club and for years took a prominent part in the State Federation. Since becoming a resident of Fresno, her life had been one of love and service and her noble career will be remembered not only locally but by those with whom she was associated in her brilliant career on the stage.

BILLY ABRAMS, who was next to death's door last week with pneumonia, is now rapidly convalescing.

**DROP CURTAINS SCENERY**

**FLAGG** EDWIN H. FLAGG

SCENIC COINC

CAPITAL STOCK \$10,000.00 FULLY PAID

460-2-4 WITMER ST. LOS ANGELES

The following

## PLAYS

are available for

**WESTERN STOCK**

**The Regeneration**

**The Girl Who Has Everything**

**Nurse Marjory**

Address Sole Coast Agents—

**Great Western Play Agency**

Van Ness Theatre Building  
San Francisco



# THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van  
Ness



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Marjorie Rambeau Lillian Burnett

A prominent Southern California manager, writing recently to THE DRAMATIC REVIEW, said that he believed there was all kinds of talent in the West ready to be acknowledged if given the opportunity. To quote him: "We raise a fine crop of citrus fruits down here, but it is nothing to the crop of lemons sent us by the Eastern agents—so keep a lookout for Coast actors." This brief message explains the situation in a nutshell. We have a world of talent here—and the East is eager to recognize it. One of the discoveries of the last two years is Marjorie, who is being featured by the Chas. King company in San Diego. Miss Rambeau is a tall, sparkling beauty of magnetic and forceful temperament. She is now twenty years of age and since she was fourteen has been playing leading parts. Her development has been along the most artistic lines and today she is a very clever emotional actress who is fast claiming serious attention for big work. In San Diego she is the idol of theatre-goers and her popularity has been a great factor in attracting the present big business enjoyed at the Pickwick Theatre there.

Lillian Burnett, the character woman of the Charles King company, as will be noticed by a glance at our front page, is a handsome, refined looking woman, who has shown particular ability in grande dame roles and in parts requiring subtle and spontaneous comedy treatment. She has become a very popular member of the stock company and her success is in evidence with each new production.

## Boston's Magnificent New Grand Opera House

BOSTON, November 8.—The hope of Bostonians for a permanent home for grand opera has at last been realized in the completion of a cost of a million and a quarter dollars of a magnificent opera house. The opera house was formally opened to-night with the presentation of La Gioconda in Italian, with Nordica, Constantini, Louise Homer and Pulcini in the principal parts.

## Sensational Combine of Stock Houses

NEW YORK, November 9.—After many years of theatrical warfare in California, Fred Belasco of San Francisco and Oliver Morosco of Los Angeles met here to-day and concluded business partners, through the terms of which is launched one of

the largest independent theatrical enterprises in the West. Belasco and Morosco will head a chain of first-class stock theatres, embracing all the prominent cities of the Pacific Coast, and extending as far east as Chicago, a circuit which will bear a similar relation to stock producing in the West as the Orpheum circuit does to vaudeville. Prominent theatrical capital in New York has been enlisted to back this far-reaching project, and the work of organizing the system, closing with theatres in various cities and opening the companies, will begin at once. The nucleus of the new circuit will be the stock theatres now owned and operated by Belasco and Morosco in San Francisco and Los Angeles respectively. Within two weeks Belasco has sold out all his holding in the Belasco theatre in Los Angeles, and henceforth will have no connection with it in any way. This leaves the Los Angeles stock field clear for Morosco with his Burbank and Majestic theatres. These two theatres Morosco has pooled with Belasco, with the latter's Alcazar theatre in San Francisco, and the new downtown playhouse which Belasco says will be completed inside of a year, on a site which Belasco said today is within two blocks of that of the old Belasco theatre on O'Farrell street. These four theatres will serve as the keystone or an arch of Belasco-Morosco stock playhouses extending from Seattle and Spokane through Portland, Oakland, Salt Lake City, Denver, Kansas City and possibly into Chicago. Under the terms of the agreement Morosco will return to the Pacific Coast within two weeks and immediately begin closing the leases for the various theatres of the circuit, some of which are already under option. It is understood that one shortly will be opened in Oakland. In the meantime Belasco will remain here organizing the various companies and closing contracts for a large number of plays. In fact, under the plan agreed upon, Belasco will spend about six months out of each year in New York attending to this branch of the combination. Belasco and Morosco, seen at the Hotel Astor by a DRAMATIC REVIEW correspondent, said: "We have been business competitors long enough to come to the conclusion that there is more money in alliance between us than there is in rivalry. In the past we have been bidding up the prices of plays, with the result that when one or the other of us finally secured the desired play its royalty made a bigger hole in the profits than either of us could really afford, and because of this condition we perhaps were forced to forego the production of many big Broadway successes which at an ordinary royalty we could have presented to our respective patrons."

Inquiries at both the home houses in San Francisco and Los Angeles elicited no information in addition to the above. That will be forthcoming when Fred Belasco and Oliver Morosco return home. To make the situation more interesting, John Blackwood of the Belasco is in New York figuring on where he stands on the play proposition, for his house has always had the best of plays in the market. His partner, Captain Jones, told the editor of the DRAMATIC REVIEW that as they were members of the stock managers' association he did not anticipate any difficulty in the way of securing plays.

## T.M.A. Memorial Service

The second annual memorial service of the San Francisco Lodge, No. 21, Theatrical Mechanical Association of United States and Canada, will be given at the American Theatre, Wednesday, November 17, 1909, at 10:30 a. m.

## Spotlights

The Third Degree at the Marysville Theatre played to a packed house on Saturday night. Fernanda Elisen, a star in the most difficult role, was perfect. Her clever, whole soul, realistic manner of acting won every heart. Paul Everton, as Richard Brewster, the lawyer (whom Annie Jeffries, the factory girl and the young wife thought could do anything), is certainly a finished actor. Friday evening, Nov. 12, a concert by America's favorite bandmaster, John Phillip Sousa, and his great band.

Over nine hundred popular songs, fifteen successful musical plays and vaudeville sketches galore have been written and composed by George M. Cohan, who will be seen here at the an Ness two weeks hence. His revenues from royalties on his musical plays, together with his interests in all Cohan-Harris productions, are said to be enormous. He will not be thirty-two years of age until Van Ness two weeks hence. His the 4th of next July, and by that time will have three more plays to his credit, one for himself, one for Victor Moore and a new play for Edna Wallace Hopper.

Lo, the Askin musical comedy, headed by John Young, is not to come here. This week it is in Portland, then follows Salt Lake, then one night stands down to San Antonio, then another week of one night stands up to Chicago, where five weeks hence "Lo" will begin an indefinite run at the Studebaker theatre.

## WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

This Saturday Afternoon and Evening  
Last Times of  
EDDIE FOY in "MR. HAMLET OF  
BROADWAY"

Starting Sunday Night, Nov. 14th, for  
Two Weeks, Matinees Saturday and  
Thanksgiving

Sam S. and Lee Shubert (Inc.) Present

## Mr. HOPKINSON

The International Comedy Success by  
R. C. Carton.  
With DALLAS WELFORD (The Original),  
and Entire London Company.

Reserved seats from 50c to \$1.50, at the  
Box Office and Emporium.

Next—CHARLES CHERRY in "THE  
BACHELOR."

## New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, November 15, and  
Throughout the Week  
Max Figman's Great Success

## The Man on the Box

Grace Livingston Furness's Dramatization  
of Harold McGrath's Noted Novel.

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

EDWIN STEVENS, Aided by Tina Marshall, in "A Busy Morning"; DE HAVEN SEXTETTE, with Sydney C. Gibson; HOWARD'S MUSICAL SHETLANDS and COMEDY CANINES; MILT WOOD, "The Dancer with the Chair"; LULU MCCONNELL and GRANT SIMPSON; BOBBY FANDUE and BROTHER; TEMPEST and SUNSHINE TRIO; NEW ORPHEUM MOTION PICTURES. Last Week Enthusiastic Reception of the Military Spectacle, "OUR BOYS IN BLUE."

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and  
Holidays)—10c, 25c, 50c.  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

SECOND BIG WEEK—TONIGHT  
KOLB AND DILL  
in The Politicians

Commencing THURSDAY NIGHT, Nov. 18

## Kolb & Dill

N. Y. Success  
Present Themselves in the Great

## The Rich Mr. Hoggengerheimer

Evening Prices and Sunday Matinees,  
50c to \$1. Saturday Matinees, 25c, 50c and  
75c.

## AMERICAN THEATRE

Market St., near Seventh  
Abe S. Cohn, Manager  
Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

## AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

## GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

## POSTERS

2257 MISSION ST.

Phone MISSION  
3065

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

## Show Printers

PHONE—MARKET 2114



## Van Ness Theatre

The second and last week of The Traveling Salesman closes tomorrow night, after which comes the big Cohan show, The Talk of New York. Already interest is acute and two weeks of big business is in sight.

## Princess Theatre

This is the last week of The Politicians and the piece, which has been seen here for an aggregate of several weeks, will probably be shelved. The new play to go on Monday is The Rich Mr. Hoggenheimer, a Sam Bernard success, which has been made over to suit the Kolb and Dill requirements.

## Alcazar Theatre

This has been quite an important week at the Alcazar, for it has served to introduce the new leading man, John Ince. After a careful judgment, it seems that Mr. Ince has made good and will continue to make good. Mr. Ince has a most attractive, rugged personality. He has a smile that expresses volumes and a forceful style of acting that at times suggests Henry Miller before he got into the habit of ascending into the heavens with the termination of every sentence, and at other times one is reminded of the late Harry Glazer, through some trick of voice mannerism and facial twist. Mr. Ince gets over the footlights at once and, judging from the verdicts of several female Allan Dales, who were seated next to me, I should say that he will become very popular in this city. His Teddy North was portrayed with exaggeration, without pose and with an effective ease that was distinctly pleasurable. Next to Mr. Ince, Adele Belgarde claimed the honors by a very amusing and at all times unobjectionable portrayal of Miss Prissims, the dance hall pianist. This delectable personage is generally exhibited with various characterizations of gross vulgarity and it is noteworthy when it is found possible to present her successfully in a legitimate comedy way. Herbert Farjeon was particularly good as the judge, and Charles Trowbridge showed decided ability as the district attorney. This young actor is cut out for big things. Louis Bennison played Half-Breed Joe with his usual ability. Evelyn Vaughan, in the part of Mrs. Weston, gave the character every possible value, and Bessie Barriscale, as Midge, and Grace Travers, as Molly Larkins, were good. Howard Hickman, as Weston, William Garwood, as Bill Ransom, Will Walling, as Joe, and Charles Dow Clarke, as Pete, were all their opportunities called for.

## Garrick Theatre

It was in 1890 or thereabouts that Mrs. Romualdo Pacheco, a native daughter and the member of an old Spanish family, wrote Incog, and it was shortly after that Charles Dickson made his first big professional hit in the farce, playing the leading male role. The confusion of identity, based upon personal resemblance, has been one of the commoner methods of introducing those complications which are always necessary for the development of dramatic plot, whether it be tragedy or farce. Mrs. Pacheco went Shakes-

peare's Two Dromeos one better, and those other dramatists as well, who used two characters resembling one another. She introduced three characters, all alike as three peas, from the soles of their modish shoes to the tops of their natty straw hats. Even walking sticks, cuff-buttons and beards were each and all of the same pattern. Incog was laid away, after many years of usefulness, and Charles Dickman passed on to better things. But the basic idea of the farce was too good to be kept in the graveyard of dramatic successes, and has been resurrected in the form of a musical comedy, under the even more appropriate title of The Three Twins. There is enough good material in old Incog to make an excellent musical show. There is to begin with plenty of ginger to the piece. The choruses in the present production are drilled to the minute and attractively costumed. There is some good music of its kind, and coming from such a source as Incog, it follows as the night the day, that the comedy is excellent, both in lines and in situations. The bright particular star of the piece is Victor Morley. He wears a blonde wig and beard, a blue serge suit, a red cravat, and carries a bamboo walking stick, just as two other characters do, but he alone has the center of the stage, the spot light, the applause and the big type. Morley is that rare combination of a good tenor of the musical comedy class, who is also a comedian. He works with little or no effort apparently, but like the excellent actor that he is, he makes every point. In the second act, The Epic of the Single Hair, as recited by the inimitable Morley, took the house, especially the bald-headed portion of the audience. He does a one-man melodrama which did not suggest imitation on his part. Harry Hanlon played the blustering, dyspeptic General Stanhope with good effect. Minnie Allen sang a lyric called Cuddle Up a Little Closer, Baby Mine, which has gone so well with Garrick audiences that the whistlers on the street are giving it their attention. Helen Salinger, as the weeping, sorrowing widow, made a big hit in her part. Bessie Clifford, as the Yama Yama girl, danced as well as she sings. Florenz Kolb was good as one of the twins, and as much may be said of W. H. Woodside, who was cast for the third of the three twins. Ned Moreland, in a small part, made a distinct impression. Eddie Brown, as Dr. Siegfried Hartman, M. D., B. U. G. N. U. T., was also clever. Matthew, by Frank Finch, and Johnson, by Harry Johnson, were also excellent in small roles. Ada Bateman, Lillian Sadlier and Minna Allen should not be passed by without notice of any kind. Last but by no means least, the chorus should have a few flowers for their excellent ensemble work. It is safe to say that the Three Twins is good for several seasons yet.

## Valencia Theatre

The big two weeks' business achieved by the Eddie Foy company is a striking proof that a good show will get business in San Francisco. The Foy season has been big from the start and the show has been voted a hummer. The fine work of Foy, who

is alone in his particular line of work, is always enjoyable. Then Belle Gold, the merriest and most fascinating of soubrettes, is a great drawing card. All through the company does most enjoyable work.

## Personals

VAIL HOBART has closed with the Newman-Foltz company.

ROY CLEMENT closes with the Empire stock in Fresno on November 21.

ERNEST WILKS writes that he is playing the lead in Frederick Thompson's play, Via Wireless, following John Sainpolis in the part.

THE Newman-Foltz company are making a splendid impression everywhere. In Fresno this week they are packing the Barton Opera House.

GEO. VON BLIX has been succeeded in the Newman-Foltz company by Edwin Hoddell. Mildred Fitzgerald is also a new member of the company.

THERE is a report current at the time of going to press that C. P. Hill, the veteran Oakland manager, is dead. We trust the report is unfounded.

JOHN CORT dropped in from Chicago last week for a look over his new theatre here. Fred Bucey assured him that as the last brick had been laid and the concrete work was in, the opening was in sight.

GEORGE GILL, one of the most popular and experienced showmen on the road, is in town ahead of The Talk of New York, and there is every evidence he is here, too, for there is already a keen interest manifested in the coming of the big Cohan show.

ADELAIDE HARLAND, who was here earlier in the season with Kolb and Dill, has joined "The Land of Nod" company and will play the part she assumed last season, that of "The Chorus Girl." Miss Harland succeeds Florence Sinnot, who has resigned to go to New York.

AL HOOGE (Judge) is in the city preparing the way for The Soul Kiss, which comes to the Garrick week after next. The piece is a big musical comedy, featuring Pertina, a European dancer, who has never been seen in the West. The Judge, who is distinctly a Western product, is in his home town the first time in seven years. He has been a big success in the East and is ranked among the big ones and the live ones.

MRS. PHOEBE SHADDOCK, mother of Mrs. W. J. Elleford, died in Oakland in the home of Mr. and Mrs. Elleford on Nov. 6, at the age of 79. Her death was the result of a gradual decline, the result of old age. The interment took place at Cypress Lawn Cemetery in this city. Mrs. Shaddock lived for a period greatly exceeding the usual run of mortals and her life was filled with quiet benefaction and thoughtful acts for others. She numbered many friends on both sides of the bay.

LIONEL BROUGH, the English comedian, died in London last Monday. He was 73 years old. Brough was born at Pontypool, March 10, 1836. He made his first appearance on the stage at the London Lyceum in Prince Pretty Pet, Dec. 26, 1854. Among his known impersonations were Tony Lumpkin, which he played 777 times, and Bob Acres. He visited America in 1885 with Violet Cameron. During his career he played in almost every first class theatre in the United Kingdom, America and South Africa.

## Donna Seymour, While Working Up Angels Poses as Big Manager

Donna Seymour, erstwhile theatrical promoter, is being anxiously inquired for by about twenty-five chorus girls, men and a couple of "angels" who were engaged at good salaries to take part in a mammoth production of Mr. Bluebeard. On September 18th last Donna Seymour registered at the Fairmont. Two days later she removed to the St. Francis. On the morning of September 25th there appeared a carefully worded want ad. in the papers, stating that a manager, treasurer and advertising manager were wanted for a big theatrical company. One youth, whose name cannot be learned, bit. He was to be made manager for the modest sum of \$500, which was to be a bond as a guarantee of good faith. The youth made frequent visits to the St. Francis, eager and anxious to learn when the big stock company would materialize, and during one of these visits the hotel officials at the St. Francis became suspicious. The young man was questioned and said that he was to be the manager of the mammoth "Mr. Bluebeard" company. An investigation followed, which resulted in the matter being reported to the police. This resulted in Donna Seymour receiving notice to leave the hotel. She was unable to pay her hotel bill and left a trunk and two suit cases as security for the amount of her bill. Nothing was heard from her until about two weeks ago, when she appeared, paid her bill and had her baggage transferred to the Manx. She was accompanied by a youth named M. H. Beard. Beard said that he answered one of her advertisements in Los Angeles and deposited \$200 with her for the privilege of acting as treasurer for her theatrical company. Meanwhile she secured the services of another young man, who was to act as advertising manager. For this privilege he also paid \$200. Their salaries were to be \$25 a week. The second youth was N. M. Burdick, who was staying at the Larne when he was engaged. Formal contracts were drawn up, in which acknowledgment was made of the receipt of the money and witnessed by a notary. With a treasurer and advertising manager and \$400 of their money she began to organize the Mr. Bluebeard company. Twenty-five people were engaged and a hall in the American Theatre building rented in which to rehearse. Last Saturday week Donna Seymour announced that she would be obliged to leave the city for a couple of days. She failed to return, and on Monday following the company was locked out of the hall. Donna said she was going to Los Angeles. Perhaps she did, but evidently not to stop long. In the meantime the various angels are mourning and Charley Sinclair, who was engaged to direct the piece, is the only one ahead of the game. He scented a bad odor and drew out \$20, for which he put in two hours' work. Wise man, but as for the "angels" they got only what they deserved. Any show proposition that is to be floated through the daily papers is generally a fraud—it will not bear investigation through the regular theatrical channels.



## Vaudeville

### The Orpheum

Charles the First vies in popular favor this week with a military act bearing the appealing title of Our Boys in Blue. This act is the book of tactics converted to ragtime. It has been a long period, even in vaudeville, since an act has been seen like this, as regards motion. The figures projected on the screen by a moving picture machine do not go any faster or with greater precision. No real soldiers ever drilled as these make believes do, who go through exercises that would be new and strange to the ordinary rank and file Uncle Sam's hired men. No Red Cross nurse ever scaled a wall with the artistic abandon that the first-aid-to-the-injured lady does. This lady, name unknown, who plays the part of the nurse, possesses in addition to an unusual share of good looks, exceptional athletic ability. Lulu McConnell and Grant Simpson are two rough-house comedians who make good with the audience. With those who delight in this form of merriment they scored unqualifiedly. They have a string of quick action patter that is all their own, too. A few of Lulu's gags ought to be blue-penciled however. They may be O. K. for some houses, but not the Orpheum of San Francisco. The Sunshine and Tempest Trio do some original steps. They have a good act, and are deserving of all the applause they get, and more too. Bobby Pandur does not look like his name. One expects to see a chap about the size of a tooth-pick. Bobby is nearer the proportions of a ferry building pile. He has more muscles than the anatomists know anything about. The same is true of Bobby's little brother, who is as large as Bobby. They both look like the cuts in the back of the magazines, advertising exercising apparatus. Charles the First is still a strong hit. Minnie Seligman and William Bramwell, in the vaudeville melodrama, The Drums of Doom, are also popular. The Bounding Gordons continue to bound as astoundingly as ever.

### Pantages-Empire

The Empire this week has one of the best shows of the season. Were I asked which act was the hit I'd have to study a long time before choosing; nevertheless, it's between Yule and Simpson and the Still City quartette. Canaris, the magician, has a very mystifying act, but entirely too long, but is very good. W. B. Ramsdell and the Ramsdell sisters have a neat singing and dancing turn, very much up to date. The costumes are classy and the girls are pretty and splendid dancers and singers. Mr. Ramsdell, not to be forgotten, is exceedingly clever. The Still City Quartette are four excellent voices. The basso, Glem Schoaff, deserves special mention. The burlesque they presented on a baseball game was extremely funny. This quartette is going to be a big hit all over the Coast. The Luge Picaro troupe are equal to any hand balancing troupe that has ever played in San Francisco. Yule and Simpson have a great act in one. Yule is very funny and possesses a

beautiful voice and his imitation of Scanlon in the Sleep Baby, Sleep, was encored many times. His imitations are good and his burlesque on grand opera made the audience wish he would sing the real thing. Miss Simpson is pretty and has a wonderful mass of blonde hair. Swan and his alligators is really a marvelous act. Mr. Swan does some very wonderful stunts under water. For instance, he picked up thirty-four coins with his mouth while under the water in thirty-eight seconds. He has an act worth the price of admission alone. The Pantagescope is up to the standard, and the Pantages orchestra is, as always, good.

### The National

The Labaskaus are a clever team of acrobats, but the real feature of the act is their dog Folly. Killion and Moore both have fine voices and they can sing and dance. They have a neat act that is greatly enjoyed. Howard Missimer and company present dandy setting that is spoiled by lack of light. They present a fantastic comedy that is of no particular merit. Edna Davenport—every one in Frisco knows Edna—has a dandy style of her own that wins from the start. We don't like your opening song, Edna; but you sing it very skillfully, and your Dago song, My Coz Curso, is a winner. So are you. If vaudeville had more like you. The five musical Lovelands have the standard musical act. The girls are pretty and the act is dressed neatly. Their various musical numbers are well played and much enjoyed. Geo. Evers, the minstrel monologist, has a lot of funny stuff, delivered in a clever manner. George, you are a very, very good performer. Ernest Pautzer & Co. have a good act, but it is a direct steal from the more famous Willie.

### American Theatre

Good management and a real knowledge of the vaudeville business is bound to show results, and this condition of affairs is in evidence at the American, where business has increased to a very prosperous extent. The bill this week is headed by Besonette and Newman, who are sensational acrobats. They are followed by Sharp and Turek, who give a pleasing exhibition of singing and dancing. Burton and De Elmo give an entertaining musical turn, which, although it is of a conventional nature, is exceedingly well executed. Fagan and Byron, who have played every end of town with their musical turn, are pretty well known by this time. They give a skilful act, but it lacks novelty or special interest. Lester and Shannon, in Junie McCree's sketch, Astrology, have a choice selection of slang and some dramatic moments. Captain Nat Ressler and company repeat their wonderful revolver scenic act, which is duplicated by no one else in the world. Two good subjects in moving pictures are included in this splendid program.

### The Wigwam

Anna Eva Fay is the featured act at the Wigwam this week. The balance of the bill shows Frobel and Ruge; Bandy and Fields; Elsie Crescy and company; Colby and May; and Rose Stevens.

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

California Utah Colorado Kansas and Eastern Connections

Good Acts Can Always Secure Immediate Bookings

BOOKING DEPARTMENT

1117 Market Street

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

**Bert Levey Circuit**

INDEPENDENT VAUDEVILLE

Main Office, 144-150 POWELL ST.

SAN FRANCISCO, CAL.

Booking the Longest Chain of Vaudeville Theatres West of Chicago  
Phone Douglas 5702

**Los Angeles Office**

now at 707 Delta Bldg., 428 S. Spring St.

Frederick Palmer, Manager

Good Acts Wanted at All Times

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See W. Z. TIFFANY, Representative, Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

### Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479

Affiliated with Osborne's Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.  
Mr. Manager, I want to call your attention to the fact that I am bringing in new acts and new faces every week. Read my list of bookings in another column.

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole." Home Phone F5037.

## New York Dramatic Agency

Booking  
DRAMATIC AND VAUDEVILLE ACTS  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles, Entire Third Floor

Dixie Lofton, who was stricken with appendicitis and operated upon two weeks ago, is still dangerously ill.

Charles Place will succeed Earle Gardner with Elsie Crescy, playing S. & C. time, next week.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Nov. 14, 1909:

**NATIONAL**, San Francisco—Dick and Alice McAvoy; John Sturgeon and company; Dorothy Dahl; Kitabanzai Troupe; Steele and Edwards; Ed Gallagher and company. **BELL**, Oakland—The Labakans; Kilion and Moore; Elsie Crescy and company; Edna Davenport; Ernest Pantzer and company. **WIGWAM**, San Francisco—The Stellings; Josephine Ainslie; Helen Beresford and company; Spaulding and Dupee; Will Rossiter's Bunch of Kids; Lavelle and Grant; Sam Newman. **NOVELTY**, Vallejo—Musical comedy. **GRAND**, Sacramento—Anna Eva Fay; Bandy and Fields; Colby and May; Three Vagrants. **GARRICK**, Stockton—Masquerade Sisters; Johnnie Hughes; Captain Nat Ressler and company; Chicago Newsboys' Quartette. **THEATRE JOSE**, San Jose—Willison and Stonaker; McLallen and Carson; Frank Parker and company; Howard Missmer and company; Burton and De Elmo. **LOS ANGELES**, Los Angeles—Florence Modena and company; Flo Patterson; Sharp and Turk; Mrs. Gardner Crane and company; Fagan and Byron; Bissonette and Newman. **AMERICAN**, San Francisco—Fox and Debold; Frob and Ruge; Dorothy Vaughan; Orbasany's Cockatoos; Five Musical Lovelands; William Cahill. **QUEEN**, San Diego—Marion and Rial; Four Stagpools; Selbini and Grovini; Ernest Brinkman.

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Nov. 14, 1909:

**CENTRAL**, San Francisco—Delmas, Piaggi and Winthrop; Von Sisters; Murray's Trained Goats; Louis Stone; Cummings and Merley Stock. **LYCEUM**, San Francisco—Symo and Symo; Doris DeFiddies. **OPERA HOUSE**, Watsonville—Gambold and Metcalf; Theodore Foucher; Stella Adams. **AMERICAN**, San Francisco—Preston and McLean. **IRIS**, Chico—Two Hoyts. **GEM**, Marysville—The Lazwells. **OSBORNE'S SOUTHWESTERN CIRCUIT**—Roberts and Roberts; Dick Rowley. **NOVELTY**, Visalia—Fred Kramer; Carter and Clemmens. **LYRIC**, Redwood City—Alfredo. **CHUTES**, San Francisco—

Dugas and Ernest. **STAR**, San Francisco—The Bregers. **ELITE**, San Mateo—Boss and Clair; Billy Howard. **WORK**, Monterey—Smiletta Trio; Josh Dreano; Margie Long. **OPERA HOUSE**, Coalinga—Raymond Merrit. **JOSE**, San Jose—Joe and Ola Hayden. **GARRICK**, Stockton—Chicago Newsboys' Quartette. **PARRA**, Bakersfield—Menlo; The Palace Dog Circus.

## Big Vaudeville Combination

A three cornered vaudeville war is imminent throughout the United States, says a dispatch from New York. The first gun was sounded last Saturday in Wilmington, Del., when articles of incorporation were filed by the United theatres securities company. This concern includes all the big vaudeville interests east of the Mississippi, with the exception of William Morris. The big company was organized, it is stated, to head off the threatened invasion of the eastern field by the San Francisco Orpheum circuit. This will leave Morris and the Orpheum, who will be rivals in the local field, to cope with a common adversary in the east. It was announced a few weeks ago that Martin Beck, the manager of the Orpheum circuit, was in the east planning to carry his circuit all the way to New York. Heretofore the Orpheum has confined itself to the western field, acting in harmony with Keith & Proctor, one of the biggest vaudeville concerns in the east. When Keith & Proctor learned that the Orpheum was to enter the eastern field as a rival they proceeded to unite all eastern vaudeville houses to repel the invasion. The result was the organization of the United Theatre Securities company. The incorporators of this gigantic syndicate are: B. F. Keith, F. V. Proctor, E. F. Albee, William Hammerstein and P. G. Williams of New York, M. Shea of Buffalo and Toronto, James H. Moore of Detroit and Rochester, Harry Davis of Pittsburg, James C. Duffield of the Canadian circuit, A. Paul Keith, S. Z. Poli of Springfield and H. B. Chase of Washington. It is against this combination and William Morris that the Orpheum will find its opposition if it invades the Eastern field.

EUGENE

WILLIE

## Howard & Howard

"THE HEBREW MESSENGER BOY AND THE THESPIAN."

Orpheum Circuit

## Valerie Bergere

AND HER COMPANY

Presenting a Repertoire of Playlets—Orpheum Circuit.

## George Bloomquest

AND HIS COMPANY

Present "NERVE" in Vaudeville

## Carlin & Clark

Playing Orpheum Circuit.



PLAYING TO PACKED HOUSES EVERYWHERE

## The Great Marshall Show

ADVANCED VAUDEVILLE Featuring

EDWARD C. MARSHALL

Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display. MANAGERS: Write for Open Time. Permanent Address—144 POWELL STREET, S. F.

## Harry—Sutton & Sutton—Kitty

THE RUBE, THE GIRL AND THE PUMPKIN

Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

## Denton Vane

WITH EDWIN T. EMERY

In Vaudeville

## Donald Bowles

With His Company in "Guilty?"

Orpheum Circuit

## Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit

## Vaudeville Notes

Central Theatre—Dick Cummings, the wonder, who can build farces while you wait, has his company working this week in Deceiving Your Wife. Dick himself plays the rounder and is a big hit. Katherine Merley does the fiery, short speech woman, with great success, and Al Watson shows his cleverness by presenting a most amusing Dutchman. Adelaide Keith, the new soubrette, is a magnetic, hard working little woman and her success is positive in the part of the show girl. Chas. Wagner, Billy Vest and Phennie Edwards hold up their ends well. The vaudeville section comprises Kradwell, juggling on the unicycle and slack wire; Arnold Duo, gymnasts; George the First, the clever monkey; Frank Clark, a finished and high class monologist; and Josephine Connelly, in illustrated songs.

## Capt. Nat Ressler & Co.

THE MILITARY STARS,  
PRESENTING THE WORLD'S FAMOUS  
REVOLVER SCENIC ACT

## GEORGE LAUDER

First American Tour  
Australia's Foremost Ventriloquist, with  
His Life Size Mechanical Figures.

Fay Carranza has a sweet and mellow soprano voice, well cultivated and attractively employed in a repertoire of ballads. There is distinction to her work and a certain subtle youthfulness to her tones which lend charm to her act. The Los Angeles has had several good musical numbers within recent memory, but none better than this.—Los Angeles Herald.

Maude Rockwell and Blossom Seeley are singing at Levy's Cafe in Los Angeles.



# 3 times a day

## Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employes—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

**JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.**  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.





## Victor Moore

Victor Moore, who scored a tremendous success in George M. Cohan's musical play, *The Talk of New York*, is announced to appear in this brilliant musical comedy at the Van Ness Theatre next week. Mr. Moore as Kid Burns, the race track gambler, is said to have a line of talk that is startling. The role is a continuation of the one in *Forty Five Minutes from Broadway*, and brings the Kid forward as a highly successful race track gambler. The story, briefly told, is this: The Kid has "parleyed" a five dollar bill, and, by pyramiding his bets, has run it into a fortune. He falls in love with the daughter of a millionaire, and encounters all sorts of difficulties before winning her. There is said to be a fascinating "villainness" who sneaks her way in and out of the plot, dressed most fetchingly, and who, exercising her feminine prerogative,

suddenly changes her mind and becomes distressingly good. Mr. Cohan is said to have given *The Talk of New York* many of his best songs, among them being, *Follow Your Uncle Dudley*, *Put a Little Bet Down for Me*, *Mr. Burns of New Rochelle*, *When We are M-a Double R-I-E-D*, *Burning Up the Boulevard*, *Busy Little Broadway*, *When a Fellow's On the Level With a Girl That's On the Square*, *Tha's Some Love*, *Claremont*, *Drink With Me*, *Under Any Old Flag At All*, and *Gee, Ain't I Glad to Be Home Again*. In the big company supporting Mr. Moore are the following: Emma Littlefield, Mae Phelps, Charlotte Lambert, Louise Brackett, Charlotte Gray, Dell Irish, Marion Finley, Marie Land, George O'Donnell, John Conroy, William A. Williams, Jo Smith Marba, Maurice Elliott; Arthur V. Gibson, Al McGary, Arthur J. Thornton, Edward Yeager, Charles Mack, George Thomas, and a perfect Cohan chorus of sixty.

## Princess Theatre

Kolb and Dill will have another new production for next week, when they will present *The Rich Mr. Hogenheimer*. The piece has been reconstructed to fit the requirements of the two comedians. It is expected that *The Rich Mr. Hogenheimer* will equal the success of *Dream City*, which played to capacity houses for a month. Meantime *The Politicians* is drawing big audiences. It will be given its last performance on Sunday night.

## Special from New York

\* \* \* Several members of Oscar Hammerstein's Manhattan Opera House company and of the Metro-

politan Opera House company arrived here last week on the steamship *La Touraine* and *Principe de Piedmonte*. *La Touraine* had a rough passage and for eight hours was hove to on account of an accident to her engines. In the party on her were Oscar Anselmi, who is to succeed Campanini as leading conductor; Mrs. Anselmi, Armand Crabba, a barytone; Charles Dalmores, tenor; Mme. Augusta Doria, Mme. Marietta Mezarin, Leandro Pla, Lebastio, Pla, M. strarmand and Jean Vallier. Mme. Dorio is to take the leading role in *Electra*. She said she had seen one performance of this opera and was most enthusiastic about it. The *Principe de Piedmonte* had about twenty members of the Metropolitan company, among whom were Pietro Audisio, a tenor; Angelo Bado, Giuseppe Tech-

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

## Marjorie Rambeau

All High Class

ROYALTY PRODUCTIONS

This Week

A BACHELOR'S ROMANCE

THE PUBLIC DEMANDS—WE SUPPLY

PRE-DIGESTED PLAYS FOR MENTAL DYSPEPTICS

## Laura Hudson & Co.

Address: WRAY & EDNER,

Care of Francis-Valentine Co., Thirteenth and Mission, San Francisco

chi. Eduardo Missiano Vincenco Roschiglian and Mlle. Gina Forriani, a premier danseuse. Mme. Malvina Cavalazzi Mapleson, who made such a success as premier danseuse when opera was given in the old Academy of Music twenty-five years ago, arrived on the steamship *Lapland*. She will take charge of the ballet of the Metropolitan Opera House.

DOROTHY MORTON, prima donna for the Ferris Hartman company in Los Angeles, closed last Sunday night. Dora Isleib is her successor.

## Orpheum Will Present Vaudeville At Garrick

Orpheum vaudeville shows, with a weekly change of bill, will be given at the Garrick Theatre on the conclusion of the present arrangements between the Orpheum management and Gottlob, Marx & Co. This is in line with the announcement made in *THE DRAMATIC REVIEW* some eight months ago. It is not known whether the regular Orpheum bill will be played at the Garrick. Notice of the change was received in a brief telegram by John Morrissey, resident manager, Thursday afternoon. The telegram was sent by Morris Meyerfeld and contained only the information that the Garrick would be turned into a vaudeville house.

## Bert Levey Changes Los Angeles Office

Bert Levey, the booming independent agent, has changed his Los Angeles office to 707 Delta Building, at 428 S. Spring street, with Mr. Palmer in charge, who succeeds Louis B. Jacobs. Mr. Levey has seen his business grow to wonderful proportions in the last year. A late move has been an affiliation with the Fischer Circuit of the Northwest.

MURRAY & MACK'S VAUDEVILLE DATES—Ogden, Orpheum, Nov. 14, week; Denver, Orpheum, 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chi-

J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

680 Guerrero Street, Bet. 18th and 19th

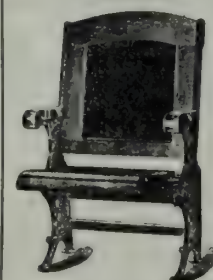
## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

cago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Bozeman, Nov. 13; Butte, 14-15; Anaconda, 16; Grand Falls, 17; Helena, 18; Missoula, 19; Wallace, 20; Spokane, 21-28; Lewiston, 29; Pullman, 30.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Victor, Nev. 14; Pueblo, 15; La Junta, 16; Trinidad, 17; Amarillo, 18; Wichita Falls, 19; Ft. Worth, 20; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25; Galveston, 26; Beaumont, 27; New Orleans, 28-Dec. 4.

**ALCAZAR STOCK**.—San Francisco.

**AL. H. WILSON**, Sidney R. Ellis, mgr.—Austin, Nov. 13; San Antonio, 14-15; Houston, 16; Galveston, 17; Beaumont, 18; Lake Charles, La., 19; New Iberia, 20; New Orleans, 21-27; Baton Rouge, 28; Natchez, Miss., 19; Jackson, 30.

**A STUBBORN CINDERELLA**, Princess Amusement Company, mgrs.—Pueblo, Nov. 13; Hutchinson, Kan., 15; Wichita, 16; Topeka, 17; St. Joseph, Mo., 18-19; Oskaloosa, Ia., 20.

**BELASCO STOCK CO.**—Los Angeles.

**BEULAH POYNTER**, Burton Nixon, mgr.—Kansas City, Nov. 7-13; St. Joseph, Mo. (open 18), 14-20; Omaha, Neb., 21-24; Des Moines, Ia., 25-27; Peoria, Ill., 28-30.

**BILLIE BURKE**, Charles Frohman, mgr.—Billings, Nov. 13; Minneapolis, Minn., 15-17; St. Paul, 18-20; Chicago, 22-30.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**BLANCHE BATES**, David Belasco, mgr.—Grand Forks, Nov. 13; Winnipeg, Can., 15-17; Duluth, Minn., 19-20; Minneapolis, 22-27; St. Paul, 29-31.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Decatur, Nov. 13; Corinth, Miss., 15; Columbus, 16; Jackson, 17; Shreveport, La., 18; Beaumont, Tex., 19; Galveston, 20; Houston, 22; Victoria, 23; Cuero, 24; San Antonio, 25; San Marcus, 26; Austin, 27; Taylor, 29; Waco, 30; Denton, Dec. 2; Greenville, 3; Fort Worth, 4; Ardmore, Okla., 6; Oklahoma City, 7; Guthrie, 8; Wichita, Kans., 9; Winfield, 10; Independence, 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee, 16; McAlester, 17; Fort Smith, Ark., 18.

**CHAUNCEY OLCOTT**, Augustus Pitou, mgr.—Boulder, Nov. 13; Denver, 14-20; Lincoln, Neb., 22; Sioux City, Ia., 23; Mason City, 24; Des Moines, 25; Omaha, Neb., 26-27; Kansas City, Mo., 28-30.

**CHIC PERKINS CO.**, Frank G. King, mgr.—Spencer, Nov. 12-13; Milford, 15; Algona, 16-17; Belmond, 18-19; St. Ausgar, 20; Osage, 22-23; Charles City, 24-25; Greene, 26-27; Oelwein, 29-30.

**DAVID WARFIELD**, David Belasco, mgr.—Nashville, Nov. 12-13; Louisville, Ky., 15-17; Paducah, 18; Little Rock, Ark., 19; Hot Springs, 20; Shreveport, La., 22; Beaumont, Tex., 23; Galveston, 24-25; Houston, 26-27; Waco, 29; Austin, 30.

**DREAMLAND**—Salem, Nov. 13; Portland, 14.

**EMMET DEVOY**—Salem, Nov. 13; Portland, 14-20; Astoria, 21; South Bend, 22; Aberdeen, Wash.,

23; Centralia, 24; Everett, 25; Vancouver, B. C., 26-27; New Westminster, 29; Victoria, 30.

**FRITZI SCHEFF**, Charles Frohman, mgr.—Memphis, Nov. 12-13; New Orleans, 15-20; Galveston, 22; Houston, 23; Waco, 24; Fort Worth, 25; Dallas, 26-27; San Antonio, 29.

**HENRY E. DIXEY**, Claxton Wilstach, mgr.—St. Paul, Minn., Nov. 11-14; Duluth, 15-16; Grand Forks, N. D., 17; Winnipeg, Man., 18-20; Fargo, N. D., 22; Jamestown, 23; Bismarck, 24; Billings, Mont., 25; Butte, 26; Great Falls, 27; Helena, 29; Anaconda, 30.

**HARRY BERESFORD**, Edgar Forrest, mgr.—Wichita Falls, Nov. 13; Oklahoma City, Okla., 14-15; Guthrie, 16; King Fisher, 17; El Reno, 18; Shawnee, 19; Chickasha, 20; Enid, 21; Perry, 22; Tulsa, 23; Bartlesville, 24; Muskogee, 25; South McAlester, 26; Durand, 27; Sherman, Tex., 29; Greenville, 30.

**HUMAN HEARTS CO.**—(Western) (Wm. Franklin Riley, mgrs.)—Cle Elum, Nov. 13; Aberdeen, 14; Hoquiam, 15; Montesano, 16; Olympia, 17; Everett, 18; New Westminster, 19; Blaine, 20.

**IN OLD KENTUCKY**, A. W. Dingwall, mgr.—Oakland, Nov. 8-13; San Jose, 14; Stockton, 15; Fresno, 16; Bakersfield, 17; Riverside, 18; Santa Ana, 19; San Diego, 20; Los Angeles, 22-27; Salt Lake City, 29-30.

**IN WYOMING**.—(H. E. Pierce & Co., mgrs.)—Victor, Nov. 13; Great Falls, 15; Helena, 16; Bozeman, 17.

**ISLE OF SPICE CO.**, F. A. Wade, mgr.—Covington, Va., Nov. 15; Clifton Forge, 16; Staunton, 17; Charlottesville, 18; Fredericksburg, 19; Richmond, 20; Petersburg, 22-24; Newport News, 25; Suffolk, 26; Henderson, N. C., 27; Raleigh, 29; Winston-Salem, 30; Durham, N. C., Dec. 1; Greensboro, 2; Salisbury, 3; Charlotte, 4; Asheville, 6; Greenville, 7; Columbia, 8; Augusta, Ga., 9; Charleston, S. C., 10; Savannah, Ga., 11; Brunswick, 13; St. Augustine, Fla., 14; Jacksonville, 15; Cordele, Ga., 16; Macon, 17; Griffin, 18; Columbus, 20; Albany, 21; Americus, 22; Euftaula, 23; Montgomery, Ala., 24; Mobile, 25; Meridian, Miss., 27; Selma, 28; Tuscaloosa, 29; Anniston, 30; Romo, 31.

**KING DODO** (John Cort, mgr.)—Aberdeen, Nov. 13; Seattle, 14-20; Victoria, B. C., 22; Vancouver, 23-24; Bellingham, 25; Everett, 26; Chehalis, 27; Portland, 28 to Dec. 1; Salem, 2; Corvallis, 3; Albany, 4; Eugene, 6; Medford, 7; Red Bluff, 9; Chico, 10; Marysville, 11; San Francisco, 12-18.

**LAURA HUDSON CO.** (Wray & Edson)—Merced, Nov. 11-12; Visalia, 13-15; Lemoore, 17; Fresno, 18-20; Bakersfield, 25-27.

**LENA RIVERS**, Barton & Wiswell, mgrs.—Chehalis, Nov. 13; Astoria, Ore., 14; Hillsboro, 15; McMinnville, 16; Corvallis, 17; Albany, 18; Eugene, 19; Salem, 20; Portland, 21-27; Red Bluff, Cal., 29; Chico, 30.

**LITTLE JOHNNY JONES**—Columbus, Neb., Nov. 13; Omaha, 14-15; Freemont, Neb., 16; Beatrice, Neb., 17; Bellville, Kan., 18; Junction City, Kan., 19; Manhattan, Kan., 20; Atchison, Kan., 21; Independence, Kan., 22; Pittsburg, Kan., 23; Chunate, Kan., 24; Joplin, Mo., 25. Thanksgiving.

**LOUIS JAMES**, Branch O'Brien,

gen. mgr., E. Decker, company mgr.—Little Rock, Nov. 13; Monroe, La., 17; Orange, 18; Galveston, 19; Houston, 20; San Antonio, 22-23; Taylor, 24; Austin, 25; Waco, 26; Fort Worth, 27; Wichita Falls, 29; Dennison, 30.

**McKENZIE'S MERRY MAKERS**—Ashland, Nov. 5, two weeks.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**NEWMAN FOLTZ COMPANY**—Fresno, 7-14; Porterville, 15-20; Visalia, 22-27; Bakersfield, Dec. 5-11.

**OLGA NETHERSOLE**.—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**POLLY OF THE CIRCUS**, Frederic Thompson, mgr.—San Antonio, Nov. 10-13; Galveston, 15-16; Houston, 17-19; Beaumont, 20; Lake Charles, 21; Baton Rouge, La., 22; Alexandria, 23; Shreveport, 24; Monroe, 25; Natchez, 26; Brook Haven, 27; Jackson, Miss., 29; Vicksburg, 30.

**RAYMOND, THE GREAT**.—(Maurice F. Raymond, mgr.)—Dublin, Ireland, Nov. 14-20; Glasgow, Scotland, 23-30.

**ROSE MELVILLE in SIS HOPKINS** (J. R. Stirling, mgr.)—Minneapolis, Nov. 14-20; Duluth, 21-24; Superior, 25; Ashland, 26; Winona, 27; Albert Lea, 29; Mason City, 30.

**ROYAL CHEF CO.**, F. A. Wade, mgr.—Hutchinson, Nov. 15; Anthony, 16; Arkansas City, 17; Winfield, 18; Independence, 19; Coffeyville, 20; Pittsburg, 21; Springfield, Mo., 22; Fayetteville, Ark., 23; Fort Smith, 24; Little Rock, 25; Hot Springs, 26; Batesville, 27; Paragould, 29; Jonesboro, 30; Clarkesdale, Miss., Dec. 1; Greenville, 2; Vicksburg, 3; Battiesburg, 4; Biloxi, 6; Mobile, Ala., 7; Meridian, Miss., 8; Tuscaloosa, Ala., 9; Aberdeen, Miss., 10; Columbus, 11; Selma, 13; Columbus, Ga., 15; Griffin, Ga., 16; Athens, 17; Macon, 18; Cordele, 20; Americus, 21; Albany, 22; Thomasville, 23; Jacksonville, Fla., 24; St. Augustine, 25; Waycross, Ga., 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

**SOUL KISS**, Mittenhal Bros., mgrs., Al Hoogs, ahead—Salt Lake, Nov. 8-13; Los Angeles, 15-17; Bakersfield, 18; Fresno, 19; Stockton, 20; San Francisco, 22-27; Oakland, 29-30.

**THE GREAT MARSHALL SHOW**.—(Edward C. Marshall, mgr.)—Coos Bay, Ore., Nov. 8-25.

**THE GIRL QUESTION** (Western) (H. H. Frazee, prop.)—El Paso, Nov. 12-14; Albuquerque, 15; Santa Fe, 16; Las Vegas, 17; Rocky Ford, 18; Leadville, 19; Grand Junction, 20; Salt Lake, 21-27; Ogden, 28; Park City, 29; Rock Springs, 30.

**THE WOLF**—Lafayette, Nov. 13; New Iberia, 14; Opelousa, 15; Morgan City, 16; Donaldsonville, 17; Plaquemine, 18; Baton Rouge, 19; Alexandria, 20; Ruston, 22; Monroe, 23; Vicksburg, 24; Greenville, 25; Clarksdale, 26; Pine Bluff, 27; Hot Springs, 29; Marshall, 30; Palestine, Dec. 1; Tyler, 2; Paris, 3; Bonham, 4; Dennison, 6; Sherman, 7; Wichita Falls, 8; Gainesville, 9; Wheelerford, 10; Cisco, 11.

**THIRD DEGREE** (Robt. Priest, adv.)—Astoria, Nov. 13; Portland, 14; Seattle, 21; Victoria,

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up. Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

29; Vancouver, 30-Dec. 1; Bellingham, 2; Everett, 3; Tacoma, 4-5; Aberdeen, 6; South Bend, 7; Chehalis, 8; Ellensburg, 9; North Yakima, 10; Walla Walla, 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anaconda, 18; Butte, 19-21.

**THREE TWINS** (Western)—Joseph M. Gates, mgr.—San Francisco, Nov. 7-20; Sacramento, 21-22; Stockton, 23; San Jose, 24; Oakland, 25-27; Fresno, 28-29; Stanford, 30.

**THE MAN OF THE HOUR CO.** (Western), Brady & Grismer, mgrs.—Los Angeles, Nov. 8-13; San Diego, 14; Redlands, 15; Bakersfield, 16; Fresno, 17; Oakland, 18-20.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Ogden, Nov. 14; Provo, 15; Grand Junction, 16; Glenwood, 17; Leadville, 18 Salida, 19; Colorado Springs, 20; Trinidad, 21; Goodland, 22; Norton, 23; Beatrice, 24; Omaha, 25-27; St. Joe, 28-29; Junction City, 30.

**TOO MANY WIVES**, with Joseph Morris (Mittenhal Bros. Amusement Co., Inc., mgrs.)—Salt Lake, Dec. 12, week; San Bernardino, 25; Los Angeles, 26; San Diego, Jan. 3; Redlands, 4; Bakersfield, 5; Fresno, 6; Oakland, 7-8; San Francisco, 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

**TRAVELING SALEMAN**, Henry B. Harris, mgr.—San Francisco, Nov. 1-13; Oakland, 15-17; San Jose, 18; Sacramento, 19; Portland, 22-24; Tacoma, 25; Aberdeen, 26; S. Bend, 27; Seattle, 30.

**UNCLE JOSH PERKINS** (Frank Hall, mgr.)—Mullen, Nov. 13-18; Anaconda, 19; Bozeman, 20-21; Livingston, 22; Big Timber, 23; Billings, 24; Sheridan, 25; Gillett, 26; Newcastle, 27-28; Edgemont, 29; Hot Springs, 30; Lead, Dec. 1; Spearfish, 2; Belle Fourche, 3; Deadwood, 4.

Marie Cahill will be here in January with her newest comedy hit, The Boys and Betty. Miss Cahill was quite a triumph when she made her first stellar appearance in this city in Marrying Mary.

Bandioli's Lena Rivers company that reorganized here last week, has among the new members, Leila Fulum, Nellie Conlon, Gilmore Walker and Edwin Ewald.

All Kinds of  
**SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles



## The Actors' Fund of America

A Call to All Those Connected With  
the Theatrical Profession in  
America

The beginning of our new year for annual membership and registration is Thanksgiving day, November 25th. In order to keep up the good work started last February, all members should make it a point to remit three dollars to the Fund as near that date as possible, for annual dues and registration, as new registration can be used in connection with spring, summer and the following winter seasons' engagements, of course, annual dues must be paid when registering. The Bureau was instrumental in securing several hundred engagements for its members this summer and fall; all of which speaks well for the success of the Fund's new venture. Its registration bureau is no longer an experiment, it is an established fact. It is confidently hoped, and the present outlook is very encouraging, that by May 1st, five to six thousand names will be on the annual list. Elizabeth Menzeli, Blanche Walsh, Augustus Thomas and David Warfield are a few of the latest names added to the life membership list through the efforts of Thomas McGrath, who is in charge of the new bureau, and he has positive assurance of at least fifty more names before Thanksgiving day. The Fund bureau can only look out for its own supporters, registered members, so if you are not among that large majority it behooves you to join at once. This is a grand profession of ours and public appeals to support our sick and indigent and bury our departed associates is not a dignified proceeding to those of us who take a pride in our noble calling. The reputable managers are doing their best to help us in the good work, and we know that all our brother and sister professionals join us in the hope that every self-respecting member of our calling will avail themselves of the privilege of becoming an integral part of the Actors' Fund, our great charity. It is the aim of the officers to make the Fund the great clearing house of our profession, as it rightly should be, and the membership therein should be the first requisite to an audience for an engagement with all managers, if we are strong enough in members by May 1st. The question in every manager's office (in New York City at least) should be, "Are you a registered member of the Actors' Fund?" We feel certain that that point will be reached if we can show a registration of 5,000 members of the profession who are willing to help those in their own calling who are unable to help themselves. This should be the representative organization, the natural headquarters of the profession, where everyone connected with the theatre should be known; where every professional's address should be. Is yours there?

BERT PHOENIX, who was the comedian of the Persse-Mason Opera company, left for New York last week.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

Character Actress

AT LIBERTY

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Mack Swain Company.

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## Charles E. Royal & Elliott Edythe

Presenting Charles E. Royal's wonderful Burglar Playlet,  
IN VAUDEVILLE "STRAIGHTENING A CROOK,"

and six other excellent playlets.

BERT LEVEY, AGENT.

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

### ELAINE DAVIS

Charles King Stock Co., San Diego, Cal.

### SAM F. MOULTON

"Live Men Bury the Dead"  
Bus. Manager Winston Stock Co., Permanent address, 1017 W. Third St., Los Angeles.

### ALEXANDRA HALL

Heavies and Characters  
At Liberty Care DRAMATIC REVIEW

### GLENN H. JONES

Juveniles  
At Liberty Care DRAMATIC REVIEW

### MISS JOSEPHINE BARDA

HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John Cheshire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987Arthur E. WITTING-DAVIS Mattie  
Character Actor Character Actress  
Joint or single. At Liberty. Address  
San Diego, Cal., Boundary and Howard Sts.

### ALENE Z. JOHNSON

Soubrette and Ingenue  
At Liberty Care DRAMATIC REVIEW

### GILMORE WALKER

Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEWCHAS.—THE GLOCKERS—ANNA  
"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

### MAX WAIZMAN

Newman-Foltz Co.

### ADA LUCUS

Soubrette and Ingenue  
Dramatic offers invited.  
Care DRAMATIC REVIEW

### ORRIN SHEAR

Eccentric Characters

Engaged

### FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

### JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

### DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

### COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

### THURLOW WHITE

Leads, Heavies  
Address, DRAMATIC REVIEW

### HERBERT MILTON

Characters and Heavies  
At Liberty Care of DRAMATIC REVIEW

### CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

### BERT PORTER

Juveniles

Newman-Foltz Co.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Comedian  
At Liberty Care DRAMATIC REVIEW

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist  
At Liberty Address DRAMATIC REVIEW

### CARRIE CLARKE WARDE

Characters

### CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care DRAMATIC REVIEW

### HOWARD FOSTER

Care DRAMATIC REVIEW

### IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

### PIETRO SOSSO

Chas. King Stock Co.  
Pickwick Theatre, San Diego

### ANITA MURRAY

Ingenue  
At Liberty Care of DRAMATIC REVIEW

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### DAN KELLY

Comedian

Care DRAMATIC REVIEW

### FLORENCE DAVENPORT

Ingenue or Soubrette  
At Liberty. Care of DRAMATIC REVIEW

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### ALFRED ROWLAND

Harold Nelson Co. En Route

### LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

### FRED S. CUTLER

Manager Richard Jose  
In "SILVER THREADS"  
Address care DRAMATIC REVIEW

### OLGA GRAY

Leading Woman  
Empire Stock Co., Fresno, Cal.

### ANNA RODGERS

Ingenues and Leads  
At Liberty Care of DRAMATIC REVIEW

### HILDA GRAHAM

Leads  
Care DRAMATIC REVIEW.

### GEORGE VON BLIX

Stage Manager  
Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## THEATRICAL WORK A SPECIALTY

### Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## Florence Oakley

Leading Woman

Ye Liberty Playhouse, Oakland.

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Sidney B. Payne

Lyric Stock, Portland, Or.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Budd Ross

Comedian

At Liberty

Care DRAMATIC REVIEW

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Priscilla Knowles

Leads

## Bennett Jack

Characters

Lyric Theatre, Portland

## Carlton Chase

Leading Man

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothern

Closed June 17th

Immediately Engaged by

Frederic Thompson for Folly of the Circus

To open June 29th



## Mme. Bianchi, Howard and Howard and George Bloomquest Big Hits In Oakland

In Old Kentucky opened at the Macdonough, 8, to a capacity house and has been playing to big business ever since. The story is too old to bear repetition, suffice it is to say that it has just as much charm as of yore, and the company is fully adequate to meet all requirements. The Talk of New York, 14; The Traveling Salesman, 15-17; The Three Twins, 25-27, return engagement. The first Western production of The Traitor was given at The Liberty 8, and although Bishop's players did everything in their power to make the play a success it did not seem to appeal very strongly to our theatre goers. There is not enough action to the play, which seemed to be decidedly slow at various stages. The members of the company gave a good account of themselves. The portrayal of John Graham, the ex-chief of the clan, by Sidney Ayres was a fine piece of work and won the enthusiastic approval of the audience. Robert Harrison as his rival had a clear conception of the role and acted well. Henry Shumer made an animated mountaineer and looked well the part. George Webster made a very acceptable judge, and George Friend as the Hon. Beverly Johnson was equally as good. A couple of fine negro characters were portrayed by William Wobbert, and Mina Gleason Florence Oakley was very pleasing in the leading feminine role. Good performances were given by Robert Lawlor, Walter Whipple, George Rand, Andrew Bennison, Clarence Elmer, Edith Lyle and Claribel Becker. Business just now is in a very healthy state, and a steady increase in attendance is very noticeable. The Rose

of the Rancho will follow. At the Orpheum crowded houses still prevail, and this week's programme seems to meet with popular approval. Howard and Howard and Mme. Bianchi divide the honors, closely followed by Hal Godfrey & Co., Keno Walsh and Melrose, General Edward La Vine, Martinette and Sylvester, Ballerini's canine tumblers and Geo. Bloomquest & Co. Judging from the applause this week's bill at the Bell is more than giving satisfaction, and the house is well filled at every performance. The programme consists of Harris and Robinson, Spaulding and Dupee, Helen Beresford & Co., Josephine Ainsley, George and Bella Stelling. The new innovation of moving pictures is making an immense hit at the Broadway, and Manager Smith is more than satisfied at the new turn of affairs. Sunday, 21, will mark the final appearance of Miss Oakley at The Liberty and a large demonstration is already planned as a compliment to the popular leading lady. Mrs. Pheby Shaddock, mother of Mrs. W. J. Elleford, passed away the 5th at the ripe old age of 79. She was well known all over the city for her kind benevolence and many acts of charity. Dorothy Vernon of Haddon Hall will follow Brown of Harvard at The Liberty, and incidentally will be the medium of introducing Bishop's new leading lady to the public. Manager Jackson reports a large advance sale for the Jomelli concert. The Women of Woodcraft will have a benefit at The Liberty 17, and the Taft and Pennoyer Mutual Aid Society 24.

LOUIS SCHEELINE.

## Billie Burke Is Not to Marry Young College Boy

PORTLAND, Or., Nov. 4.—Rumors of a whirlwind romance and a prospective speedy wedding were wafted into Portland to-day with the simultaneous arrival of Leo B. Westcott, a student at Berkeley, and a son of Mrs. Robert J. Hancock, reputed Oakland millionairess, and Miss Billie Burke, the actress. News had preceded the young people of their simultaneous departure from San Francisco. It had also been stated in messages from various inquirers at Berkeley that young Westcott was so violently wooing Miss Burke that he had deserted his studies to follow her north. Miss Burke was found this evening staying at the Portland Hotel. Mr. Westcott was found there also. "Is it true you are engaged to marry Mr. Westcott?" Miss Burke was asked. "I must decline to be interviewed on that subject," the actress replied, and she stuck to it. "Yes," she finally vouchsafed to another question, "Mr. Westcott is a good friend of mine." "Will you marry Miss Burke soon, as rumor has reported?" was queried of Mr. Westcott. "I have nothing to say, was all Mr. Westcott would reply, except to add: "I have come here on a pleasure trip." Persons who were on the same train declare that Mr. Westcott and Miss Burke were

much together on the trip from San Francisco, and that the young student's very devoted attentions seemed to be far from displeasing to their recipient.

BERKELEY, Nov. 8.—That he was a victim of circumstances and the jest of a friend in San Francisco was the statement made to-night by Leo Westcott, freshman student of the university whose reported engagements first to Billie Burke, the dainty actress, and later to her niece, Miss Bartlett, attracted much attention. Westcott returned from the north with his parents, Mr. and Mrs. R. J. Hancock of San Francisco. "A friend in San Francisco, for reasons best known to himself, took advantage of the friendship I have for Miss Burke and her niece and my trip north to Portland on business to weave a yarn about my engagement, first to Miss Burke and then to Miss Bartlett. The reported engagements are absurd. I have been made the victim of a jest. I intended to stay in Portland, but my parents came there when this rumor started and I came down with them."

## Persse-Mason Closes

The Persse-Mason Opera Company after a disastrous four weeks on the road closed in Santa Cruz October 31. The show had good time, made good everywhere, but was handicapped from the start by miserable advance work and the worst people ever shown

"A man can run a store without advertising and he can wink at a girl in the dark—but what's the use."

I have the right kind of merchandise and I want you to know it. The choicest collection of

## Suits and Overcoats

in this great city at twenty-five and thirty dollars.

Respectfully yours,

NO. 57 POWELL ST.

Chas. S. Rosener

## Van Ness Theatre 2 Weeks, Commencing Monday, Nov. 15

COHAN AND HARRIS PRESENT

## Victor Moore

as the irresistible and justly celebrated world-famed "KID BURNS"

## In Geo. M. Cohan's

Greatest Musical Play

# The Talk of New York

with the Original Cast and Chorus and Stupendous Scenic Equipment as played for Four Months at the Knickerbocker Theatre, New York.

ahead of a show in the State. They had one black stand that was gotten out by Frances Valentine, and it was a beauty; but the rest was good for a horse show or citrus fair, but hardly for a comic opera. Mr. Persse is reorganizing and will go out again with Charley Walker ahead.

HOWARD NUGENT WRITES—LACOMBE, Ala., Nov. 6.—This company did not close as I wired you it would in Calgary, October 16. Gillard and wife dissolved partnership with O'Connor & Davidson, and O'Connor & Davidson take the company, minus Gillard and wife, to Saskatoon to continual stock at their Lyric Theatre there indefinitely, we have already played Gaskatoon five weeks, Calgary four weeks, Edmonton two weeks, Prince Albert two weeks, here one week each. Business has been fine everywhere. The roster of the company is O'Connor and Davidson, managers and owners Lyric

Stock Company, Lyric Theatre, Gaskatoon; William M. Chapman, Howard Nugent, Wayne Ross, John McAllister, Albert Lowther, William Heater, Beatrice Meade, Margaret Nugent and Florence Heater. We open at Gaskatoon on Monday night, November 8, and everything looks lovely. Understand Gillard and wife are to put in stock at Dominion Theatre, Edmonton, Alta. Best regards to all friends.

HOWARD NUGENT.

Care of Lyric Theatre, Gaskatoon, Canada.

Shortly after the New Year, Wm. A. Brady will send Robert Mantell to this city for an engagement of three weeks, during which time the greatest of living American tragedians will appear in at least half a dozen enormous productions. Among the classics to be staged are King Lear, Richard Third, Julius Caesar, Macbeth and King John.

## "BIJOU," MINNEAPOLIS, PACKED NIGHTLY LAST WEEK

Audience  
Wildly  
Enthusiastic  
Critics  
Praise  
Unanimously

## AS THE SUN WENT DOWN

By Geo. D. Baker  
With  
ESTHA WILLIAMS

"BIJOU"  
Milwaukee,  
Wis.  
This Week

Address: ARTHUR C. AISTON, Room 304, 1505 Broadway, New York City. Tel. 941 Bryant.



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, November 20, 1909

No. 13—Vol. XXI—New Series

## *The Favorites*



Walter

Newman

Bertha  
Soltz

AND THEIR

*Excellent Company*





## Correspondence

NEW YORK, Nov. 14.—The much heralded New Theatre has been opened. The prices are from \$2 down to 50c, or those prevailing in all first class theatres in this city. The idea is backed by ample capital to make artistic successes of productions regardless of expense. The first production was on Monday night, the bill being Antony and Cleopatra, with E. H. Sothern and Julia Marlowe in the name parts. On Thursday Chas. Knoblanck's comedy, A College in Air, was produced. A dress rehearsal had been held on the previous Saturday night. Some of the critics seemed to find fault with the acoustics of the house. Others thought the stock company had not been long enough in training. Each local paper gave columns to descriptions and pictures of the beautiful building. Of the opening performance the Times said in part: "Whatever the ultimate effect of The New Theatre's production of Antony and Cleopatra, there can be no two opinions about the difficulty of the task in this its initial enterprise, the generous spirit in which it was approached, and the earnestness with which the effort has been made. The theatre itself is a delight to the eye, even if, as appeared on the opening night, something yet remains to be accomplished to bring complete satisfaction to the ear; it is rich in detailed comfort, and in every sense equals, if it does not surpass, the promise that the founders made. It provides, in other words, a playhouse which if not superior in beauty and appointments to the great state endowed theatres abroad, is yet the peer of any of them in solidity of construction, beauty of design and splendor of decoration; it is an institution of which the city may be distinctly proud, and deserves liberal patronage and encouragement at the outset. There was less complaint of the acoustics last night than at the general rehearsal, but some changes will probably be necessary before the theatre is completely satisfying in this respect. And the question of whether the house is not too large for modern drama and more intimate comedy may not well be decided until experiments have been made. The task has been a large one, and, in all fairness, patience should prevail until the initial problems have been overcome. This, too, in spite of the fact that the net result of its first production is disappointment. Spectacularly and histrionically much more might have been accomplished. The effort to avoid excessive elaboration has occasionally resulted in an underemphasis of what might have been more pictorially effective." \* \* \* The regular season opera at the Manhattan Opera House opened last Monday night amid demonstrations of general pleasure. Mr. Hammerstein's auditorium was occupied by a large and appropriately clad assemblage which applauded warmly the production of the evening and encouraged heartily the efforts of the singers to interpret grave thoughts. The beginning of the new season was made especially interesting by its proof of the continuance of Mr. Hammerstein's policy of introducing to this public neglected

operas and by a brilliant display of his liberality in presenting a novelty. The work brought forward Monday evening was Herodiade, opera in four acts, book by Milliet and Gremont, music by Jules Massenet. The production was splendid in its apparel and of high achievement in its musical and histrionic features. It dazzled the eye and beguiled the ear. More than this, it seems, is not required of the popular type of opera today. After the third act Mr. Hammerstein was dragged before the curtain to make his usual first-night speech. He said: "I do not know why I should be made to speak. I will do the best I can this season for the love of the cause, the love of music and the love of you people for me. I thank you." Under the usual inspiration of Will Guard, the general press representative for Mr. Hammerstein, every newspaper in New York and other Eastern cities gave up a great deal of space to the opening night, even to giving long lists of the notable society men and women who were present. \* \* \*

Another of those dainty little English musical comedies got through the Custom House without being torn apart, some time since summer, and served to introduce Frank Daniels and his two trained eyebrows at Daly's Theatre last week. This one is called The Belle of Brittany, and although it bears the same unmistakable made in England label on every scene and musical number and departs in no wise from the established order of English musical comedy in general, it proved to be a thoroughly pleasant evening's entertainment, just as some of its predecessors, such as The Three Little Maids did. Without any definite information on the subject it seems more than a good guess that the part of the star and the aforementioned trained eyebrows have been added to and built up by local talent. One can hardly imagine an Englishman playing the part that Mr. Daniels did. But in this case the addition only increases the hilarity of the piece, so probably it is better than it was when it was seen across the water. Next to Mr. Daniels, Miss Elsa Ryan took away most of the honors. Her song about the dairymaid was easily the most popular number, unless it may be the dance which she and Martin Brown did together near the end of the last act. Miss Winnie O'Connor had the principal feminine role. Frank Rushworth, George M. Graham, Daisy Dumont and Frances Kennedy had the other important parts. A chorus of girls who could sing well and dance gracefully added the "classy" touch which the producers seem to accomplish better across the water than they do here. \* \* \* The Metropolitan Opera Company opened its season last Monday night with a performance of Manon at the Academy of Music in Brooklyn. Miss Geraldine Farrar as Manon and Carl Jörn as Des Grieux were recalled again and again at the end of the third act. The audience was at all times generous with applause. Others of the cast were Georges Regis, formerly of the Paris Opera, who made his debut here in the part of Guillot; Henry Dutilloy, who also made his first appearance in this country as Lescart; Giulio Rossi as the Comte



*Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

### Oliver Morosco's Plays *Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Carolina

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hambur's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For the address JOHN COAT

## ... GARRICK THEATRE ...

Starting Sunday, Nov. 21st, Matinee Thanksgiving and Saturday  
THE SEASON'S EVENT      FIRST TIME HERE  
Direct from a One Year's Engagement at the New York Theatre

# ...THE... SOUL KISS

Booked by HARRY B. SMITH      Music by MAURICE LEVI

### With PERTINA

European Dancer

HANDSOMEST CHORUS TRAVELING  
COMPANY OF 75      AUGMENTED ORCHESTRA

### ROUTE

Oakland, Nov. 29, 30, Dec. 1; San Jose, Dec. 2; Sacramento,  
Dec. 3; Portland, Ore., Week Dec. 5.

## Watsonville Opera House

WATSONVILLE, CAL.

Seating capacity 700. Modern and up-to-date. Booking two first class shows  
twice a month. Gave Sousa \$481.00 on a matinee Nov. 1.

des Grieux and Lenora Sparkes as Poussette. Vittorio Podesti conducted. It was his first appearance here. \* \* \* The annual Horse Show has been going on all the week in Madison Square Garden, and served to draw visitors to the city. The Garden at night seemed a veritable garden arranged for a fete. Then the boxes and seats were filled with women in brilliant costumes and their escorts in somber black. The ring promenade was thronged with folks gazing alternately at the fashionables and the horses; the railbirds hung four deep along the ring, intent only on the showing and judging of the horses; the band played Madame Butterfly, and the National Horse Show of

1909 was a big success. And, oh! what a hit the big John L. Sullivan horses made in harness! \* \* \* John Mason and company, presenting Augustus Thon's fine play, The Witching Hour began a two weeks' engagement in the Academy of Music on last Monday evening under favorable auspices.

OB ROY.

Klaw & Erlanger will send McIntyre and Heath in their new show, In Hayti, to the Pacific Coast this season. They will go West over the northern route, returning by way of Los Angeles and Salt Lake City. The comedians have not been in the Far West with company in three years.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

CHRIS WARD, Manager



## The Orpheum

Next week Jon B. Hymer and a company of ten people will present an interesting novelty entitled *The Devil and Tom Walker*, the action of which takes place in the throne room of the Satanic Majesty in Hades. The Devil pays a visit to earth and Tom Walker, an old darkey from Tennessee who has just arrived down the brimstone chute, is made viceroys during his absence. Tom encounters several of his earthly associates and proceeds to mete out what he considers to be adequate punishments to them, the result of which is great diversion and many funny situations. Mr. Hymer's support will include Elsie Kent, Lucille Johnston, David Walters, George Davies, Fred W. Hoon and others. Ben Welch, the character comedian, will at the opening of his performance introduce the rough low caste but extremely witty Hebrew who inhabits the lower side in New York. Welch quickly changes from this role to the Italian laborer of the familiar order. Vittoria and Giorgetta, equilibrists, not only dance on the hands, but adjust boxing gloves to their feet, and while balancing on their hands go through a pugilistic bout that is very ludicrous. Katchen Loisset, an Orpheum importation, comes here for the first time with a novel offering. She begins with English and German songs and subsequently introduces her trained pigeons and a remarkable dog called Honey, who she dresses to represent different types of men. Next week will be the last of the De Haven Sextette and Sydney C. Gibson, Howard's Musical Shetlands and Comedy Cames, Milt Wood, the dancer with the chair, and Edwin Stevens. The latter will, with the assistance of Tina Marshall, present his delightful entertainment *An Evening With Dickens*. The performance will terminate with a novel series of motion pictures.

## Valecia Theatre

The verdict on all sides regarding the R. C. Caton comedy, *Mr. Hopkinson*, with Dallas Welford, the originator, in the title role, is that it is more than amusing. It is literally a screaming hit, a new stage creation, practically without a flaw, dealing on a subject that cuts deep into the daily life of impoverished titled aristocracy. The plot is of the most interesting nature, brim full of comic situation. The Duke and Duchess of Braceborough have on their hands Lady Thyra Egglesby, whose father, the Earl of Addleton, expects her to marry off well. The Earl bids a mortgage on the Braceborough's castle, and since he becomes rather ugly about foreclosing it, the dual couple find it necessary to take steps to find a moneyed match for Lady Thyra. Through the suggestion of the Hon. Otho Dursingham, Mr. Hopkinson is brought on the field as a suitor for Thyra's hand. Hopkinson was formerly a clerk and then a book-

keeper in a shop in Upper Tooting, and he has the manners of his kind. But he has inherited an enormous fortune and the Honorable Otho is ready to help him spend it under the guise of introducing him into society. He suggests that Hopkinson would do for Lady Thyra and the match is so arranged. But "Hoppy" has engaged himself to a milliner's assistant, Elisa Dibbs, and she turns up as an applicant for the position of Lady Thyra's maid. This produces the necessary complications that are worked out in a masterly fashion by the author. The second and last week of Mr. Hopkinson begins this Sunday evening. The only matinees will be given on Thanksgiving, Thursday and Saturday. Sunday night, Nov. 28, Charles Cherry will begin an engagement limited to one week in Clyde Fitch's powerful play, *The Bachelor*, which comes direct and intact from the Maxine Elliott Theatre, New York City.

## Alcazar Theatre

One of the most recent of David Belasco's successes, *The Warrens of Virginia*, will be given its first production west of Chicago, commencing next Monday evening. It is a drama of civil war times written by William C. De Mille, and after running 300 nights in New York it was one of the most profitable attractions on the road last season. As may be deduced from its title, *The Warrens of Virginia* treats of a Southern family, that of General "Buck" Warren of Robert E. Lee's staff. The play is in four acts and the plot revolves about a trick of false dispatches by means of which General Warren is deluded into directing a supply train, the final hope of the Confederates, into taking the road to an ambush. There is a Federal lieutenant who loves Agatha, Warren's daughter, and his call at her home as an invited guest is the means of placing the misleading documents in her father's hands. The device leads into situations of dramatic suspense and poignant effect, with the love affair and the fate of Lee's army in the balance during the second and third acts, and the final episode taking place five years after peace has been proclaimed. It has many Belascoan touches, the memory of Appomattox and the surrender that was at once the most glorious and the saddest event in the nation's history. They are fine and impressive touches, woven into romance and emphasizing with the artifices that glorifies a play that is ennobling because of the infinite tenderness of its characters and the inspiring truth of its story. All of the Alcazar players and many supernumeraries will be employed in the cast. Evelyn Vaughan is to have the role of Agatha Warren, and John Ince will be seen to advantage as her Northern wooer. Howard Hickman promises to give a memorable impersonation of General Warren, who is feared by the enemy while he is sick almost to death, who fights nobly and loyally in the field, giving and asking no

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director  
WILLIS BASS, Business Manager  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

quarter, but is not above weakening as strong men weaken under the gentle influence of home and love for family. Will R. Walling will be seen as the Federal general opposing Warren's army, Bessie Barriscale as one of the Warren children, Adele Bergarde as a colored "mammy," Christie MacLean as Mrs. Warren, William Garwood as a young Confederate officer, Charles Dow Clark as one of Warren's troopers, and all the other favorites will have equally well fitting characters.

## Correspondence

VICKSBURG, Nov. 6.—Mary's Lamb, adapted, written, composed and generally promoted by Richard Carle, more than half filled the Walnut Street Theatre. The piece, styled a musical gambol in three acts, scintillated with the spontaneity and magnetism of the star. Carle is a capital entertainer, has the easy knack of making friends by literally pulling them over the footlights and shaking hands individually. There are no dull moments in the play, the humor being both bright and breezy. Particularly pleasing are the musical selections, nearly all of which are soothing and infectious, especially Betsy's the Belle of the Bathers, My Madagascar Maid, and I Idolize Ida, the melodies of which haunt one long after the final curtain. The supporting cast was strong. Adele Rafter, playing opposite to the star, gratifies fully by her handsome stage presence and easy naturalness. Julia Ralph, as Mrs. Lamb, draws the fire of favorable criticism from her intelligent rendition of the part. Violet Seaton is the vocalist of the company. Her voice is sweet and flexible and called for well merited applause. Rita Stanwood can rightfully be classed among the stage beauties. Her part was limited, but she will never be overlooked in distributing favors. The male roles were all cleverly taken, extended notice being due Geo. Bogues, Sylvain Langlois and Jos. O. Coffman. The chorus was noticeably Carlesque, pretty and animated. All in all, Mary's Lamb is one of the most entertaining musical comedies of the period and should not be missed.

W. L. McConnell.

Rebecca of Sunnybrook Farm, a new production by Klaw & Erlanger and Joseph Brooks, was presented for the first time last week in Springfield, Mass., with Violet Heming in the role of Rebecca.

Shortly after the first of the year Charles Frohman will present here William H. Crane and his original New York supporting company in the comedy triumph, *Father and the Boys*.

GRACE VAN STUDEDEFORD has been divorced from her husband, Charles Van Studdeford on the grounds of non-support.

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.

Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## Spotlights

Fannie Ward has scored heavily in the emotional role of Muriel Van Allen in the new play, *Van Allen's Wife*, by Forrest Halsey and Lee Arthur, the first performance of which was given in Rochester last week. Heretofore Miss Ward has played only the lighter dramatic roles before American audiences, but in London, where she has appeared in heavier roles, a brilliant future was predicted for her by the critics. Van Allen's Wife is well staged. In the effective cast are H. Reeves-Smith, John Dean, Romaine Callender, Erral Dunbar, Henry Duggan, Margaret Fuller and Janet Slater.

Klaw & Erlanger's latest production, *The Silver Star*, with Adeline Gence, the dancer, in the leading role, has scored an emphatic success at the New Amsterdam Theatre, New York City.


**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## Correspondence

NEW YORK, Nov. 14.—The much heralded New Theatre has been opened. The prices are from \$2 down to 50c, or those prevailing in all first class theatres in this city. The idea is backed by ample capital to make artistic successes of productions regardless of expense. The first production was on Monday night, the bill being Antony and Cleopatra, with E. H. Sothern and Julia Marlowe in the name parts. On Thursday Chas. Knoblanck's comedy, A College in Air, was produced. A dress rehearsal had been held on the previous Saturday night. Some of the critics seemed to find fault with the acoustics of the house. Others thought the stock company had not been long enough in training. Each local paper gave columns to descriptions and pictures of the beautiful building. Of the opening performance the Times said in part: "Whatever the ultimate effect of The New Theatre's production of Antony and Cleopatra, there can be no two opinions about the difficulty of the task in this its initial enterprise, the generous spirit in which it was approached, and the earnestness with which the effort has been made. The theatre itself is a delight to the eye, even if, as appeared on the opening night, something yet remains to be accomplished to bring complete satisfaction to the ear; it is rich in detailed comfort, and in every sense equals, if it does not surpass, the promise that the founders made. It provides, in other words, a playhouse which if not superior in beauty and appointments to the great state endowed theatres abroad, is yet the peer of any of them in solidity of construction, beauty of design and splendor of decoration; it is an institution of which the city may be distinctly proud, and deserves liberal patronage and encouragement at the outset. There was less complaint of the acoustics last night than at the general rehearsal, but some changes will probably be necessary before the theatre is completely satisfying in this respect. And the question of whether the house is not too large for modern drama and more intimate comedy may not well be decided until experiments have been made. The task has been a large one, and, in all fairness, patience should prevail until the initial problems have been overcome. This, too, in spite of the fact that the net result of its first production is disappointment. Spectacularly and histrionically much more might have been accomplished. The effort to avoid excessive elaboration has occasionally resulted in an underemphasis of what might have been more pictorially effective." \* \* \* The regular season opera at the Manhattan Opera House opened last Monday night amid demonstrations of general pleasure. Mr. Hammerstein's auditorium was occupied by a large and appropriately clad assemblage which applauded warmly the production of the evening and encouraged heartily the efforts of the singers to interpret grave thoughts. The beginning of the new season was made especially interesting by its proof of the continuance of Mr. Hammerstein's policy of introducing to this public neglected

operas and by a brilliant display of his liberality in presenting a novelty. The work brought forward Monday evening was Herodiade, opera in four acts, book by Milliet and Gremont, music by Jules Massenet. The production was splendid in its apparel and of high achievement in its musical and histrionic features. It dazzled the eye and beguiled the ear. More than this, it seems, is not required of the popular type of opera today. After the third act Mr. Hammerstein was dragged before the curtain to make his usual first-night speech. He said: "I do not know why I should be made to speak. I will do the best I can this season for the love of the cause, the love of music and the love of you people for me. I thank you." Under the usual inspiration of Will Guard, the general press representative for Mr. Hammerstein, every newspaper in New York and other Eastern cities gave up a great deal of space to the opening night, even to giving long lists of the notable society men and women who were present. \* \* \* Another of those dainty little English musical comedies got through the Custom House without being torn apart, some time since summer, and served to introduce Frank Daniels and his two trained eyebrows at Daly's Theatre last week. This one is called The Belle of Brittany, and although it bears the same unmistakable made in England label on every scene and musical number and departs in no wise from the established order of English musical comedy in general, it proved to be a thoroughly pleasant evening's entertainment, just as some of its predecessors, such as The Three Little Maids did. Without any definite information on the subject it seems more than a good guess that the part of the star and the aforementioned trained eyebrows have been added to and built up by local talent. One can hardly imagine an Englishman playing the part that Mr. Daniels did. But in this case the addition only increases the hilarity of the piece, so probably it is better than it was when it was seen across the water. Next to Mr. Daniels, Miss Elsa Ryan took away most of the honors. Her song about the dairymaid was easily the most popular number, unless it may be the dance which she and Martin Brown did together near the end of the last act. Miss Winnie O'Connor had the principal feminine role. Frank Rushworth, George M. Graham, Daisy Dumont and Frances Kennedy had the other important parts. A chorus of girls who could sing well and dance gracefully added the "classy" touch which the producers seem to accomplish better across the water than they do here. \* \* \* The Metropolitan Opera Company opened its season last Monday night with a performance of Manon at the Academy of Music in Brooklyn. Miss Geraldine Farrar as Manon and Carl Jörn as Des Grieux were recalled again and again at the end of the third act. The audience was at all times generous with applause. Others of the cast were Georges Regis, formerly of the Paris Opera, who made his debut here in the part of Guillot; Henry Dutilloy, who also made his first appearance in this country as Lescant; Giulio Rossi as the Comte



*The Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

**MOROSCO'S  
BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

### Oliver Morosco's Plays

**Ready for Stock**

The Judge and the Jury

The Halfbreed

The Empress and the Soldier  
In South Carolina

Is the New Majestic a winner? Well, we guess yes

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT

## ... GARRICK THEATRE ...

Starting Sunday, Nov. 21st, Matinee Thanksgiving and Saturday  
THE SEASON'S EVENT FIRST TIME HERE  
Direct from a One Year's Engagement at the New York Theatre

# ... THE ... SOUL KISS

Booked by HARRY B. SMITH Music by MAURICE LEVI  
**With PERTINA**  
European Dancer  
HANDSOMEST CHORUS TRAVELING  
COMPANY OF 75 AUGMENTED ORCHESTRA

### ROUTE

Oakland, Nov. 29, 30, Dec. 1; San Jose, Dec. 2; Sacramento,  
Dec. 3; Portland, Ore., Week Dec. 5.

## Watsonville Opera House

WATSONVILLE, CAL.

Seating capacity 700. Modern and up-to-date. Booking two high-class shows  
twice a month. Gave Sousa \$481.00 on a matinee Nov. 1.

des Grieux and Lenora Sparkes as Poussette. Vittorio Podesti conducted. It was his first appearance here. \* \* \* The annual Horse Show has been going on all the week in Madison Square Garden, and served to draw visitors to the city. The Garden at night seemed a veritable garden arranged for a fete. Then the boxes and seats were filled with women in brilliant costumes and their escorts in somber black. The ring promenade was thronged with folks gazing alternately at the fashionables and the horses; the railbirds hung four deep along the ring, intent only on the showing and judging of the horses; the band played Madame Butterfly, and the National Horse Show of

1909 was a big success. And, oh! what a hit the big John L. Sullivan horses made in harness! \* \* \* John Mason and company, presenting Augustus Thomas' fine play, The Witching Hour, began a two weeks' engagement in the Academy of Music on last Monday evening under favorable auspices.

ROB ROY.

Klaw & Erlanger will send McIntyre and Heath in their new show, In Hayti, to the Pacific Coast this season. They will go West over the northern route, returning by way of Los Angeles and Salt Lake City. The comedians have not been in the Far West with a company in three years.



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

**CHRIS WARD, Manager**



## The Orpheum

Next week John B. Hymer and a company of ten people will present an interesting novelty entitled *The Devil and Tom Walker*, the action of which takes place in the throne room of his Satanic Majesty in Hades. The Devil pays a visit to earth and Tom Walker an old darkey from Tennessee who has just arrived down the brimstone chute, is made viceroy during his absence. Tom encounters several of his earthly associates and proceeds to mete out what he considers to be adequate punishments to them, the result of which is great diversion and many funny situations. Mr. Hymer's support will include Elsie Kent, Lucille Johnston, David Walters, George Davies, Fred W. Hixon and others. Ben Welch, the character comedian, will at the opening of his performance introduce the rough low caste but extremely witty Hebrew who inhabits the lower side in New York. Welch quickly changes from this role to the Italian laborer of the familiar order. Vittoria and Giorgetta, equilibrists, not only dance on their hands, but adjust boxing gloves to their feet, and while balancing on their hands go through a pugilistic bout that is very ludicrous. Katchen Loisset, an Orpheum importation, comes here for the first time with a novel offering. She begins with English and German songs and subsequently introduces her trained pigeons and a remarkable dog called Honey, who she dresses to represent different types of men. Next week will be the last of the De Haven Sextette and Sydney C. Gibson, Howard's Musical Shetlands and Comedy Canines, Milt Wood, the dancer with the chair, and Edwin Stevens. The latter will, with the assistance of Tina Marshall, present his delightful entertainment *An Evening With Dickens*. The performance will terminate with a novel series of motion pictures.

## Valencia Theatre

The verdict on all sides regarding the R. C. Carton comedy, Mr. Hopkinson, with Dallas Welford, the originator, in the title role, is that it is more than amusing. It is literally a screaming hit, a new stage creation, practically without a flaw, dealing on a subject that cuts deep into the daily life of impoverished titled aristocracy. The plot is of the most interesting nature, brim full of comedy situation. The Duke and Duchess of Braceborough have on their hands Lady Thyra Eggleby, whose father, the Earl of Addleton, expects them to marry off well. The Earl holds a mortgage on the Braceborough's castle, and since he becomes rather ugly about foreclosing it the ducal couple find it necessary to take steps to find a moneyed match for Lady Thyra. Through the suggestion of the Hon. Otho Dursingham, Mr. Hopkinson is brought on the field as a suitor for Thyra's hand. Hopkinson was formerly a clerk and then a book-

keeper in a shop in Upper Tooting, and he has the manners of his kind. But he has inherited an enormous fortune and the Honorable Otho is ready to help him spend it under the guise of introducing him into society. He suggests that Hopkinson would do for Lady Thyra and the match is so arranged. But "Hoppy" has engaged himself to a milliner's assistant, Elisa Dibbs, and she turns up as an applicant for the position of Lady Thyra's maid. This produces the necessary complications that are worked out in a masterly fashion by the author. The second and last week of Mr. Hopkinson begins this Sunday evening. The only matinees will be given on Thanksgiving, Thursday and Saturday. Sunday night, Nov. 28, Charles Cherry will begin an engagement limited to one week in Clyde Fitch's powerful play, *The Bachelor*, which comes direct and intact from the Maxine Elliott Theatre, New York City.

## Alcazar Theatre

One of the most recent of David Belasco's successes, *The Warrens of Virginia*, will be given its first production west of Chicago, commencing next Monday evening. It is a drama of civil war times written by William C. De Mille, and after running 300 nights in New York it was one of the most profitable attractions on the road last season. As may be deduced from its title, *The Warrens of Virginia* treats of a Southern family, that of General "Buck" Warren of Robert E. Lee's staff. The play is in four acts and the plot revolves about a trick of false dispatches by means of which General Warren is deluded into directing a supply train, the final hope of the Confederates, into taking the road to an ambush. There is a Federal lieutenant who loves Agatha, Warren's daughter, and his call at her home as an invited guest is the means of placing the misleading documents in her father's hands. The device leads into situations of dramatic suspense and poignant effect, with the love affair and the fate of Lee's army in the balance during the second and third acts, and the final episode taking place five years after peace has been proclaimed. It has many Belasco touches, this memory of Appomattox and the surrender that was at once the most glorious and the saddest event in the nation's history. They are fine and impressive touches, woven into romance and emphasizing with the artifices that glorifies a play that is ennobling because of the infinite tenderness of its characters and the inspiring truth of its story. All of the Alcazar players and many supernumeraries will be employed in the cast. Evelyn Vaughan is to have the role of Agatha Warren, and John Ince will be seen to advantage as her Northern wooer. Howard Hickman promises to give a memorable impersonation of General Warren, who is feared by the enemy while he is sick almost to death, who fights nobly and loyally in the field, giving and asking no

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

quarter, but is not above weakening as strong men weaken under the gentle influence of home and love for family. Will R. Walling will be seen as the Federal general opposing Warren's army, Bessie Barriscale as one of the Warren children, Adele Bergarde as a colored "mammy," Christie MacLean as Mrs. Warren, William Garwood as a young Confederate officer, Charles Dow Clark as one of Warren's troopers, and all the other favorites will have equally well fitting characters.

## Correspondence

VICKSBURG, Nov. 6.—Mary's Lamb, adapted, written, composed and generally promoted by Richard Carle, more than half filled the Walnut Street Theatre. The piece, styled a musical gambol in three acts, scintillated with the spontaneity and magnetism of the star. Carle is a capital entertainer, has the easy knack of making friends by literally pulling them over the footlights and shaking hands individually. There are no dull moments in the play, the humor being both bright and breezy. Particularly pleasing are the musical selections, nearly all of which are soothing and infectious, especially Betsy's the Belle of the Bathers, My Madagascan Maid, and I Idolize Ida, the melodies of which haunt one long after the final curtain. The supporting cast was strong. Adele Raifer, playing opposite to the star, gratifies fully by her handsome stage presence and easy naturalness. Julia Ralph, as Mrs. Lamb, draws the fire of favorable criticism from her intelligent rendition of the part. Violet Seaton is the vocalist of the company. Her voice is sweet and flexible and called for well merited applause. Rita Stanwood can rightfully be classed among the stage beauties. Her part was limited, but she will never be overlooked in distributing favors. The male roles were all cleverly taken, extended notice being due Geo. Bogues, Sylvain Langlois and Jos. O. Coffman. The chorus was noticeably Carlesque, pretty and animated. All in all, Mary's Lamb is one of the most entertaining musical comedies of the period and should not be missed.

W. L. McConnell.

Rebecca of Sunnybrook Farm, a new production by Klaw & Erlanger and Joseph Brooks, was presented for the first time last week in Springfield, Mass., with Violet Fleming in the role of Rebecca.

Shortly after the first of the year Charles Frohman will present here William H. Crane and his original New York supporting company in the comedy triumph, *Father and the Boys*.

GRACE VAN STUDEFORD has been divorced from her husband, Charles Van Studeford on the grounds of non-support.

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
full stock of new scenery.  
C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## Spotlights

Fannie Ward has scored heavily in the emotional role of Muriel Van Allen in the new play, *Van Allen's Wife*, by Forrest Halsey and Lee Arthur, the first performance of which was given in Rochester last week. Heretofore Miss Ward has played only the lighter dramatic roles before American audiences, but in London, where she has appeared in heavier roles, a brilliant future was predicted for her by the critics. *Van Allen's Wife* is well staged. In the effective cast are H. Reeves-Smith, John Dean, Romaine Callender, Erral Dunbar, Henry Duggan, Margaret Fuller and Janet Slater.

Klaw & Erlanger's latest production, *The Silver Star*, with Adeline Genec, the dancer, in the leading role, has scored an emphatic success at the New Amsterdam Theatre, New York City.

**Madison's Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



Eva Mull with *The Soul Kiss*

## Albert Hoogs Discourses on the Soul Kiss the Successful Musical Comedy

"What is essential to the turning out of a successful musical comedy?" was asked of Alfred Hoogs, business manager for *The Soul Kiss* company which opens at the Garrick Sunday. "There has been so much discussion on this subject by most competent producers that it would only be a waste of time for me to answer," modestly replied Mr. Hoogs. "I would like to get your views on the subject," urged the writer. "What has been your observation?" "Well," replied the theatrical man, "in musical plays theatre goes first of all expect to see a bevy of pretty girls, handsome gowns and elaborate scenery which represents the outlay of a good sized fortune." Then comes the selecting of the actors for the leading parts. Much care is exercised in this. Often a producer of a play will go to a distant city to 'get a line' on a performer for a certain part. The performer is then brought on to New York to rehearse and after a week's 'try out' may be turned out, as it is then found that a mistake has been made, and this entails additional expense in getting another person for the part. "Take for instance the attraction I represent," continued Mr. Hoogs. "For nearly a year my employers were engaged in selecting a chorus. It was hard work getting what we wanted, but we now have an aggregation of beauty that is not excelled by the Anna Held girls or any of the Broadway

shows. People have no idea," cooed the theatrical man, "what it costs to stage a musical play. The attraction I am with, for instance, employed Julian Mitchell the producer, at a salary of \$1,000 a week. For five weeks he rehearsed the principals and he trained the chorus. You can readily see that this represents in payments to one man the sum of \$5,000. With the other expenses the sum laid out before the opening of an attraction is something enormous. Why, do you know that the cost of operating a musical play runs anywhere from \$3,000 to \$6,000 and over per week. I'll venture to say that you haven't got in this town half a dozen firms or industries with the expense that a big show operates under." In conclusion Mr. Hoogs said: "To carry seventy-five people around the country, such as we are doing, requires special train service, as the railroads will not carry our equipment—consisting of three baggage cars, two day coaches, two sleeping cars and a diner—as it would make the train too heavy, and they could not handle it and make time." This insight of the expense and difficulties in staging and producing a play is not generally known to the public. The writer believes that Mr. Hoogs has struck the keynote in taking the public into his confidence and should bring the performer and the theatre patron closer together.

George M. Cohan is to have a theatre of his own in New York city in the near future. The site secured is located at Forty-seventh street and Broadway. It will be known as the George M. Cohan Theatre, realizing one of the Yankee Doodle comedian's fondest ambitions.

**Managers!!** If you don't like your Actors  
**Actors!!** If you don't like the Company you are in

## See Menzel About It

### Menzel's Dramatic Agency

915 Van Ness Avenue

Telephones { S. 2877  
Franklin 4260

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

### Letter List

Letters remaining in *The Dramatic Review* post office:

LADIES	
<b>A</b>	<b>K</b>
Adams, Stella	Knowlton, Georgia
<b>B</b>	Knapp, Adeline
Brisscoe, Virginia	Kent, Louise
Barlier, Allie	<b>L</b>
Bull, Lilly	Lewis, Ada
Baker, Mrs. F.	Lucas, Ada
<b>C</b>	<b>M</b>
Chandler, Juliette (6)	Miller, Marion
<b>D</b>	<b>P</b>
Davenport, Florence	Pitt, Marguerite
Drew, Georgie	<b>R</b>
Desmond, Paula	Rowland, Mrs. Alf. (6)
<b>F</b>	<b>W</b>
Fay, Flossy	White, Thurlow
<b>G</b>	Williams, Lillian
Gayetty, Myrtle	Willingham, F. J.
Gillard, Mrs. L. Victor	<b>Y</b>
Galvin, Mrs. James	Young, Florence
<b>H</b>	<b>Z</b>
Haynes, Georgie	Zinner, L.

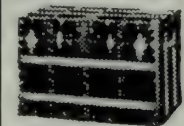
### GENTLEMEN

<b>B</b>	Howe, O. W.
Bradford, James H.	Hoxworth, F. S.
Bracht, Edmund W.	Harrison, James
Bell, R. W.	Hall, Norman
<b>B</b>	<b>J</b>
Bassett, R. H.	Johnson, Chas. M.
Beggs, L.	<b>L</b>
Beham, Harry	Lessner, Louis
Brown, Charlie	Le Moyne, Chas. J.
<b>C</b>	Lewis, Eugene
Cortrell, Harry C.	Leon, Rudolph
Cooper, Leo	Love, Chas.
Clarke, Thos. H.	La Rosa, A. I.
Cummings, Ralph E.	Love, Eugene
Clarman, Fred	<b>M</b>
Curtis, M. E.	Mitchell, Eddie
Cummings, Richard	Milton, Herbert
Climmer, J. E.	McCullough, E. J.
<b>D</b>	Moore, D. R.
Diemer, J. A.	MacQuarrie, A.
Delamater, A. G.	<b>P</b>
Durand, Eddie	Parker, E. D.
Dupuy, Harrington	<b>Q</b>
Daintre, Carl	Quillinan, E. J.
Douglas, W. A.	<b>R</b>
Daley, Wm.	Rankin, G. W.
De Amout, A.	Rawhand, D.
Dale, Wilton	<b>S</b>
<b>E</b>	Stormer, Wm.
Ealand, T. H.	Salisbury, Monroe
Emery, Chas.	Swift, J. L.
Everett, E. J.	Shofford, E.
Eckhardt, O. J.	Trebell, T. S.
<b>F</b>	Thomas, W. L.
Fitch, Geo.	Talnehill
Fox, Arthur	Thorn, Wm.
French, Chester	Turner, Mkt.
<b>G</b>	<b>V</b>
Gillard	Vane, J. Denton
Grandin, Jack	Virden, Leon
Galvin, James	Vance, Harry
Golding, Alfred	<b>W</b>
<b>H</b>	Walker, F. L.
Healy, Frank	

### Spotlights

A genuine dramatic treat is promised the theatre patrons of San Francisco when Arthur C. Aistons company will present *As the Sun Went Down*, by George D. Baker. The play is conceded by all to be one of the best stories of Western life given to the stage in recent years. While possessed of the atmosphere of that country it is not a play of sensationalism, but it is a heart story of genuine interest through which is interwoven bright and taking comedy. Each character is drawn with a master hand and the plot of the play unfolds a deeply interesting and probable story. The company, which is headed by Estha Williams, well known here for her splendid work in other plays which

### LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192

Manager Aiston has sent here, will be found to be a most excellent one collectively. It contains such well known people as Edwin Walter, W. A. Whitecar, Arthur E. Chatterdon, Phil Connor, Arthur W. Bentley, R. F. Sullivan, William Sexton, Jenny Dunbar, Flora Byam, Margaret Millar and several others of equal note.

The height of stage realism is said to be shown in Charles Dillinghams production of *The Prima Donna*, in which Fritz Scheff will be seen at the Van Ness Theatre early next month. The first act represents a cafe chantant in one of the suburbs of Paris, with the soldiers and pretty girls drinking at the tables and the variety performers going through their turns for the delectation of the audience. Although the scene occupies only a time of about six or eight minutes yet time of about six or eight minutes yet week to put it on, for he imported Maxine Verando, a concert singer, and La Noveta, a toe dancer, from Paris to give the proper atmosphere.

Some of the famous song hits in *The Soul Kiss*, the merry musical play coming to the Garrick, are: *When the Swallows Return in the Spring*, *That Wasn't All*, *Affinity*, *The Human Night Key of New York*, *Let's Pretend*, *My Diabolo Beau*, *Very Well Then* and *Any Old Place in the World With You*.

The *Top o' the World*, the newest musical comedy, carries ten of the highest pedigree collie dogs now in this country. They will be seen in the collie ballet when the *Top o' the World* is seen here.

Bailey and Austin, with seventy-five clever associates, the originals in *The Top o' the World*, the all-around year success in New York, is an early attraction in this city.

During his coming engagement here Robert Mantell will offer a massive production of *King John*. One hundred and seventy-five people will be on the stage in the production of *Julius Caesar*.

There will be a special matinee of *The Talk of New York* at the Van Ness Theatre on Thanksgiving.



## Julian Johnson Scores a Vigorous Hit with His Play in the Burbank in Los Angeles

LOS ANGELES, Nov. 18.—This is certainly the place to try out new plays. It would not be safe to enumerate those that have been tried out here in the last year. This week we have another one at the Burbank. It is Julian Johnson's *Invasion*. This play has been talked of for some time and is interesting a large number of people both for its excellence and for the fact that the author is a Los Angeles man. The new Harmonium Organ, imported from Austria, for the Los Angeles Theatre, was installed in that house last week. George Boyver supplied the idea. J. D. McHugh, doorkeeper at the Majestic Theatre, has received, from the War Department, one of the bronze congressional medals issued to men who served in the Philippines beyond the period of their original enlistment. Mr. McHugh was a member of a Nebraska regiment and served through all the trouble with the natives, as well as during the Spanish-American war. It is rumored that Frances Nordstrom and David Landow have been engaged by Mr. Morosco as new members of the Burbank stock company. Mr. Landow will play seconds. Miss Nordstrom is expected to play the leading woman's roles in six of David Belasco's productions. These people will probably join the company about December 26. William Yerance rejoins the Belasco company next week. Lovell Alice Taylor last week Thursday won the woman's amateur fencing championship of Southern California, through her defeat of Miss Gladys Wheeler. The contest took place on the stage of the institute of dramatic arts in the Majestic Theatre building. The Theatrical Treasurer's Association will hold a meeting at the Majestic Theatre Thursday night to discuss plans for another ball to be given some time in January. An actors' masked ball, with every actor and actress costumed in their favorite roles, has been suggested and will be decided upon at this meeting. Arthur Lotto, who was formerly manager of the Los Angeles Theatre, is in town on business for the Shuberts. It seems quite likely that Julian Johnson's play, *Invasion*, will be given a New York production, as a complete manuscript has been sent to New York City following a telegraphic request for the same. The Associated Press sent out from here a review of the play. Maude Beatty has returned to Los Angeles from Fresno, where she has been prima donna of a musical stock company. If Ferris Hartman yields to the popular demand we will have the pleasure of seeing this clever company in one of its former successes, *The Love Tales of Hoffman*. There have been numerous requests for the piece, but the management has not decided to yield to these as yet. Bradlee Martin, a former member of the Belasco company, will be seen soon in a sketch at the Los Angeles Theatre. James Guy Usher of the Belasco company and the composer, William T. Kahler, are writing an opera. We will hear more of it later, but great things are promised.

AUDITORIUM—Eddie Foy in Mr. Hamlet of Broadway is the attraction

at the Auditorium for the week. It is distinctly an Eddie Foy show, and as such gives him the center of the stage at all times. Eddie Foy is a real comedian and his work is of the wholesome clean variety of which we see all too little in these days. His dances are well done and the scene in which he and the company burlesque the real Hamlet is particularly well done but not over done. Mr. Hamlet of Broadway is a big hearty musical comedy and is being produced by the best company we have seen in musical comedy in many moons. The support is excellent all the way through. Belle Gold is very amusing in a soubrette role and Alfred Latell is funny as Amelia, the bear. Laura Jaffray uses her clear soprano voice to good advantage. The chorus is pretty and well costumed and the songs are catchy and well rendered. Eddie Foy is still the same fascinating fun maker that we have known before, and we can imagine nothing which he could do badly. Mr. Hamlet of Broadway is a tremendous success.

BELASCO—The Road to Yesterday holds the stage at the Belasco Theatre this week. It is the story of a young girl's dream. The scene is laid in London in 1903 and the dream takes us back to 1603. The girl is the only one who is really herself in the dream. She sees all of her friends and her family but not as she knows them. When she awakens from her dream she brings one of the characters with her. It is the young man who has been posing for her brother-in-law. He is dressed in old-fashioned togs and is just as the hero of her dream was. The end is just as we would expect it to be, but the story is all very nicely worked out and well told. The keynote to the action of the plot is found in the tradition which is said to still exist among the peasants of England and Ireland that a wish made on midsummer eve under certain conditions will be granted, and the wish holds until the next midsummer eve. Each member of the company is seen in a role for which he is particularly suited. Thais Magrane is the young American girl who does London and gets so worn out that she sleeps and also dreams the dream of the play. The work of Mr. Stone is artistic as usual, and he gives a finished picture of Kenelm Paulton. Particularly good work is done by Frank Camp, Richard Vivian, Adele Farrington and Ida Lewis. It is a good comedy and well presented.

BURBANK—Julian Johnson's war play, *Invasion*, is being presented for the first time on any stage by the members of Mr. Morosco's Burbank company. A detailed story of the play is impossible at this time, but it is certainly making a pronounced hit and gives promise of being one of "the" plays of the season. It is in four acts, two of which are the dream of Lieutenant Fulton Lane of the U. S. signal service. The theme of the play is the helplessness of Los Angeles, and it shows how easily an Oriental fleet could capture Southern California. *Invasion* is interesting,

wholesome and truly American. There are to be sure some flaws in the piece, but it is a wonderful success and does the author much credit. Byron Beasley is the lieutenant and Miss Hall the daughter of the Congressman. Lovell Alice Taylor does well as the Russian secret service spy and Mr. Burton is appealing as the Congressman. Willis Marks is the Japanese servant and Henry Stockbridge and Margo Duffet are the juvenile lovers. Harry Mestayer, as the Korean spy, is excellent. He is the dominant figure in the play. It is a great play, and many rough edges that appeared on the surface at the opening performance will be worn off by the end of the week.

MASON—The Man of the Hour, George Broadhurst's political play, is again seen at the Mason. The story of the play is familiar to most, having been played at the same house last year. It deals with graft in politics. Many of the members of last year's company are also members of the present company. Arthur Maitland as Alwyn Bennet is a new member. The Alderman Phelan of Felix Haney is a very fine characterization. John Moore as the political boss is also excellent. The women of the company are not so good as the men, but as a whole the performance is more than satisfactory. It surely is a great play and is well worth seeing.

MAJESTIC—The Soul Kiss is a musical comedy by Harry B. Smith and Maurice Levi, and while it is not up to their former successes it is a brisk and tuneful performance. The story deals with a wager between Mephisto and an artist's model, who loves the sculptor, and who is willing to wager with Mephisto that her lover will remain true to her for one year. Of course he does not, and of course she falls in love with some one else, while Mephisto allows himself to fall before the graces of a little dancer. Of course Pertina, the European dancer of the "toe" variety, is the real feature of the performance and lives up to her reputation with some beautiful and clever dancing. Ben Grinnell's Mephisto is a vigorous picture of his "Satanic Majesty," and his song, *There Were Actors Then*, is well done. Robert Adams is the sculptor and Marie Annis makes a pretty Suzette, the model; Arthur Hull displays the best voice of the entire company, and the balance of the cast is satisfactory. An unusually large chorus does some good dancing and the scenery is most attractive, especially the picture of New York by night and the closing scene, *The Hunt*.

GRAND—The big Hartman company is giving a very pleasing revival of *The Toreador* at the Grand this week. It is the best piece of work done by the company this season, the work of Mr. Hartman himself being particularly good. He loses himself completely in the part he is portraying, that of Sammy Gigg. There is life, action and color from the first to the last curtain of this popular musical comedy. The staging is excellent and deserves special mention. Oscar Walsh is the real toreador and has opportunity to display his rich voice in several good song numbers. Other song numbers are furnished by Walter De Leon, Miss Rand, Miss Isleib and others. Walter Catlett is good as Pettifer and Joseph Fogarty is a conspirator.

Muggins Davies and Miss Hart are also seen to advantage in their respective parts. The chorus is attractively costumed and does good work with the songs.

ORPHEUM—Once again do we have an excellent bill, where each and every act brings to light an artist. It is hard to pick and choose this week, but there is certainly something to satisfy all tastes. Willie Howard's messenger boy brings us a lot of absolute enjoyment, because he is funny and because he is so ably assisted by Eugene Howard. George Bloomquest is exploiting Victor Smally's sketch, *Nerve*, together with a satisfactory company of four, including Miss Rubyn Thorpe. The sketch is a concise, witty tale of the ticker, filled with interest, and George Bloomquest carries it through in splendid style. Martinetti and Sylvestor in *An Attempt at Suicide* do things with chairs in an acrobatic manner that is as clever as it is entertaining. Ballerini's tiny trained dogs in numerous clever tricks demonstrate what wonders can be accomplished with animals through kindness. Valerie Bergere is showing to much better advantage this week in the sincere and vivid little playlet, *Billie's First Love*. The Tuscany Troubadors, The Glinserettes, Carlin and Clark, as the holdovers, and new motion pictures finish a bill that is splendid.

LOS ANGELES—The bill at the Los Angeles Theatre this week includes two very clever sketches. The first is called *Pixley's Prodigal Parents*. It is a one-act comedy presented by Mrs. Gardner and is entitled *A* by Mrs. Gardner Crane and company. The second sketch is by Florence Modena and Charles Gardner and is entitled *A Lesson in Reform*. Both of these sketches are well written and they "go." Bissonette and Newman do some acrobatic stunts. The Kentucky Maid, Flo Patterson, sings several selections and sings them well. Billy Sharpe and Beatrice Turek have a comedy song and dance number that is not out of the ordinary. Fagan and Byron also have a song and dance number that is very clever. The bill is a very satisfactory one.

FISCHER'S—Two Twins is the comedy offering of the company at Fischer's for the week. Every member of the company is seen to advantage in their respective roles, the most of the comedy being furnished by James Kelly and Harry Oakes. They are the two twins, retired plumbers. The situations are really funny but they are not overworked. The eight girls comprising the chorus do well and put plenty of snap and go into the production. Several catchy songs are interpolated. Beside those already mentioned there are in the cast Anna Robinson, Deglow Clark, Charles Fagg and Lillian Massey.

OLYMPIC—The Olympic, which was the People's Theatre, has been redecorated and fitted up, and the new lessees, Charles Alphin and Mr. Fargo, have installed their company there. The offering for the week is *The Merry Maniac*. It is a very tuneful skit with just enough good comedy thrown in to make it interesting. The chorus wears pretty costumes and can sing and dance too. The best of the songs are *Sunbonnet Sue* and *My Cousin Caruso*. The company in-

Continued on page 8.



## Correspondence

NEW HAVEN, Conn., Nov. 15.—The first Fitch premiere of the present theatrical season occurred here this evening at the Hyperion Theatre, when the Shuberts produced *The City*, a modern play of American life in three acts, the last work of the late Clyde Fitch. The cast included Walter Hampden, A. H. Stuart, Eva Vincent, Lucille Watson, Mary Nash, Tully Marshall, Geo. Howell, Helen Holmes, Edward Emery, Jane Gail, John Jos. and Fred Courtenay. The story of *The City* is one of the most vivid Mr. Fitch ever wrote. It contrasts life in the country with that in the city, showing that a man's character can never be fully tested until he has lived in a center of massed humanity. George Rand Jr. (Walter Hampden) falls heir to a large fortune from his father, who, although he has been respected, has practised many unfair methods. The son inherits this tendency, also the secret that his father has an illegitimate son. Rand Jr. moves to New York, where he doubles the family fortune and wins the nomination for Governor. There he learns that the illegitimate child, George Hannock (Tully Marshall) has become engaged to his sister. The girl, unable to understand her brother's opposition, declares that they have been secretly wed. The sister is sent from the room when Rand tells Hannock of his birth. When the girl returns Hannock, seeing no alternative, shoots his fiancée through the heart. The family then realizes for the first time that life in the village is not so bad after all. The author has introduced a psychological phase where he shows that Rand, although dishonest at heart, does not know it. The play has been excellently staged and each detail worked out from the last notes made by Mr. Fitch before he died in Europe.

NEW ORLEANS, Nov. 13.—Tulane Theatre—It is not often that New Orleans theatre-goers have a chance to witness as substantial an offering as that accorded by this week's attraction of *The Servant in the House*. It is a dramatic treat of intense interest and deep thought. Its story purifies and ennobles. Its dominant key is the brotherhood of man. Its dialogue is pitched in a lofty vein. At the final curtain the audience is obsessed with a satisfying serenity that is most compensating. The wholesomeness of the play's motif tends to the moral uplift by insinuation, rather than through rude shocks to the conscience. Only seven players compose the cast, but each is virile and forceful. The leading role of the drainman by Tyrone Power was an artistic triumph. Possessed of a splendid physique and commanding voice, the actor held all spellbound. Equally masterful was Wilfred Roger as the Servant. His conception of the part was brilliant. The part requires an actor of ease and intelligence, with a voice that is soulful. Mr. Roger possesses all of these to a prominent degree. The work of Geo. W. Wilson was a rare bit of dramatic excellence, and the same may be said of David Glassford as the Vicar. Jessie Glendinning was winsome and sweet as Mary, barring a frequent disposition to articulate too rapidly, which at

times marred her effectiveness. Edith Crane was otherwise entirely satisfactory. She is a handsome woman and created a most favorable impression. The role of the page-boy was skilfully handled by Harold de Packer. Next week—Fritzi Scheff in *The Prima Donna*. Crescent Theatre—Thurston, the magician, has entertained large houses during the week. Next week—Strongheart. W. L. McConnell.

SEATTLE, Nov. 15.—MOORE—John Cort is putting on a gorgeous revival of the popular *King Dodo* at the Moore this week. The company is one of excellent balance, with pretty girls and sumptuous scenes. We are glad to welcome back to Seattle Eleanor Kent, who made many friends locally when she was seen at the Grand several seasons ago as prima donna with the San Francisco Opera Company. ALHAMBRA—A bright and sparkling Clyde Fitch comedy is *The Bachelor*, in which Charles Cherry is starring. The play opened for a week's engagement at the Alhambra last night. GRAND—The *Shepherd King*, which was seen all last week at the Moore Theatre, has been transferred to the Grand. The play has made a great impression on Seattle audiences and will continue to draw big crowds for the balance of the week. SEATTLE—The Russell and Drew stock company are presenting *The Banker, the Thief and the Girl* in a creditable manner. LOIS—The Lois players have made a daring departure from their usual lines. This week's offering is *Brown of Harvard*, and although the play is full of college youth and vigor, nevertheless the Lois company got away with it in a gratifying way. MAJESTIC—It is a bill of great big acts this week. Myrtle Byrne and her company present one of the greatest sharpshooting acts ever produced in vaudeville; Joe Whitehead and Flo Grierson, two great laugh makers, are on hand with a new line; Nick Long and Idalene Cotton have a dramatic skit of much power, entitled *The Banker and the Thief*; the three Keltons play more different musical instruments than a lot of people ever heard of; Jimmy Wall is there with a lot of black-face humor, and Les Jundts, a troupe of European equilibrists, round out the bill. ORPHEUM—The top lines on the Orpheum are divided by two of the cleverest women in vaudeville, Eva Taylor and her company in *Dreamona*, and dainty little Florence Bindley in her musical monologue *An Afternoon at Home*. Stella H. Morrisini, with her wonderful Siberian wolf hounds, is an added feature. John Birch, the man with the hats, is something unique. The four Floods are a collection of acrobatic merry-makers. Rosa Roma is a violin virtuoso of much personal charm. Myers and Rosa do a Wild West act consisting of lariat throwing and other cowboy stunts. PANTAGES—The new bill has six acts, all new. The headline feature is the Otto Fiechtl Tyrolean sextet. Fred C. Fischer and Maurice Burkhart appear in their own songs. Moore and Sinclair have a comedy sketch that is new. The three Lucifers, William, Louise and Emelie, are singing, dancing and comedy eccentricities. Crenyon, the ventriloquist, offers his blockhead family. Mlle. Emerie and Mons. Silvern have a clever trapeze and Roman ring act.

E. MORGENSTERN.

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for

Complete Stock at

# Clancy's

**Williams** Hardware  
Incorporated  
& Stove Co.

STAGE HARDWARE

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

## WANTED

To hear from all first-class show and privilege people for

## The Big Chicken Show and Street Fair Carnival

AT PETALUMA, DEC. 8, 9, 10, 11

Also have Five Good Weeks to Follow in Southern California.

Address PACIFIC COAST AMUSEMENT CO.

Care The Francis-Valentine Co., 285-287 Thirteenth St., S. F.

SPOKANE, Wash., Nov. 15.—At the Auditorium, Joseph Webers superb novelty success, *The Climax*, opened to good sized house. A change in the personnel of the company here, so that the excellent work of the players was probably credited to those previously scheduled to appear. Juliette Atkinson was Adelina, Walter Wilson as Luigi Golfanti, Walter Dale as Pietro, and Frederick Forrester as the Doctor. *The Climax* will show here, 14-20. The Spokane Theatre is dark till 21. A *Girl at the Helm* will appear for a week. At the Orpheum: The famous Klein family of seven in a novel cycling act, headliner; Lee White, George Parry, singers, dancers; Donald Bowles Co., in an interesting playlet, *Guilty*; Harry Fox; the Miller-Sisters, in artistic nonsense; Eva Williams, Joe Tucker, in a humorous sketch entitled, *Skinny's Finish*; the Great Caicedo, King of the Wire; Carl Noble, the Scandinavian ventriloquist, and motion pictures. The Orpheum Orchestra is one of the features of this house, of which M. B. Compton is leader. The bill at the Washington is an excellent one. Delmore-Lee as the special feature attraction, the aerial sensation of the world; Arthur Deane presents *The Bohemian Sextette* in *An Artist's Studio*; Arthur Hill, Sylvia Sylviani in a sensational cycle act; Val Trainor, Myrtle Dale, entitled *A Prevaricating Hero*; Kathryn De Voie, comedienne; motion pictures. Pantages has an excellent bill, including: The Florenz Family, acrobatic troupe; Schrodos-Chapelle, comedy skit, *During One's Life*; Four American Gypsy Girls; Howard Lewis, the singer; The Dutchman Davis; Thorndyke Comedy Roller Skaters; Wm. A. Gilson; moving pictures. At the Unique are: The Great Mortons, heavy-weight lifting, juggling; the Shepard Sisters, singers and quick-change artists; Adelaide DeVon; Katherine Meinen, and moving pictures.

SMYTH.

ASTORIA, Nov. 15.—Astoria Theatre (F. N. Hamlin, mgr.)—Saturday evening, the 13th, *The Third Degree* was presented to a very fair audience. Next attraction—Sunday, Nov. 21—In Dreamland. SELIG.

REDLANDS, Nov. 18.—The Wyatt (H. C. Wyatt, mgr.; E. J. Underwood, bus. mgr.)—12, *The Man of the Hour* was enacted by a capable company to the satisfaction of a large audience which showed its keen appreciation by an abundance of applause. 17, *The Land of Nod* proved one of those sparkling musical extravaganzas so much liked by the people. It was well received and the company was much liked.

H. A. Hargraves.

SAN BERNARDINO, Nov. 17.—15-16, 1492 by amateur talent under the auspices of the Elks drew two crowded houses. 18, *The Land of Nod*. Dec. 4, Lo. Manager Leonard of the Unique announces that in the future most of the Shubert attractions that visit the Coast will appear at his house. 19th will mark the opening of a new film and vaudeville house on upper Third street. J. E. RICH.

PHILADELPHIA, Nov. 14.—Lew Fields is one of the most popular entertainers on the American stage, but when at the Adelphia Theatre, where he appeared as the star of a new musical piece called *Old Dutch*, he was, at the close of the first act called before the curtain to make a speech on Monday evening, he was so deeply affected by the enthusiasm of his greeting that he could do nothing more than utter a few words of thanks. Victor Herbert, the composer of the delightful and very sprightly music that adds so much to the enjoyment of the piece, will doubtless continue to afford to many similarly enthusiastic audiences, likewise had to come to the front to say a few words, and he, too, seemed much pleased by the warmth of the greeting. *Old Dutch* really has a story, and the story of itself is interesting in the variety of complications resulting from the impersonation of a wealthy and somewhat absent-minded inventor, the *Old Dutch* of the play, by a Viennese adventurer, who finds the pocketbook of the inventor, and carries off a deception in a hotel in Tyrol. The foreign origin of the story is quickly apparent, though Edgar Smith is credited with the book, and the source of the elimi-



## Correspondence

nation of certain scenes and incidents and the dialogue at times is also too diffuse. However, the fact that there is a good story as the basis of the piece make such changes as may suggest themselves not difficult of accomplishment. The production is beautifully staged with some very handsome girls in the choruses, and with well-conceived color effects in the costuming to attract the eye. Alice Dovey has the principal feminine part, that of the daughter of the inventor, and she appeared very sweet in her dainty frocks. She has the principal song number, My Gipsy Sweetheart. The chorus effects with this gipsy song were excellent. John Henshaw had the role of the adventurer and with Ada Lewis he had another successful number in a song. William Raymond and Jane Grover likewise scored. That very elaborate musical show, The Jolly Bachelors, with its great array of vaudeville headliners or of musical comedy favorites in the cast, began the second week of the engagement at the Lyric. Stella Mayhew is the big hit of the show, but there are so many excellent features in the production that they may not be specified in a limited space. Emma Carus has some very pleasing songs that are bound to become popular and Elsie Fay, Josie Sadler, Topsy Siegrist are surely names with which to conjure. At the Broad Street Theatre, Maude Adams again charmed by her delightful interpretation of J. M. Barrie's Maggie Shand, in the comedy What Every Woman Knows. The production is given with the closest attention to detail and the various roles are presented with a surety of touch that makes for an ideal performance. Richard Bennett, as the thick-pated Scotch political climber, plays the leading male role with artistry, and David Torrence and others in the cast share honors. The comedy methods of G. P. Huntley, the London comedian, who has the principal part in the musical play, Kitty Gray, at the Chestnut Street Opera House, are of the kind that betoken the thorough artist, and his fun-making is never failing in the laughter that is brought. Julia Sanderson, the beautiful American girl, who has the name part in the piece, is charming, and the other principals add to the pleasure of beholders by well-presented portrayals. The music is quite pretty. The Right of Way, with Hallett Thompson as Charley Steele and P. Aug. Anderson as Joe Portugais, is continuing at the Walnut to attract the attention of audiences interested in drama of a virile sort. The company in support of the two principals is worthy of the production. Hattie Williams and company in Michael Morton's farce, Detective Sparkes at the Garrick, dominated that play with her breezy personality. The production is quite elaborate and several of the principals are particularly able players. That stirring drama of Arizona ranges and deserts, The Roundup, began an engagement at the Forrest Theatre last evening. This play had a marvelous run at the same house two seasons ago, and that its popularity has not diminished in the interval was demonstrated by the enthusiastic welcome it was accorded by an unusually large audience. CALVIN M. FRANKLIN.



*A Scene in The Talk of New York at the Van Ness Theatre*

MARYSVILLE, Nov. 14.—Nov. 12, John Philip Sousa and his distinguished band of musicians gave a delightful concert to a large and appreciative audience. The soloists, Misses Frances and Grace Hoyt, singers, Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were superb. Next Friday night Manager Frank Atkins will offer the public Pantages vaudeville, high-class circuit performers.

SAN JOSE, Nov. 16.—Monday night San Jose took a night off and welcomed Ed Redmond and his company to the Garden Theatre in great numbers. It was a town event. Mr. Redmond offered In the Bishop's Carriage, and the performance was a triumph for everybody in the cast. Myrtle Vane, as Nance Olden, won a distinct triumph, and Charlie Gunn, Kernan Cripps and Ed Redmond played the other leading parts with every success. Y.

### Margaret Illington Married

Margaret Illington may now with all propriety, and with a conventional fitness of things, darn her beloved socks and proceed to raise that family

of twelve. She is married now. She is Mrs. E. J. Bowes, wife of a real estate man, and the two are now at their home in Tacoma, Wash. The marriage took place in Reno, Nev., last Saturday night. It was but a day previously that she had secured her divorce from Daniel Frohman. It took place at the family residence in Reno, there being present J. H. Light, the bride's father; her mother, and James Light, her brother. Judge Schurshear officiated. Immediately following the wedding Mr. and Mrs. Bowes left for San Francisco en route to Tacoma. Bowes, until two years ago, lived in Oakland and was engaged in the real estate business there. He made a big success on going to Tacoma, but even among his closest friends was looked upon as a business man. None dreamed that he was casting matrimonial glances upon one of the brightest stars in the theatrical firmament. His name was coupled first with Margaret Illington's when she evinced a desire to darn socks and to have a Daniel judged—in a divorce court. Then he came out flat footed that Mrs. Frohman was to secure a divorce and let it be well understood that if it was in the power of heaven, hades or Edwin J. Bowes she would ultimately be his wife. He succeeded and Margaret is happy.

### Dixey Company Disbands

's the result of a clash between Henry E. Dixey, star in Mary Jane's Pa, and Henry W. Savage, owner and manager of the production, the company was disbanded Saturday night of last week. Mr. Dixey has retained H. V. Mercer of Minneapolis as his attorney and has instructed him to bring a breach of contract suit for a large amount. Mr. Savage had planned to send the company to the Pacific coast and had outlined a year's booking. When the tour was shown to Mr. Dixey he remonstrated as to one night stands and refused to accept. Mr. Savage then sent word that Mr. Dixey has his customary two weeks' notice and that the company would disband. On Monday John Cort had secured the production, the route and the company, minus Dixey. In the star part Max Fegman will be seen.

**DROP CURTAINS SCENERY**  
**FLAGG** EDWIN H. FLAGG  
 SCENIC CO. INC.  
 CAPITAL STOCK \$50,000.00 FULLY PAID  
 460-2-4 WITMER ST. LOS ANGELES



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. PARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Newman-Foltz Company

The success of Walter Newman and Bertha Foltz at the head of their own company has been one of the gratifying things of the present season. The company is presenting a splendid line of emotional dramas and comedies, and everywhere the public appreciation has been of the substantial kind. Walter Newman is a leading man of good looks and a fine presence, who is becoming exceedingly popular on the Coast, and the dainty charm of Miss Foltz's work is finding additional value in an emotional ability that is taking the critics by storm.

### The Busy Theatrical South

A trip to the southern end of the State the first of the month disclosed a scene of great theatrical activity and much enthusiasm. In Los Angeles the stocks were doing a very pleasing business. At the Burbank and at the Belasco the attendance was all that could be desired. At the Grand, Ferris Hartman is surprising everybody by the large audiences he is attracting. At the Orpheum, Clarence Drown and his cheerfulness still reflect the big business of that house, and at the Los Angeles, the Sullivan & Considine theatre, George Boyer, a live wire, has set all tongues wagging by his great success with that heretofore dead house. The Majestic and the Mason play to good business whenever the attractions are drawing card. The cheap vaudeville houses are not as profitable as formerly. Los Angeles is still mad on moving pictures. \* \* \* In San Diego, the town is enjoying great prosperity. At the Pickwick, Charley King and his company are playing to capacity business. At the Garrick, Jack Dodge, the most popular showman alive, and the most popular citizen of San Diego, told us that the Garrick was doing well, and that the automobile rides about the beautiful bay were still exhilarating. We later sampled one under the chaperonage of the genial Jack, in the swift car of Alex Reynolds, Jr. Mr. Reynolds is one of San Diego's leading citizens and Exalted Ruler of San Diego Lodge of Elks, and he has more than once co-operated with Jack Dodge to make visiting show people enjoy themselves. Palmer Bros. and Walter Fulkerson expect to have the new Globe Theatre ready for stock by May 1st. It will be a concrete and tile building, and will seat 1,400 people. Fred Ballien is just completing a vaudeville house across from the Isis. Manager Donellan has succeeded

in building up the Queen to a big paying vaudeville house, and he has a most fashionable patronage—and thus the evidence of San Diego's growth is most convincing.

### Joseph Murphy Takes a Bride at Seventy

Joseph Murphy, the veteran actor, famed for his work in Kerry Gow and other Irish plays and reputed to be worth \$3,000,000, was married, Thursday, November 4th, in San Antonio, to Miss May Frymier, an actress, whose home is in Philadelphia. Murphy is 70 years old and his bride is 25. Miss Frymier is known on the stage as May Firmier. She was on a tour with Grace George in A Woman's Way. This is her second season with Grace George. Before that she was leading woman in a company headed by James J. Corbett. Joseph Murphy was born in Brooklyn in 1839. His best-known plays are Kerry Gow and Shaun Rhue. Miss Frymier played in these shows for four years. Murphy started in life as a waiter in a restaurant in Sacramento, California. The restaurant burned and Murphy went to work as a fisherman. At night he spent his time practicing with beef bones with the intention of making himself proficient in the minstrel's art. He went into minstrelsy and proved successful. Then he went into the "legitimate."

### News Item in Dramatic Review Bobs Up After Six Years

"ROBERT WARWICK and Alice Wardwell joined the Allen stock company in Oroville Thursday. Both are graduates of that thriving institution, The Caldwell School of Acting, and are accounted clever people."—April 4, 1903.

The above clipping was sent us with the accompanying letter recently: SYRACUSE, Oct. 29.—THE DRAMATIC REVIEW. Dear Sir: I enclose a clipping from your paper which was sent to me and which you should most certainly correct. At the time that this article is dated I was living in Paris, France. I have been a pupil of no dramatic school, not even "The Caldwell," whatever that might be. I have never played on the Pacific coast except with Miss Katherine Grey, in the summer of 1908, and during the fall and winter of the same year at the Valencia Theatre, San Francisco. Kindly print a correction of the enclosed and oblige.

Very truly yours,

ROBERT WARWICK.

Care The Dollar Mark Co.

We gladly print the letter for the sake of the peace of mind of Robert Warwick, one of the best actors in America, and for the pleasure it gives us to do any favor for a friend—but the item is true, nevertheless. The Robert Warwick mentioned six years ago did graduate from the Caldwell School. He is an Englishman who afterwards gave up the stage. But the occurrence is interesting as it proves that a newspaper item has a more lasting value than many foolish, but unknowing people, imagine.

### Nance O'Neill Replies to Shubert Injunction

NEW YORK, Nov. 18.—Nance O'Neill, under contract with the Shuberts, having been enjoined by legal process from rehearsing with Belasco's all-star company, her lawyers in the Supreme Court today declared that the Shuberts agreed to pay Miss O'Neill a weekly salary and a proportion of the profits, but that she received no pay when towns were "jumped" or after her losing tour in Agnes was terminated. Miss O'Neill's attorneys also declared that the Shuberts failed to place the actress before the public as agreed.

HAROLD HOLLAND will open a stock at the Grand Theatre in Reno next week. Among the leading people will be Paul Harvey and wife, Harry Stuart and Reva Raymond.

#### LOS ANGELES LETTER

Continued from page 5.

cludes Miss Maude Rockwell, Henry Auerbach, Jules Mendel, Dave Morris, Richard Kipling, Leonard Brisbane and Rose Ledman. It is to be hoped that the present management will be able to outlive the hoodoo of the house.

UNIQUE—The headline attraction at the Unique is a singing and dancing act by the Earl sisters. The other vaudeville number is given by Jay Page, who does some clay molding. The Unique players are offering as their part of the show Cohen the Frenchman. Al Franks is Cohen and Laurell Atkins-Blair plays his wife. Hazel Salmon plays the daughter. Dawn De Lane is an eccentric maid. Herbert Cramer is a colonel and Annie Baumann his wife. Several pleasing songs are rendered during the performance, which has much to commend it. Motion pictures and an illustrated song conclude the bill. FLORENCE EMERY.

#### WILLIAM MAXWELL

ATTORNEY-AT-LAW

Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

### Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

Starting this Sunday Evening, Nov. 21.  
Second and Last Week.

Matinees Thanksgiving and Saturday.  
Winslow-Schreyer-Wilson Co., Inc., Present  
the Great Laughing Hit.

### Mr. HOPKINSON

R. C. Carton's International Comedy Success, with DALLAS WELFORD.

Reserved seats from 50c to \$1.50, at the Box Office and Emporium.

Starting Sunday, Nov. 28—CHARLES CHERRY, in "THE BACHELOR."

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, November 22, and  
Throughout the Week  
David Belasco's Latest Atmospheric  
Triumph.

### The Warrens of Virginia

A War-Time Drama by William DeMille.  
Its First Production in California.

Prices—Night, 25c to \$1.00. Matinee, 25c to 50c.

MATINEE SATURDAY AND SUNDAY  
EXTRA MATINEE THANKSGIVING DAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in America

Week Beginning This Sunday Afternoon  
Matinee Every Day

#### ARTISTIC VAUDEVILLE

JOHN B. HYMER AND COMPANY OF  
TEN in "The Devil and Tom Walker"; BEN  
WELCH in Italian and Hebrew Characters;  
VITTOREA and GIORGETTA; KATHEN  
LOISSET and Her Mimic Dog, "Honey";  
DEHAVEN SEXTET with Sydney C. Gibson;  
HOWARD'S MUSICAL SHETLANDS  
and COMEDY CANINES; MILT WOOD;  
NEW ORPHEUM MOTION PICTURES.  
Last Week of EDWIN STEVENS aided by  
Tina Marshall, presenting "An Evening  
With Dickens."

EVENING PRICES—10c, 25c, 50c, 75c.

Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and  
Holidays)—10c, 25c, 50c.  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

COMMENCING TONIGHT

### Kolb & Dill

Present Themselves in the Great  
N. Y. Success

### The Rich Mr. Hogggenheimer

Evening Prices and Sunday Matinees,  
50c to \$1. Saturday Matinees, 25c, 50c and  
75c.

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

#### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

### GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION 3065

**THE  
FRANCIS-  
VALENTINE  
CO.**

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

Send Bills of Lading to us. We will take care of your paper

**Show  
Printers**

PHONE-MARKET 2114



## Van Ness Theatre

The first glimpse we have had of George Cohan's Talk of New York was furnished us on Monday night, when Victor Moore and a large and well directed company gave us a typical Cohan show. The Talk of New York is in a way a sequel to Forty Five Minutes from Broadway and introduces Kid Burns, now a rich race-track plunger, as the big smoke of New Rochelle and an aspirant for society honors. Of course, there is interwoven in the musical melange a strong story with melodramatic flavor, and there is a bewildering array of stage pictures and dancing and a fine acting company of principals. Victor Moore, who is well remembered through the medium of a vaudeville sketch at the Orpheum some years ago, is a magnetic and easy actor, who can bring out in large measure that quality that is vaguely spoken of as "heart interest." Mr. Moore makes Kid Burns, ex-prizefighter and present day gambler, a lovable creation and through the eloquent tangle of slang at his command, he never lets the audience's sympathy get away from the character. Next to this most interesting depiction by the star, Charlotte Gray in her portrayal of the young heiress in love with Kid Burns, stands out with illuminating power. Emma Littlefield is a fascinating little soubrette who can dance superbly. She made the part of Belle McFadden most enjoyable. Mae Phelps is a stunning woman who presented a strong dramatic figure of the scheming adventuress. George O'Donnell conveyed the idea of the rich Dudley Wilcox most adequately, and John Conroy gave a good account of himself in the part of Martin McFadden. William A. Williams was most likable in the juvenile part of Joe Wilcox, and Joe Smith Marba gave the necessary eccentric turns to the Willie boy part of Freddie Stevens. The chorus was admirably managed and there wasn't a slow moment in the show. It was a typical Cohan rush of merriment, melodrama, dancing and unexpected surprises.

## Princess Theatre

The Rich Mr. Hoggenheimer, as produced by Kolb and Dill, scored a hit and played to a full house last Thursday night, its initial performance. The piece, which is one of the best high-class comedies the funny men have played, will no doubt have a lengthy run. The production is a stupendous one and much credit must be given Kolb and Dill, who have courageously financed the show, not as the Rich Mr. Hoggenheimer as played by C. William Kolb would do, who does everything imaginable—also things never before thought of—except the spending of his money without causing sorrow to himself; but the show has been put on rather by the free spenders of a week ago—The Politicians. Kolb has with no exception the title role in the eccentric millionaire, which affords great opportunity for fun-making—and Kolb, as we all know him, lets nothing go by. Dill as the financially embarrassed German, Baron Carl Heinrich Bismark von Bierstein, is very clever, and his makeup as of old, most absurd. He keeps the Rich Mr. Hoggenheimer in hot

water, as it were, forever seeking to borrow money and asking the rich gentleman, who tells everyone that he is rolling in wealth, to release the mortgage upon his (the Baron's) estate. The play centers on the ambition of the father, the Rich Mr. Hoggenheimer, for his son to marry the Lady Mildred, who by so doing would some day fall heir to the title of Lord Tryone, as successor to the young lady's parent. The son, Guy, has sailed for New York, and word is received by his father that his social balloon has "punctured," as the son refuses to marry the lady of his father's choice, and is to marry a young, pretty working-girl of New York. Hoggenheimer goes into a rage and decides to embark for America. Not wishing to cause his wife annoyance he (Hoggenheimer) says he is called upon by his "Kink" to go immediately to America to prevent a war between England and New York City. After many mishaps and adventures, the performance is brought to a happy conclusion in the summer garden of one of New York's social set, where both Hoggenheimers, father and son, are guests and meet each other. The wrong is righted, and Hoggenheimer the father is much pleased with the shop girl fiancée of his son Guy. The title proposition is smashed, and all is well. Maude Lillian Berri, as usual, is delightful. Her part as Flora Fair, the actress, is well taken, and she has several fetching songs. The part of the actress causes a difficult situation for the Rich Mr. Hoggenheimer, as it is suspected by the wife that she (Flora) is the real cause for Hoggenheimer's hurried visit to New York. In truth, the actress is smitten with the Baron, and cleverly induces Hoggenheimer, by her winsome way and magnetic eyes to release the Baron of the mortgage and, so to speak, put him on Easy Street. She then is to marry the Baron. Carlton Chase, as Ned Brandon, played no little part and sang his songs well. Percy V. Bronson, who played the part of Guy, the son, was very good and sang several successful numbers, accompanied by that petite actress, Olga Stech, as Amy Leigh, Guy's shop-girl fiancée. Ora Harris, a beautiful young woman of local prominence, made her first appearance at the Princess last night, and received a hearty welcome. Her part was small, but her song, Cupid's Auction, in the third act, scored a hit. Sydney De Grey as Lord Tryone was a convincing lord. The reputation established by Kolb and Dill for the manner in which they stage a play is very well known, and in this The Rich Mr. Hoggenheimer, costumes, scenic effects and properties, are on a most elaborate scale. It will greatly amuse to witness these two eccentric comedians go through their terrible (so seemingly) hardships. Their manner of presentation is most comical and affords an evening of funmaking, excitement and laughter.

## Alcazar Theatre

There are few more severe tests for the modern stock company than the playing of farce comedy. At present these forms of dramatic

composition are written, if not around a certain actor with an established reputation in this particular line of work, the drama is at least cast, assuming that it is given a New York production, with people who have reputations more or less generally known from coast to coast. Such was the case with the dramatization made by Grace Livingston Furniss of Harold McGrath's celebrated novel, The Man on the Box. Henry E. Dixey, he of the mobile face and agile legs, was cast as "the man." He did the part so well that it gave that somewhat erratic actor an opportunity of once more establishing himself in the good graces of the theatre going public, and of recouping his reputation made during a decade and a half previous. Any stock actor who is assigned the role of Lieutenant Robert Warburton is bound, in the East, to be compared with Dixey, and in the West with Max Figman, who was as good in the part in his peculiar way as the inimitable Dixey was in his. But whatever risks a stock leading man and his associates are bound to run in the way of being placed in the comparative degree, the members of the Alcazar company need have no fears, for the company on Sutter street has been filling the theatre all week. John Ince makes a manly, attractive fellow out of the dashing young lieutenant, and demonstrates that he can do good comedy work and look handsome at the same time. While Ince is not temperamentally a light comedian, being manifestly more at home in stronger dramatic roles, his characterization of the jolly young officer needs have no one say, "please excuse." Evelyn Vaughan as the heroine, was charming, and while the part is one that limits her capabilities, she makes the most of it. Incidentally, some of the gowns that the leading lady at the Alcazar wears this week are marvels of the dressmaker's most intricate art. Bessie Barriscale in the small part of Nancy Warburton was extremely good. She also dresses her part well. Howard Hickman was good as the Russian diplomat, Count Karloff. Charles Dow Clark, whose versatility seems to have no limit, was a convincing police judge. He looked, dressed and acted the part. George Baldwin, in a very small role, that of Officer O'Brien of the Washington, D. C., mounted police, has been one of the best things in the piece this week. The part fits Baldwin like a glove. He responds to the full limit of its demands. William Garwood was acceptable as Charles Henderson, the brother-in-law of Lieutenant Henderson. Although the character is a feeder to the principal one, Garwood does well with it. Will Walling is satisfactorily cast as Col. Annesley, a retired army officer. E. L. Bennison was good also, as Col. Raleigh, but his enunciation was defective at times, a defect that every now and then numbers some Alcazarian as its victim apparently without warning. Herbert Farjeon, although in a small role, was quite popular with the house. Walter Belasco as a French chef, Monsieur Pierre, gave to the character all the detailed attention in the way of make-up and of costuming, for which he has an established reputation. Roy Neill, as a stable boy; Grace Travers, as Mrs. Conway; and Christie McLean, were

all three as excellent as their small roles demanded. The orchestra was the recipient of considerable applause. A Spanish waltz, Andalusia, was enthusiastically applauded. Altogether, The Man on the Box, as presented by the Alcazar people, is thoroughly satisfactory and in no way disappointing.

## Garrick Theatre

The Three Twins will close its engagement tonight, to be succeeded by The Shepherd King.

## Valencia Theatre

Mr. Hopkinson is here—and he is the most excruciatingly funny little chap that has appeared on our local stage. The farce, a typical London affair, rambles along fairly well until the comedian appears, and then it is all off with decorum—and we give ourselves up to one yell of glee after another. Dallas Welford makes the suddenly rich Mr. Hopkinson one of the most laugh-provoking figures imaginable, and he achieves this end by purely legitimate methods. Mr. Welford and his brand of comedy is very much to the liking of the West. Charles Wellesley plays the part of Lord Gauthorpe and is tremendously fine in the character. In addition to the splendid ability of a finished actor, he has been endowed with a tall, commanding figure and a great distinction of bearing. Galwey Herbert plays the juvenile, who comes under the spell of the fascinating Duchess of Braceborough. He has a magnetic manner and is very pleasing in the character. Warren Fabian gives a careful and satisfying impersonation of the Duke, and Frederick Powell gives to the grouchy old Earl of Addelton a strong individuality. Of the ladies of the company, nothing but praise can be said. They are strikingly good-looking, and they wear good clothes with distinctive grace. That is, Barbara Clement, who plays Thyra, and Jane Wheatley, who plays the Duchess, do. These two ladies are splendid actresses, and Miss Wheatley, in particular, presents the character of her Grace of Braceborough as to the manner born. May Milloy, who was entrusted with the part of the servant, Eliza Dibb, is a fine little comedienne and won great success in the part. Every theatregoer in San Francisco should not fail to see Mr. Hopkinson.

## T. M. A. Memorial Services

The second annual memorial service of San Francisco Lodge, No. 21, Theatrical Mechanical Association of United States and Canada was held Wednesday, November 17th, at 10:30 a. m., at the American Theatre. The service was impressive and interesting and a large audience was present.

Once more Fresno has demonstrated that she cannot support two stocks. The musical comedy company that filled in several weeks at the Novelty closed Sunday night. The company was a good one, but the town wouldn't afford the necessary business.



## Vaudeville

### The Orpheum

The Edwin Stevens of old Tivoli fame in a playlet entitled *A Busy Morning* is the leading feature of this week's bill. Stevens is perfectly at home in this city and has appeared here in many roles. But now he has taken to vaudeville and this is his first appearance in San Francisco since he made a great hit in New York and throughout the East in *The Devil*. In his sketch this week he is very clever; the playlet is not so much in itself as it is what Stevens makes it. He is very ably supported by Tina Marshall, a dainty little woman with a quiet, original humor. Stevens scores several song hits, among them being *Here's to the Girl, Boys*; and his famous old song, *Parie*. Howard's musical *Shetlands* and comedy canines afford the best animal act that has been seen in this city for some time. From the playing of *The Last Rose of Summer*—with bells on heads—to the journeying of ropes and hoops, these ponies and dogs complete a number of astonishing feats. The act is enjoyed by all. The *De Haven Sextette* in a dancing operetta, *The Understudy*, afford a series of clever dancing and singing. The girls, who are pretty and gayly costumed, are for the most part very graceful. Milt Wood, the clog dancer with the chair, is one of the best of his kind. He jigs as well sitting down as he does when standing up. The holdover numbers include the O'Connell, Simpson act, the wild but amusingly funny pair presenting *A Stormy Hour*; *Our Boys in Blue*, who show what military tactics mean; the *Tempest* and *Sunshine Trio*; dainty maidens who afford a lot of noise; Bobby Pandur, the modern Hercules, and several reels of interesting moving pictures.

### Pantages-Empire

Newhold and Carrol's bar act is up to standard. Warren and Brockaway have a very good act, but the real feature of the bill, which is not appreciated at all, is Wilson Franklyn and company with *Our Dear Old Friend*, Frankie Bailey, the best shaped woman on the American stage or on any stage, who for years was the biggest drawing card Weber and Fields ever had, with the exception of Lillian Russell. Miss Bailey is a dream and—well, what's the use of saying any more. Every one knows her. She is the highest salaried show girl ever in the business. She is now playing the part of the actress in Mr. Franklyn's dandy comedy sketch, *My Wife Won't Let Me*. The little playlet is a scream from start to finish, with good clean comedy—in fact it's the best comedy sketch seen here this season. Mr. Franklyn as Frank Rivers, vicar of St. Peter's, is exceedingly funny and clever. Mrs. Franklyn (Florence Lyndale) as Mrs. Rivers has an excellent makeup and plays the part very well. Frank Russell as Digby Grubbs presents a fine appearance and plays the reformer with effect. The Varsity Four Quartette is good with a few off notes once in a while, but outside of that you're all right, boys. Last, but not least, Consul Jr., the almost human monkey—yes, he is almost human. But why give all the credit to Consul Jr. His

master deserves the credit, for he is kindness itself to Consul and never illtreats the animal; therefore Consul does anything for him. The entire show is good and the pantagescope and orchestra give excellent satisfaction.

### The National

Dick and Alice McAvoy are a hit. Every one enjoys their act. John Sturgeon and company have a good act. They are good actors, a stunning looking woman playing the heavy. Miss Dalie made a great hit. Steely and Edwards present a dandy musical act with good comedy and some real singing and playing. The Kitabanzai troupe are not up to the standard of Jap acrobatic acts, although their "drop" is a work of art. Now we'll talk about Ed Gallagher, our Eddie from Frisco. His new act is one big scream from start to finish. He has given it a superb setting, but Eddie was never associated with anything that wasn't a hit. His *Battle of Bay Rum* is the best yet. Both he and his team mate are clever. Go see the show; you won't be sorry.

### The Wigwam

The Rossiter Kids, in a musical comedy miniature, *Childhood Days*, are a strong feature this week and score a decided hit. Neumann, the cowboy violinist, never fails to win over the audience; and Josephine Ainsle, the dainty singing comedienne, is received as a great favorite. Lavette and Grant, an acrobatic pair, are very clever. The Beresford Company, in a howling farce, *The Pantaloon Skirt*, by Ulric Collins, take the audience by storm. Helen Beresford is a clever comedienne and a beautiful woman. She makes lots of sport in an original style and is ably supported by Ulric Collins as the wayward husband who learns a thing or two. The part of Lazette, the French maid, is very well taken by the petite young woman who assists the "pantaloon" girl to bring about a happy and jovial ending to the playlet. The remainder of the performance consists of Spaulding and Dupree; the Stellings, and several reels of interesting moving pictures.

### American Theatre

The American Theatre has provided a program this week, styled and conducted to meet the approval of all theatregoers. The features of the show have wonderfully improved and the entire bill interests and holds the audience. The Five Lovelands in their musical sketch, *The Sweetest Story Ever Told*, lead the line of features. The younger woman of this company, manifestly the star, is a violinist of some note, and her interpretation of several selections are remarkably well given. Irma Orbasany's trained cockatoos perform some wonderful feats, much to the amusement of the audience. The birds seem to be enchanted by the bright lights and the noise especially made for their act by the audience. With Dorothy Vaughan, a comedienne of quality, the gallery gods burst forth into a volume of shrieks and whistles and everyone laughs with her to the chorus of a hit *Make Me Laugh*. Wm. Cahill is a monologist of merit, and with his wit and humor brings down the

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts. SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, AEROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

::: New Circuit :::

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in

California Utah Colorado Kansas and Eastern Connections

Good Acts Can Always Secure Immediate Bookings

BOOKING DEPARTMENT

1117 Market Street

W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
Main Office, 144-150 POWELL ST. SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago  
Phone Douglas 5702

### PANTAGES Western States Vaudeville Association

Controlling the longest, largest and best chain of vaudeville theatres in the United States.

Mr. Manager: No matter where your house is, how large or how small, we can supply you promptly with first-class

vaudeville acts at reasonable prices, also lodges, clubs and entertainments furnished on short notice.

See W. Z. TIFFANY, Representative. Phone West 7140. Offices: Pantages Theatre, cor. Sutter and Steiner Sts., San Francisco, Cal.

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 PILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479

Affiliated with Osborne's Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.

Mr. Manager, I want to call your attention to the fact that I am bringing in new acts and new faces every week. Read my list of bookings in another column. One more house added to the circuit this week.

## New York Dramatic Agency

FRED O. OSBORNE, Manager  
Theatrical Code, "Santapole," HomePhone F5037.  
Booking  
DRAMATIC AND VAUDEVILLE ACTS  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles, Entire Third Floor

house. The Great Dixie Trio, ragtime colored folks, afford a few lively moments with their Southern songs and dances. Frogel and Ruge, clever aerial comedians; Preston and McLean, dainty character change artists, and two very interesting and exciting rolls of moving pictures conclude the performance.

The reported closing of The Honey-moon Trail is erroneous. The closing idea sprung from the fact that Miss Melvine, the leading woman, was recalled East.

Theatrical companies that were tied up above Redding for nearly a week on account of a tunnel fill in are now all on their respective ways.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Nov. 21, 1909:

NATIONAL, San Francisco—Bell and Caron, Morris and Morton, Rose-dale Four, Harry Thomson, Harry and Kate Jackson, Mlle. Martha. BELL, Oakland—John Sturgeon & Co., Dorothy Dahl, Kitabanzai Troupe, Steeley and Edwards, Ed. Gallagher & Co. WIGWAM, San Francisco—The Labakans, Killion and Moore, Howard Missmer & Co., Edwin T. Emery & Co., Ernest Pantzer & Co., Dick and Alice McAvoy. NOVELTY, Vallejo—Musical comedy. GRAND, Sacramento—La Velle and Grant, Josephine Ainslie, Spaulding and Dupree, Helen Beresford & Co., Will Rossiter's Bunch of Kids. GAR-RICK, Stockton—Five Musical Love-lands, Dixie Trio, The Drapers. JOSE, San Jose—Colby and May, Bandy and Fields, The Stellings, The Three Vagrants, Chicago Newsboys' Quartette. LOS ANGELES, Los Angeles—Anna Eva Fay, Orbasany's Cockatoos, Dorothy Vaughan, Wm. Cahill, Elsie Crescy & Co. AMERI-CAN, San Francisco—Edna Davenport, Frank Parker & Co., Willison and Stonaker, McLellan and Carson, George Evers, Harry Bernard & Co. QUEEN, San Diego—Florence Modena & Co., Bissonette and Newman, Fagan and Byron, Flo Patterson.

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Nov. 21, 1909:

JOSE, San Jose—Chicago News-boys' Quartet. CHUTES, San Francisco—The Log Rollers. STAR, San Francisco—Prof. Murray's educated goats; James Dorn. GEM, Marys-ville—Warren Woodson; Billy How-ard. IRIS, Chico—Two Hoyts. OP-ERA HOUSE, Coalinga—Jack Ro-shier; Laura Bennett. IDEAL, Salinas—Alfredo. MARGARITA, Eu-reka—Bird and Kema; Martin How-ard. ELITE, San Mateo—Gambold and Metcalf; Margie Long. LYRIC, Redwood City—Art Phillips; Nellie Coyne. GAIETY, Oakland—Wil-liams and Dale. LYCEUM, Twenty-ninth and Mission—West Bros.; Bur-dell. OPERA HOUSE, Watsonville—Abrams and Johns; Menlo; Richard Rowley. WORK, Monterey—Boss and Clair; Dorothy Walker; Great De Shiels. NOVELTY, Visalia—Chase

and Shaw; Carline. PARRA, Bak-ersfield—Williams and Williams; El-sira. OSBORNE'S SOUTHWEST-ERN CIRCUIT—Fred Kramer.

## Vaudeville Notes

Mr. and Mrs. Hugh Emmett write: Portland, Or., Nov. 12—Dear RE-view: We had a successful season playing the big vaudeville houses in the East and will soon be back in California again. Last week we played the Orpheum, Seattle, and this week are meeting with tremendous success at the Orpheum, Portland, making our eighth week here, and last week was our twenty-sixth week in Seattle in six seasons. Each week we get hold of a REVIEW and enjoy your newsy theatrical tidings as much as of yore. Yours truly, Mr. and Mrs. Hugh J. Emmett.

Jack Golden and company leave to-day for a six weeks' engagement at the Orpheum, Honolulu. The com-pany consists of Jack Golden and wife, Charles Wheeler, Sarah Edwards, Mr. Williams, Alene Johnson and Earl Kiter, principals.

A New York vaudeville publica-tion is authority for the statement that William Morris is not satisfied with New Orleans and may close his house there in two weeks.

A. S. Randolph, a Chicago vaude-ville performer, known as the "Hand-cuff King," who is in jail in Sheridan, Wyo., charged with attacking a the-atre manager, proved his ability on Wednesday when he freed himself and five other prisoners from the county jail. The escaping prisoners were seen by a deputy sheriff as they were leaving the jail and were recaptured.

Harry Leavitt writes from Seattle that he is going to remain and go into business, either in New York or Pitts-burg. He will open a large booking office in either of the above mentioned places and will leave Seattle on or about the 25th of this month.

James Erickson, manager of the Orpheum in Portland, is dead.

## Pantages Gets New Book-ing Outlets

Things are still doing at the Pan-tages Theatre. Last Sunday the no-

EUGENE WILLIE  
**Howard & Howard**  
"THE HEBREW MESSENGER BOY AND THE THESPIAN."  
Orpheum Circuit

**George Bloomquest**  
AND HIS COMPANY  
Present "NERVE" in Vaudeville

**Charles E. Royal & Elliott Edythe**  
Presenting Charles E. Royal's wonderful Burglar Playlet,  
IN VAUDEVILLE "STRAIGHTENING A CROOK,"  
and six other excellent playlets. BERT LEVEY, AGENT.

**Carlin & Clark**  
Playing Orpheum Circuit.



PLAYING TO PACKED HOUSES EVERYWHERE  
**The Great Marshall Show**  
ADVANCED VAUDEVILLE Featuring  
EDWARD C. MARSHALL  
Jail Breaker and Handcuff Expert, Supported by a Capable Com-pany of Clever Comedians, A-No. 1 Paper and Photo Display.  
MANAGERS: Write for Open Time.  
Permanent Address—144 POWELL STREET, S. F.

**Harry—Sutton & Sutton—Kitty**  
THE RUDE, THE GIRL AND THE PUMPKIN  
Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

**Denton Vane**  
WITH EDWIN T. EMERY  
In Vaudeville

**Donald Bowles**  
With His Company in "Guilty?"  
Orpheum Circuit

**Louise Kent**  
In Vaudeville  
Her Own Company Pantages Circuit



**3 times a day**  
**Chicago-Kansas City**

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

**JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.**  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.

NEW.....JUST OUT.....NEW  
**MADISON'S BUDGET**  
.....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

Price One Dollar

And money back if not absolutely satisfactory. For sale in San Francisco by **L. PARENT**, 818 Van Ness Ave., or direct of the publisher, **JAMES MADISON**, 1404 Third Ave., New York.

This hanger and program of early S. F. Theatre copies of Eugene, O'Brien, etc.

tice went up to the effect that employees would consider they were to be retained only by the week. Manager Tiffany says this does not mean anything in particular, and that the theatre will continue until January, when they will comply with the edict of the Board of Public Works that all tem-

**Capt. Nat Ressler & Co.**

THE MILITARY STARS,  
PRESENTING THE WORLD'S FAMOUS  
REVOLVER SCENIC ACT

**GEORGE LAUDER**

First American Tour  
Australia's Foremost Ventriloquist, with His Life Size Mechanical Figures.

porary theatres must come down. In the meantime John A. Pollit, from the Pantages headquarters in Seattle, is here and is settled in the private office with Mr. Tiffany, who tells us that early in December the Pantages book-ings will be seen at the new Chutes theatre. THE DRAMATIC REVIEW has information from a reliable source that Pantages bookings will also be seen at the Central commencing tomorrow.

AL. M. GILBERT, late of the Rent-frow stock company, is in town.





### Ulric B. Collins

Ulric Collins, who has been prominently identified with Brady & Grismer for a number of years past as a stage director and leading man, is now enjoying a vacation in Cali-



fornia by appearing with Helen Beresford and company in vaudeville in one of Mr. Collins' playlets. Mr. Collins has quite a number of dramas to his credit and proposes to devote much time in the future to playlets for vaudeville. In this line he has been exceedingly successful.



### Seeley Has Started the William Morris Music Hall

It will be one of the finest playhouses in San Francisco, the American Music Hall to be erected immediately by the William Morris Company Western on the Ellis street property abutting the Orpheum. The building will cost over \$250,000. The structure will be strictly class A with modern large stores on both sides of the entrance. There will probably be a first-class cafe in the basement. It is planned to make the theatre as roomy as possible. Wide aisles, promenades, smoking room, and ladies' retiring room are some of the features. E. C. Horn & Sons, who have built more than fifty theatres in this country, will come out from New York to erect the

playhouse. Ground will be broken before the first of December and the work rushed to completion before the first of July. Thus have Walter Hoff Seeley's labors begun to bear fruit.

### Personals

ANNIE ROGERS closes with the Ed Redmond company in San Jose next week.

GRANT MITCHELL has been engaged for a principal part in The Next of Kin, Charles Klein's new play.

FRED CHARMAN was a caller at THE REVIEW office Thursday. He has just returned from Arizona, where he was interested in a mining proposition.

HARRISON FORD, formerly juvenile actor at the Alcazar, is filling the same position at Ye Liberty playhouse in Oakland.

JOSEPH GALBRAITH, one time leading man and favorite in Los Angeles, is in town. He may head a new stock company here.

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

### Marjorie Rambeau

All High Class  
ROYALTY PRODUCTIONS

This Week  
THE SQUAWMAN

THE PUBLIC DEMANDS—WE SUPPLY

PRE-DIGESTED PLAYS FOR MENTAL DYSPEPTICS

## Laura Hudson & Co.

Address: WRAY & EDNER,

Care of Francis-Valentine Co., Thirteenth and Mission, San Francisco

## XMAS

### Dramatic Review

Issued Dec. 18

Have YOU reserved  
your space

### Dates Ahead

IN WYOMING (Western) (H. E. Pierce & Co., mgrs.)—Salt Lake City, Nov. 28-Dec. 4; Ogden, 5; Pocatello, 6; Boise, 7; Weiser, 8; Walla Walla, 9; Pendleton, 10; The Dalles, 11; Hood River, 12.

MURRAY & MACK'S VAUDEVILLE DATES—Denver, Orpheum, Nov. 21, week; Lincoln, Orpheum, 28, week; Sioux City, Orpheum, Dec. 5, week; St. Paul, Orpheum, 12, week; Minneapolis, Orpheum, 19, week; Omaha, Orpheum, 26, week; Kansas City, Orpheum, Jan. 2, week; Chicago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.

J. B. REIGHLEY

### Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th

### Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



### Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

cago, Majestic, 9, week; St. Louis, American, 16, week; Chicago, Olympic, 23, week; Chicago, Haymarket, 30, week; Indianapolis, Grand, Feb. 7, week; Cincinnati, Columbia, 13, week; Louisville, Mary Anderson, 20, week; Memphis, Orpheum, March 6, week; New Orleans, Orpheum, 13, week; Mobile, Majestic, 20, week.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Wallace, Nov. 20; Spokane, 21-28; Lewiston, 29; Pullman, 30; Colfax, Dec. 1; Walla Walla, 2; Yakima, 3; Ellensburg, 4; Seattle, 5-11; Tacoma, 12-13; Vancouver, 14-15; Victoria, 16; Bellingham, 17; Everett, 18; Portland, 19-25; Pendleton, 26; La Grand, 27; Baker, 28; Weiser, 29; Boise, 30; Pocatello, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Ft. Worth, Nov. 20; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25; Galveston, 26; Beaumont, 27; New Orleans, 28-Dec. 4; La Fayette, 5; Alexandria, 6; Shreveport, 7; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10; Fort Smith, 11; Springfield, 12; Clinton, 13; Columbia, 14; Jefferson City, 15; Du Quoin, 16-17; Edwardsville, 18; Alton, 19; Robinson, 20; Champaign, 21; Hoopeston, 22; La Fayette, 23-24; Muncie, 25; Chicago, 26-Jan. 1.

**ALCAZAR STOCK**—San Francisco.

**AL. H. WILSON**, Sidney R. Ellis, mgr.—New Orleans, Nov. 21-27; Baton Rouge, 28; Natchez, Miss., 19; Jackson, 30.

**AS THE SUN WENT DOWN** (Arthur C. Alston, prop. and mgr.)—Peoria, Ill., Nov. 21-23; Taylorville, Ill., 24; Decatur, Ill., 25; Springfield, Ill., 26-27; La Salle, Ill., 28; Freeport, Ill., 29; Cedar Rapids, Ia., 30; Waterloo, Ia., Dec. 1; Webster City, Ia., 2; Iowa Falls, 3; Marshalltown, 4.

**BELASCO STOCK CO.**—Los Angeles.

**BEULAH POINTER**, Burton Nixon, mgr.—Omaha, Neb., Nov. 21-24; Des Moines, Ia., 25-27; Peoria, Ill., 28-30.

**BILLIE BURKE**, Charles Frohman, mgr.—St. Paul, Nov. 18-20; Chicago, 22-30.

**BISHOP'S PLAYERS**—In stock, Ye Liberty Playhouse, Oakland.

**BLANCHE BATES**, David Belasco, mgr.—Minneapolis, Nov. 22-27; St. Paul, 29-31.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Galveston, Nov. 20; Houston, 22; Victoria, 23; Cuero, 24; San Antonio, 25; San Marcus, 26; Austin, 27; Taylor, 29; Waco, 30; Denton, Dec. 2; Greenville, 3; Fort Worth, 4; Ardmore, Okla., 6; Oklahoma City, 7; Guthrie, 8; Wichita, Kans., 9; Winfield, 10; Independence, 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee, 16; McAlester, 17; Fort Smith, Ark., 18.

**CHAUNCEY OLCOTT**, Augustus Pitou, mgr.—Lincoln, Neb., Nov. 22; Sioux City, Ia., 23; Mason City, 24; Des Moines, 25; Omaha, Neb., 26-27; Kansas City, Mo., 28-30.

**CHIC PERKINS CO.**, Frank G. King, mgr.—Osage, Nov. 22-23; Charles City, 24-25; Greene, 26-27; Oelwein, 29-30.

**DAVID WARFIELD**, David Belasco, mgr.—Hot Springs, Nov. 20; Shreveport, La., 22; Beaumont, Tex., 23; Galveston, 24-25; Houston, 26-27; Waco, 29; Austin, 30.

**EMMET DEVOY**—Astoria, Nov. 21; South Bend, 22; Aberdeen, Wash., 23; Centralia, 24; Everett, 25; Vancouver, B. C., 26-27; New Westminster, 29; Victoria, 30.

**ELLEFORD COMPANY**—San Mateo, Nov. 22-24.

**FRITZI SCHEFF**, Charles Frohman, mgr.—Galveston, Nov. 22; Houston, 23; Waco, 24; Fort Worth, 25; Dallas, 26-27; San Antonio, 29.

**HENRY E. DIXEY**, Claxton Wilstach, mgr.—Winnipeg, Nov. 18-20; Fargo, N. D., 22; Jamestown, 23; Bismarck, 24; Billings, Mont., 25; Butte, 26; Great Falls, 27; Helena, 29; Anaconda, 30.

**HARRY BERSFORD**, Edgar Forrest, mgr.—Chickasha, Nov. 20; Enid, 21; Perry, 22; Tulsa, 23; Bartlesville, 24; Muskogee, 25; South McAlester, 26; Durand, 27; Sherman, Tex., 29; Greenville, 30.

**HUMAN HEARTS** (Western), (Wm. Franklin Riley, mgr.)—Weiser, Idaho, Dec. 1; Boise City, 2; Nampa, 3; Pocatello, 4-5; Preston, 6; Franklin, Utah, 7; Logan, 8-9; Brigham, 10; Provo, 11.

**IN OLD KENTUCKY**, A. W. Dingwall, mgr.—Los Angeles, Nov. 22-27; Salt Lake City, 29-30.

**IN WYOMING**—(H. E. Pierce & Co., mgrs.)—Victor, Nov. 13; Great Falls, 15; Helena, 16; Bozeman, 17.

**ISLE OF SPICE CO.**, F. A. Wade, mgr.—Petersburg, Nov. 22-24; Newport News, 25; Suffolk, 26; Henderson, N. C., 27; Raleigh, 29; Winston-Salem, 30; Durham, N. C., Dec. 1; Greensboro, 2; Salisbury, 3; Charlotte, 4; Asheville, 6; Greenville, 7; Columbia, 8; Augusta, Ga., 9; Charleston, S. C., 10; Savannah, Ga., 11; Brunswick, 13; St. Augustine, Fla., 14; Jacksonville, 15; Cordele, Ga., 16; Macon, 17; Griffin, 18; Columbus, 20; Albany, 21; Americus, 22; Eufaula, 23; Montgomery, Ala., 24; Mobile, 25; Meridian, Miss., 27; Selma, 28; Tuscaloosa, 29; Anniston, 30; Romo, 31.

**KING DODO** (John Cort, mgr.)—Victoria, Nov. 22; Vancouver, 23-24; Bellingham, 25; Everett, 26; Chehalis, 27; Portland, 28 to Dec. 1; Salem, 2; Corvallis, 3; Albany, 4; Eugene, 6; Medford, 7; Red Bluff, 9; Chico, 10; Marysville, 11; San Francisco, 12-18.

**LAURA HUDSON CO.** (Wray & Edson)—Bakersfield, Nov. 25-27.

**LENA RIVERS**, Barton & Wiswell, mgrs.—Salem, Nov. 20; Portland, 21-27; Red Bluff, Cal., 29; Chico, 30.

**LITTLE JOHNNY JONES**—Manhattan, Kan., Nov. 20; Atchison, Kan., 21; Independence, Kan., 22; Pittsburg, Kan., 23; Chunate, Kan., 24; Joplin, Mo., 25; Thanksgiving.

**LOUIS JAMES**, Branch O'Brien, San Antonio, Nov. 22-23; Taylor, 24; Austin, 25; Waco, 26; Fort Worth, 27; Wichita Falls, 29; Dennison, 30.

**MCKENZIE'S MERRY MAKERS**—Ashland, Nov. 5, two weeks.

**MOROSCO'S BURBANK STOCK**—Los Angeles.

**NEWMAN FOLTZ COMPANY** Visalia, Nov. 22-27; Bakersfield, Dec. 5-11.

**OLGA NETHERSOLE**—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 2; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**POLLY OF THE CIRCUS**, Frederic Thompson, mgr.—Lake Charles, Nov. 21; Baton Rouge, La., 22; Alexandria, 23; Shreveport, 24; Monroe, 25; Natchez, 26; Brook Haven, 27; Jackson, Miss., 29; Vicksburg, 30.

**RAYMOND, THE GREAT**—

(Maurice F. Raymond, mgr.)—Glasgow, Scotland, Nov. 23-30.

**ROSE MELVILLE** in **SIS HOPKINS** (J. R. Stirling, mgr.)—Duluth, Nov. 21-24; Superior, 25; Ashland, 26; Winona, 27; Albert Lea, 29; Mason City, 30.

**ROYAL CHEF CO.**, F. A. Wade, mgr.—Pittsburg, Nov. 21; Springfield, 22; Fayetteville, 23; Fort Smith, 24; Little Rock, 25; Hot Springs, 26; Batesville, 27; Paragould, 29; Jonesboro, 30; Clarksdale, Miss., Dec. 1; Greenville, 2; Vicksburg, 3; Battiesburg, 4; Biloxi, 6; Mobile, Ala., 7; Meridian, Miss., 8; Tuscaloosa, Ala., 9; Aberdeen, Miss., 10; Columbus, 11; Selma, 13; Columbus, Ga., 15; Griffin, Ga., 16; Athens, 17; Macon, 18; Cordele, 20; Americus, 21; Albany, 22; Thomasville, 23; Jacksonville, Fla., 24; St. Augustine, 25; Waycross, Ga., 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

mgrs., Al Hoogs, ahead—Stockton, Nov. 20; San Francisco, 22-27; Oakland, 29-30.

**THE GREAT MARSHALL SHOW**—(Edward C. Marshall, mgr.)—Coos Bay, Ore., Nov. 8-25.

**THE GIRL QUESTION** (Western, H. H. Frazee, prop.)—Grand Junction, Nov. 20; Salt Lake, 21-27; Ogden, 28; Park City, 29; Rock Springs, 30; Laramie, Dec. 1; Cheyenne, 2-3; Greeley, 4; Ft. Collins, 6; Longmont, 7; Boulder, 8-10; Colorado Springs, 11; Denver, 12-18; Victor, 19; Pueblo, 20; Larned, 21; Hutchinson, 22; Ark City, 23; Anthony, 24; Wichita, 25; Guthrie, 26; Oklahoma City, 27; El Reno, 28; Wichita Falls, 29; Ft. Worth, 30; Dallas, 31-Jan. 1. (Eastern)—Columbus, Dec. 1; Indianapolis, 2-4; Terre Haute, 5; Brazil, 6; Robinson, 7; Bloomington, 8; Bedford, 9; Columbus, 10; Madison, 11; Cincinnati, 12-18; Hamilton, 19; Dayton, 20-22; Wilmington, 23; Urbana, 24; Lima, 25; Youngstown, 27-29; Wheeling, 30-31-Jan. 1.

**THE WOLF**—Lafayette, Nov. 13; New Iberia, 14; Opelousa, 15; Morgan City, 16; Donaldsonville, 17; Plaquemine, 18; Baton Rouge, 19; Alexandria, 20; Ruston, 22; Munroe, 23; Vicksburg, 24; Greenville, 25; Clarksdale, 26; Pine Bluff, 27; Hot Springs, 29; Marshall, 30; Palestine, Dec. 1; Tyler, 2; Paris, 3; Bonham, 4; Dennison, 6; Sherman, 7; Wichita Falls, 8; Gainesville, 9; Wheelerford, 10; Cisco, 11.

**THIRD DEGREE** (Robt. Priest, adv.)—Seattle, Nov. 21; Victoria, 29; Vancouver, 30-Dec. 1; Bellingham, 2; Everett, 3; Tacoma, 4-5; Aberdeen, 6; South Bend, 7; Chehalis, 8; Ellensburg, 9; North Yakima, 10; Walla Walla, 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anaconda, 18; Butte, 19-21.

**THREE TWINS** (Western)—Joseph M. Gates, mgr.—Sacramento, Nov. 21-22; Stockton, 23; San Jose, 24; Oakland, 25-27; Fresno, 28-29; Stanford, 30.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Trinidad, Nov. 21; Goodland, 22; Norton, 23; Beatrice, 24; Omaha, 25-27; St. Joe, 28-29; Junction City, 30; Salina, Dec. 1; Wichita, 2; Anthony, 3; Arkansas City, 4; Guthrie, 5; Oklahoma City, 6; El Reno, 7; Amarillo, 8; Wichita Falls, 9; Gainesville, 10; Denison, 11; Waco, 13; San Antonio, 14; Bay City, 15;

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres.  
Goldstein's Hair and Wig Store.  
Make-Up, Play Books. Established 1876.  
Lincoln Building, Market and Fifth Sts.

Galveston, 16; Beaumont, 17; Houston, 18-19; Palestine, 20; Sulphur Springs, 21; Dallas, 22-23; McKinney, 24; Ft. Worth, 25; Shreveport, 26; Greenville, 27; Paris, 28; Texarkana, 29; Hot Springs, 30; Pine Bluff, 31. (Eastern)—Youngstown, Dec. 1; Wheeling, 2-4; Buffalo, 6-11; Toronto, 12-18; Hamilton, 20; Petersboro, 21; Belleville, 22; Kingston, 23; Brockville, 24; Ottawa, 25; Montreal, 27-Jan. 1.

**THE MAN OF THE HOUR**—San Diego, Nov. 21; Santa Ana, 22; Bakersfield, 23; Fresno, 24; Sacramento, 25; Stockton, 26; San Jose, 27; San Francisco, 28 (week); Oakland, 5 (week).

**TOO MANY WIVES**, with Joseph Co., Inc., mgrs.—San Bernardino, Dec. 25; Los Angeles, 26; San Diego, Jan. 3; Redlands, 4; Bakersfield, 5; Fresno, 6; Oakland, 7-8; San Francisco, 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

**TRAVELING SALEMAN**, Henry B. Harris, mgr.—Portland, Nov. 22-24; Tacoma, 25; Aberdeen, 26; S. Bend, 27; Seattle, 30.

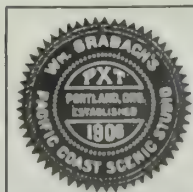
**UNCLE JOSH PERKINS** (Frank Hall, mgr.)—Bozeman, Nov. 20-21; Livingston, 22; Big Timber, 23; Billings, 24; Sheridan, 25; Gillett, 26; Newcastle, 27-28; Edgemont, 29; Hot Springs, 30; Lead, Dec. 1; Spearfish, 2; Belle Fourche, 3; Deadwood, 4.

## Western Wolf Not Under Shuberts

NEW YORK, Nov. 8.—Kindly rectify the statement that The Wolf company west of the Missouri river is under the management of the Shuberts. The company is under the direction of R. G. Herndon. Arthur G. Williams is the manager and Mr. George L. Henshall is business manager. Thanking you for rectifying this error, yours truly,

RICHARD G. HERNDON.

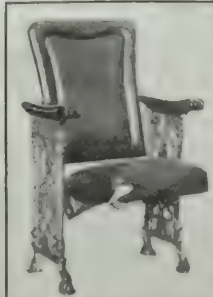
The Air King, a Klaw & Erlanger musical comedy in which John Slavin appears, received its first production in Buffalo this week. The music of the play is by Raymond Hubbell and the book by Harry B. Smith.



### All Kinds of SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts. Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street San Francisco

210-212 N. Main St. Los Angeles



## Persse-Mason Company Going South

The Persse-Mason Opera Company opens on the 24th in Ventura on their way to Texas, with Charley Walker ahead and Eddie Mowry second man. The show plays the Majestic Theatre, Los Angeles, the week of November 28, and then jumps almost direct to Arizona. This is one of the best shows ever seen on the Coast, and the handicap of no paper having now been overcome the company should experience good business.

## Personals

ROSS BIRCHETT is in Saskatoon, Alberta, with a stock company.

AUGUSTUS PHILLIPS, who was recently leading man at the Alcazar, is now leading man at the Girard Theatre in Philadelphia.

VICTOR MORLEY was the guest of honor at a reception given by the Sequoia Club in its quarters at 251 Post street Thursday afternoon.

GENTLE "BILL" REARDON, advance courier for Enid Mayo in the Eastern States, writes that everything is lovely. "Bill" was out here once ahead of Quincy Adams Sawyer.

OZA WALDROP, one of the best liked ingenues of the stage, has been selected by the Shuberts to play Paulette Divine, the title role in The Blue Mouse. She will be seen in one of the Western companies.

FREDERICK PERRY, who last played a principal part in An American Widow, has been engaged by Henry B. Harris for a prominent role in Charles Klein's new play, The Next of Kin, which opens in Chicago at Power's Theatre December 6.

MRS. GEORGE M. COHAN (formerly Agnes Nolan of Boston) is making the coast to coast tour with her famous husband. At the same time she is chaperoning Miss Mary Agnes Cohan, known as the Yankee Princess, who has just passed the advanced age of four months. Little Miss Cohan has two compartments in her father's private car set aside for her exclusive use. It is needless to say that she is the most important member of the Yankee Prince company.

DOROTHY RUSSELL, daughter of Lillian Russell, who is now visiting in Pasadena, has decided to become an Oriental princess. She admitted on Monday night that she is engaged to Acki Sumutru, "Prince Mutsuhito," a nephew of the Emperor of Japan. She is waiting in Pasadena, accompanied by Miss M. A. Driscoll, who is to act as her chaperon, she says, until she becomes "Princess Mutsuhito." The Prince has sailed from Japan, and the wedding is expected to follow his arrival. The romance, Miss Russell says, began when the Prince was a student at Yale.

## Virginia Harvey

AT LIBERTY

CHARACTERS AND HEAVIES

Versatile, ten years' experience in well known Eastern stocks and productions. Elegant wardrobe.

Address  
1308 Seventh Ave., Seattle, Wash.

STEVE L. SIMMONS

MATWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single  
AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Mack Swain Company.

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## MARJORIE Rambeau

Featured

Chas. King Stock Co., San Diego

## LILLIAN Burnett

Characters

Chas. King Stock Co., San Diego

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

### ELAINE DAVIS

Charles King Stock Co., San Diego, Cal.

### SAM F. MOULTON

"Live Men Bury the Dead"  
Bus. Manager Winston Stock Co., Permanent address, 1017 W. Third St., Los Angeles.

### ALEXANDRA HALL

Heavies and Characters  
At Liberty Care DRAMATIC REVIEW

### GLENN H. JONES

Juveniles  
At Liberty Care DRAMATIC REVIEW

### MISS JOSEPHINE BARDA

HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John Cheshire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987

Arthur E. WITTING-DAVIS Mattie  
Character Actor Character Actress  
Joint or single. At Liberty. Address  
San Diego, Cal., Boundary and Howard Sts.

### ALENE Z. JOHNSON

Soubrette  
In Honolulu with Musical Comedy.

### GILMORE WALKER

Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

CHAS.—THE GLOCKERS —ANNA  
"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

### MAX WAZZMAN

Newman-Foltz Co.

### ADA LUCUS

Soubrette and Ingenue  
Dramatic offers invited.  
Care DRAMATIC REVIEW

### ORRIN SHEAR

Eccentric Characters

Engaged

### FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

### JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

### DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

### COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

### THURLOW WHITE

Leads, Heavies  
Address, DRAMATIC REVIEW

### HERBERT MILTON

Characters and Heavies  
At Liberty Care of DRAMATIC REVIEW

### CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

### BERT PORTER

Juveniles

Newman-Foltz Co.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Comedian  
At Liberty Care DRAMATIC REVIEW

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist  
At Liberty Address DRAMATIC REVIEW

### CARRIE CLARKE WARDE

Characters

### CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile)  
3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist Care DRAMATIC REVIEW

### HOWARD FOSTER

Care DRAMATIC REVIEW

### IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

### PIETRO SOSSO

Chas. King Stock Co.  
Pickwick Theatre, San Diego

### ANITA MURRAY

Ingenue  
At Liberty Care of DRAMATIC REVIEW

### HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

### DAN KELLY

Comedian

Care DRAMATIC REVIEW

### FLORENCE DAVENPORT

Ingenue or Soubrette  
At Liberty. Care of DRAMATIC REVIEW

### GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

### ALFRED ROWLAND

Harold Nelson Co. En Route

### LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

### FRED S. CUTLER

Manager Richard Jose  
In "SILVER THREADS"  
Address care DRAMATIC REVIEW

### OLGA GRAY

Leading Woman  
Empire Stock Co., Fresno, Cal.

### ANNA RODGERS

Ingenues and Leads  
At Liberty Care of DRAMATIC REVIEW

### HILDA GRAHAM

Leads  
Care DRAMATIC REVIEW.

### GEORGE VON BLIX

Stage Manager  
Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

THEATRICAL WORK A SPECIALTY

## Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## Florence Oakley

Leading Woman

Ye Liberty Playhouse, Oakland.

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Sidney B. Payne

Lyric Stock, Portland, Or.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Budd Ross

Comedian

At Liberty

Care DRAMATIC REVIEW

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Priscilla Knowles

Leads

## Bennett Jack

Characters

Lyric Theatre, Portland

## Carlton Chase

Leading Man

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothorn  
Closed June 17thImmediately Engaged by  
Frederic Thompson for *Folly of the Circus*  
To open June 29th



## Florence Oakley is in Her Closing Week in Oakland

A clever company with Mark Smith and Miriam Nesbit at its head gave a good performance of *The Traveling Salesman*, 15, at The Macdonough. It is a good wholesome play and depicts the life and methods of the American drummer to perfection. The play will be given four performances and then the pictures of the Johnson-Ketchell fight. There is considerable sentiment attached to this week's offering at the Liberty. *The Rose of the Rancho*. Not only is it the last appearance of our popular idol, Florence Oakley, but it was here at this playhouse that Richard Tully's great Californian play was first presented, and it was Manager Bishop who first gave the young author an opportunity of showing the public what a meritorious play was *The Rose of the Rancho*, or as it was called in those days, *Juanita of San Juan*. Since then it has been revised and remodeled under the guidance of David Belasco, and at the present time is recognized as one of the greatest productions of modern times. There are many fine characters in the play and some excellent opportunities are offered to the various members of the company. Sidney Ayres, as Kearney the government representative, was at his best and had a clear and intelligent conception of the role. *The Mission Padre*, one of the best characters of the cast, was well taken care of by Henry Shumer, his kind fatherly manner taking exceptionally well with the audience. Robert Harrison was good as Don Luis and William Wolbert made quite a hit as the Mexican mule driver. George Friend made a handsome Militiaman and was very much in evidence throughout the play. George Webster and Walter Whipple made a couple of typical land jumpers and acted well. Mina Gleason as Senora Castro, Maude Odell, her daughter, and Florence Oakley, the granddaughter, had the principal feminine roles

and were efficient in every respect. Edith Lyle made a pretty and winsome Trinidad. The entire production was elaborately staged; the Mission garden in particular being a work of art. The play was given under the direction of George Webster, who is deserving of great praise for the successful production. The attendance has been taxing the capacity of the house at every performance and Manager Bishop would be wise in allowing the play to continue for a couple of weeks. Brown of Harvard next and then Dorothy Vernon of Haddon Hall. At the Orpheum, the educated monkey, Charles the First, is proving the most interesting feature; his skating and bicycle riding are wonderful feats and take immensely with the audiences. Mlle Bianci, the dancer, is repeating last week's hit and is the recipient of nightly ovations. The balance of the program consists of Keno, Walsh & Melrose, Seligman & Bramwell, Three Bounding Gordons, Hal Godfrey & Co., and the Bootblack Quartette. The following attractive program is being rendered to good sized audiences at the Bell: Killion & Moore, the Labakans, Edna Davenport, Elsie Crescy & Co., George Evers, Ernest Pantzer Co., and Annette Kellerman. Mme. Jomeli gave a concert at the Liberty, 17, and sang to a very appreciative and enthusiastic house. She is an artist that everyone ought to hear. Dr. Woolner, the German baritone, will give a concert at the Liberty, 24. Harrison Ford, late juvenile of the Alcazar Stock, has accepted an engagement with Bishop's players. Manager Bishop has in view several leading women to take the place made vacant by the departure of Florence Oakley. He expects to make a selection some time next week. Henry Dixie's *Facing the Music*, and *The Judge and the Jury* by Harry Cottrell and Oliver Morosco will be early productions at the Liberty.

LOUIS SCHEELINE.

## Correspondence

PORTLAND, Ore., Nov. 12.—Bungalow Theatre (Calvin Heilig, mgr.; William Pangle, resident mgr.): *The Talk of New York* with Victor Moore did a good business at this house the past five nights. The play is one of the usual lively kind we are sure to receive from the facile pen of George Cohan, and the work of the company left nothing to be desired. Tonight, John Young opens in his new musical comedy, *Lo. The Third Degree* follows. Baker Theatre (George L. Baker, mgr.; Milton Seaman, business mgr.): *Honeymoon Trail*, with Bert Baker, filled in the past week at this house, and gave satisfaction. The company was well cast, and each principal seemed to be perfectly at home in the role assigned to each. The chorus was well drilled and the costumes were first class. Commencing Sunday night, Emmett Devoy in *In Dreamland*. Portland Theatre (Russell & Drew, mgrs.; Frank Hood, res. mgr.)—The Taylor company are in their last week at this house, offering *The Queen of the Highway*. Next week the house will be dark, and it is

announced that Charles Cherry in *The Bachelor* opens, 21st. Further announcement is made that the Shubert attractions will follow weekly until the end of the present season. Orpheum Theatre (James H. Errickson, mgr.): John B. Hymer and company in *The Devil and Tom Walker* are the feature act for this week, and their playlet was one of the best things of its kind we have had along short-play turns. The sketch of Mr. and Mrs. Hugh Emmett, entitled *An Evening at Home*, was full of good things, and the acrobatic work of the Duffin-Redcay Troupe was the equal of any acrobatic act we have had at this house. Other acts making good were Ben Welch and Chassino, especially the former in his character delineations. Lyric Theatre (Keating & Flood, mgrs.): The Athon Company did well with the comedy, *Whose Baby Are You*, the past week. Mr. Athon played the leading male character, and Priscilla Knowles, who played opposite to him, was a good foil for his fine comedy work. Next week, *At the Risk of His Life*. Grand Theatre (Frank Coffinberry, mgr.): The bill offered the past week at this house, comprising the following acts, proved to be

"A man can run a store without advertising and he can wink at a girl in the dark—but what's the use."

I have the right kind of merchandise and I want you to know it. The choicest collection of

## Suits and Overcoats

in this great city at twenty-five and thirty dollars.

Respectfully yours,

NO. 57 POWELL ST. **Chas. S. Rosener.**

## Van Ness Theatre <sup>2 Weeks, Commencing</sup> Monday, Nov. 15

COHAN AND HARRIS PRESENT

## Victor Moore

as the irresistible and justly celebrated world-famed  
"KID BURNS"

## In Geo. M. Cohan's

Greatest Musical Play

# The Talk of New York

with the Original Cast and Chorus and Stupendous Scenic Equipment as played for Four Months at the Knickerbocker Theatre, New York.

one of the best of the present season. The bill included: *The Jacksons*; *Rosedale Four*; Morris and Morton; Mlle. Martha; Bell and Caron; Harry Thompson, and Fred Bauer. *Pantages Theatre* (John Johnson, mgr.): The following acts were on last week's bill and averaged up well: *La Belle Italia Troupe*; Edythe Stanley; Shayne and King; Bunchu and Alger; Leo White; The Lavelles, and George Winfield & Co.

Charles Taylor closed Nov. 13 at the Portland Theatre after a two weeks season of melodrama. In the company were Lee Morriss, Gittus Lonsdale, Elizabeth Hale, Helen Barham, William Thorne, Verne Layton and Mamie Haslom. Edward Lawrence and Roy Walling have joined the Lyric forces. Henry McRae took out *The Spoilers* from here about a month ago and is doing a record-breaking business with it. Ralph Bell is with the show, also Frank McQuarrie and Herbert Ashton. There are

dark rumors afloat of a stock in Tacoma, and all the actors on our little rialto are on the *qui vive* trying to find out some information regarding it. Leola Howard writes: "I closed a twenty weeks' engagement with the McRae company here on Nov. 7 and am taking a rest for the first time in nearly two years. The last six weeks with Mr. McRae I was doing the lead in *The Spoilers*, but they were going East so I closed, as I prefer the Coast. I played the party of Cherry in *The Spoilers* at the Baker Theatre here on a few hours' notice, but by some mistake I was billed as Grace Kern on the programme. And the critics here all gave good notices to 'Grace Kern.' With best wishes for the continued success of *THE DRAMATIC REVIEW*, I am, yours respectfully, Leola Howard, 395 Klickitat street." A. W. W.

CHARLES A. PRYOR has assumed the management of the Watonville Opera House for Beck & King.

## Best Week at "Bijou," Milwaukee, This Season

Coast  
Tour  
Early  
in  
1910

## AS THE SUN WENT DOWN

By Geo. D. Baker  
With  
**ESTHA WILLIAMS**

Address  
**ARTHUR C. AISTON**  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, November 27, 1909

No. 14—Vol. XXI—New Series



F. P. Shanley


Now Manager of the Continental Hotel, San Francisco, Cal.



## New York Has a Large Number of Very Brilliant Openings

NEW YORK, Nov. 21. The opening of the second season of opera at the Metropolitan Opera House under the general directorship of Giulio Gatti-Casazza was effected last week amid the brilliant surroundings which for three centuries have been regarded as essential to the prosperity of the lyric drama. To attempt a description of the pomp and circumstance of the occasion would be to rob the pages of the fashion journals and the social directory of their vital essence. Opera, to be sure, cannot thrive without the support of much wealth, and the board of directors which directs Mr. Gatti-Casazza is composed of men of high social position and almost fathomless financial means. The trend of opera in New York is altogether likely to be guided by their tastes and by those of the men, and possibly more particularly the women, with whom they associate. It is perhaps fortunate that so much of excellence is promised by this directorate and that such satisfying evidence of good intent and immediate achievement was offered by last week's opening. The chief singers in last week's performance were mostly members of last season's company. There were, however, two newcomers. These were the barytone, Andrea de Segurola, last year at the Manhattan, and Anna Meitschik. The former filled with dignity and dramatic intelligence the role of Alvisé and sang his music most commendably. Mme. Meitschik was the Cieca. She is a real contralto, whose voice is of good natural quality, especially in the lower medium. It is by no means perfectly equalized, and there was at times a strong constriction in her tone formation; but this may have been caused by nervousness. She will probably be a serviceable member of the company, for her style shows acquaintance with the lyric stage and its routine. For the benefit of all that army to which it is of deathless interest it may be said that Mr. Caruso was in excellent voice. His tones were free, steady, mellow and generally emitted without effort. He sang lyrically and appeared to have broken the yoke of the ejaculatory school for the time. He sang *Cielo e mar* with beautiful cantilena, just as he was wont to do in his earlier days. Mme. Destinn carried well the burden of the title role. Her delivery showed some signs of labor and her phrasing was sometimes spasmodic. But on the whole she sang very dramatically, and her impersonation had emotional beauty. Mme. Homer repeated a performance of Laura which is already favorably known to the public. Mr. Amato was the Barnaba, and a superb one he was. His noble voice was poured with glorious sonority through every phrase, and withal he sang both musically and dramatically. And thus the new season at the Metropolitan opened with a brilliant presentation of an opera of which Italy has good reason to be proud. \* \* \* The City, the last play written by the late Clyde Fitch,

had its first presentation last week at the Hyperion Theatre, New Haven, under the auspices of the Shuberts. An unusually brilliant and fashionable audience was present, and profound expressions of astonishment were advanced at the daring profanity and melodramatic effect of the murder of the heroine in the second act. Two women fainted during this sensational scene, and had to be revived by friends. The story of *The City* contrasts life in the country with that in the city, showing that a man's character can never be fully tested until he has lived in a centre of massed humanity. George Rand, Jr., falls heir to a large fortune from his father, who, although he has been respected, has practised many unfair methods. The son inherits this tendency, also the secret that his father has an illegitimate son. Rand, Jr., moves to New York, where he doubles the family fortune and wins the nomination for Governor. There he learns that the illegitimate child, George Hannock, has become engaged to his sister. The girl, unable to understand her brother's opposition, declares that they have been secretly wed. At this juncture of the story the playwright has resorted to the murder of the heroine. The family then realizes for the first time that life in the village is not so bad after all. The author has introduced a psychological phase in which he shows that Rand, although dishonest at heart, does not know it. Long speeches were avoided in the play, and action instead of talk is constant in the unfolding of the theme. John Emerson, long associated with the playwright, staged the play. The cast includes Walter Hampden, A. H. Stewart, Eva Vincent, Lucile Watson, Mary Nash, Tully Marshall, George Howell, Helen Holmes, Edward Emery, Jane Gail, John Jex, and Fred Courtenay. \* \* \* The second week of the regular season at the Manhattan Opera House began last Monday with a performance of Donizetti's tuneful and melancholy *Lucia di Lammermoor*. The casual observer of operatic affairs will suspect that the presentation of this familiar work occasioned what is curtly described as a Tetrizzini night. Mme. Tetrizzini achieved her most lasting success in the previous season by her delivery of the florescent babblings of the demented Lucy, and it was to be expected that the populace would hurry forth at the first opportunity to hear again the extraordinary cadenza at the end of the "mad scene." Associated with the eminent coloratura singer last night were John McCormack, the Irish tenor, and Mario Sammarco, the Italian barytone. It looks as if it were Mr. Hammerstein's purpose to make of this trio a regular cast for operas of the older lyric school. If so, his design should achieve excellent results. Mr. McCormack is likely to become popular by reason of the very pretty quality of his tones and the grace of his style, while Mr. Sammarco, who is first of all things a singer, fits admirably



**MOROSCO'S**  
**BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

**Oliver Morosco's Plays**  
*Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Car'lincy

Is the New Majestic a winner? Well, we guess yes

**MAJESTIC THEATRE**  
LOS ANGELES, CAL.

..... OPEN TIME .....  
Weeks of Dec. 5th, 12th and 19th  
**A 1 Attractions Only**  
Address **OLIVER MOROSCO.**      Better Hurry  
**OLIVER MOROSCO, Lessee and Manager**

into the scheme of the operas of the early nineteenth century. Last week's performance was heard with evident pleasure by an audience of considerable size, which expressed itself in most enthusiastic terms after the famous sextet as well as after the scene of emotional insanity. The chorus and orchestra discharged their duties efficiently. \* \* \* James O'Neill, who is now with Viola Allen in *The White Sister*, celebrated his sixtieth birthday last week at the Majestic Theatre, Boston. At a luncheon given him by Miss Allen and her company he said that his one ambition was to reappear as Iago before retiring from the stage. \* \* \* Rebecca of Sunnybrook Farm was produced by Klaw & Erlanger and Joseph Brooks at the Court Square Theatre in Springfield, Mass., last week. Mrs. Kate Douglas Wiggin and Miss Charlotte Thompson have built the play on both of Mrs. Wiggin's Rebecca books. \* \* \* His Name on the Door, by Frank Lord, will have its New York opening at the Bijou Theatre next Monday evening. It is a modern play in three acts of up-town and down-town New York. It had its first performance at Springfield, Mass., three weeks ago. \* \* \* Paul H. Liebler has contracted with Charles H. Brown and Paul Tietjens, author and composer respectively, for a fantastic musical play to be produced about the first of the year. Mr. Tietjens was the composer of *The Wizard of Oz*, and Mr.

Brown wrote the cartoon musical comedies, *Simple Simon Simple* and *Little Mose*.  
ROB ROY.

## Al Flournoy's Notes from Minneapolis

Stepp, Mehler & King, formerly San Francisco entertainers, made their first New York appearance last week. Their act was the hit of a big bill at the Orpheum, Brooklyn. Jim Neil, Princess Theatre, Minneapolis, is meeting with great success in a series of Sol Smith Russell's plays. Business is improving rapidly. John Copidine spent several days in St. Paul and Minneapolis, and all kinds of rumors are afloat in the vaudeville field. Dustin Farnum in *Cameo Kirby* delighted the fair sex of Minneapolis last week at the Lyric (Shubert's). "Dusty's" a handsome brute and is "some" actor. Pretty Billie Burke in *Love Watches*, and James K. Hackett in "Sampson" filled the Metropolitan in the Twin Cities. Blanche Bates comes Thanksgiving week.

## Strong Stock for Reno

The Grand Theatre Stock Company of Reno, management of Harold Holland, opens next Monday with the following company: Harold Holland, Paul Harvey, Sidney Diamond, Harry Rattenbury, Harry Stuart, Roy Avery, Floyd Covelle, Virginia Thornton, Evelyn Selbie, Merle Stanton, Ada Lucas and Chas. V. Laquerc, scenic artist.

**Eddie Mitchell**  
JUVENILE LEAD AND LIGHT COMEDIAN  
At Liberty, November 28th      Care of DRAMATIC REVIEW

**Watsonville Opera House**  
WATSONVILLE, CAL.  
Seating capacity 700. Modern and up-to-date. Booking two high-class shows twice a month. Gave Sousa \$481.00 on a matinee Nov. 1.  
**CHAS. PRYOR, Manager**



**Hotel St. James**  
Cor. Van Ness Ave. and Fulton St.  
San Francisco, California  
Headquarters for Agents and Managers  
Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**CHRIS WARD, Manager**



## Dorothy Russell Denies Engagement to Jap Prince

"I cannot dine out with a man twice but what all the newspapers have me married to him," said Dorothy Russell, daughter of Lillian Russell, when asked in Pasadena last Saturday if it was true she was to marry Akkri Sumutru, "Prince Mutsuhito," a nephew of the Emperor of Japan. "There is positively no truth in the report at all," she went on. "I met him two years ago when he was a student in the University of Pennsylvania, and saw quite a little of him while in New York, but I have not seen him since a year ago last April, when he returned to Japan, and I can't understand why all of the papers should begin to print stories now of an engagement between us. They have also tried to marry me to my former husband, which is also untrue, and I don't know how many other husbands I would have had, if all the newspaper reports were true," went on the young actress, as she was seated with her companion, Miss M. A. Driscoll, on the piazza of her pretty bungalow, at the Magnolia, on North Marengo Avenue. Miss Russell expects to be in Pasadena at least until after the first of the year, and perhaps longer. "No, there is no man whom I'm going to marry, at least not that I know of, but who knows, I may meet somebody out here I will marry," she went on with a twinkle in her eye. "No, that was only a joke. I came here just for a rest and expect to have a nice quiet time while I am here, enjoying this lovely climate and beautiful scenery. I might possibly take a theatrical engagement while I am out here, for it would keep me busy, and I think I would enjoy it. I was to have gone on with Joseph Brooks in The Inner Shrine the first of the year, but as that will not be ready till later I have some time at my disposal." Miss Russell is perhaps best known in vaudeville, where she played with her mother. She has recently finished an engagement with Louis Mann Paul, in The White Hand, and before that was in Piff, Paff, Pouff.

## Grand Opera Circuit May Include This City

A report is current in the East that the Metropolitan Opera Company of New York has secured from Klaw & Erlanger a long lease on the Auditorium of Chicago, which is the largest theatre west of New York. If the plans mentioned in the report are carried out and the deal for the theater really consummated, it will mean that the Metropolitan Company will have a home of its own in four great cities—New York, Boston, Chicago and Paris. The company has so many contracts with great singers that some outlet is needed for their activities. This increase in the number of opera houses controlled by the Metropolitan Company is not alone for business reasons, those who discussed the reported lease declare. They say it is part of a general plan being worked out by the directors of the operatic organization to spread musical culture throughout

the United States. The plan is said to be comprehensive. The acquisition of the Auditorium will not be the end. A veritable chain of houses, the story has it, will be acquired, one in San Francisco, another in Denver, another in Philadelphia and still another in St. Louis. So that there will be a "circuit" for opera, just as there is now for drama and vaudeville. The "circuit," however, is still pretty far in the future, it is believed.

## Phoebe Davies Goes With Liebler's

Phoebe Davies has been engaged by Liebler and Company to play the leading woman's role in Know Thyself, in which Paul Hervieu drama Arnold Daly's starring season will be started in a few days. Miss Davies holds the odd record of having appeared in practically only three parts of importance in seventeen years. In the season of 1892-3 she became identified with Eastern theatricals, after a long period of triumphs on the Coast, playing George Gwynne in The New South, which lasted her for three seasons. Next she was the Alma Dunbar in Humanity, and in the season of 1897-8, Miss Davies created Anna Moore in Way Down East, in which character she has been seen in every part of the United States. In Know Thyself, Miss Davies has the part of Clarisse de Siberan, wife of the General de Siberan, the latter being the role for which Mr. Daly has been cast. There are only six characters in the play, and all the acts are in the same setting.

Charles B. Hanford's tour this season will again include important engagements in California, his native State.

## The Orpheum

The Orpheum announces for next week a fine list of attractions. William H. Thompson will appear in a one-act play by F. D. Bond, called Pride of Regiment. Mr. Thompson has in the role of an army veteran a character peculiarly suited to his ability. He is sure of a most cordial welcome, for he has many histrionic triumphs to his credit here, the most notable one, perhaps, being the Cardinal in A Royal Family, which is one of our most delightful stage memories. He will be supported by those sterling artists, Miss Allen and Fred J. Weber. Dan Quinlan and Kellar Mack, two minstrel stars, will entertain with a skit entitled The Traveling Dentist. The Two Bobs is the sobriquet selected to announce Bob Adams and Bod Alden, two well-known and popular writers of lyrics and jingling tunes. Mr. Adams, who, in association with Mr. Hough, has written many musical successes like The Time, the Place and the Girl, A Stubborn Cinderella, A Winning Miss, The Girl Question and other La Salle Street triumphs in Chicago, is one of the Bobs, while the other, Mr. Alden, is responsible for the music of Not Because Your Hair is Curly and other catchy tunes that the whole country has whistled. Mabel McCane, a small demure lass who has attained considerable prominence in Eastern musical

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director  
FRANK WYMAN, Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

comedies, will contribute to the new bill. She sings her own songs exclusively, the arrangement for them having been made by Frederick Peters. Next week will be the last of Ben Velch, Vittoria and Giorgetta, Kathleen Loisset, her pigeons and her trained dog, "Honey," and John B. Hymer and company in their great comedy hit, The Devil and Tom Walker. A new series of motion pictures will wind up one of the best entertainments in the history of vaudeville.

## Valencia Theatre

The last performances of that furiously funny farce, Mr. Hopkinson, with Dallas Welford in the title role, takes place this Saturday afternoon and evening, and on Sunday night Charles Cherry, who was last seen here as Maxine Elliott's leading man, will make his first appearance in San Francisco as a star in Clyde Fitch's last comedy, The Bachelor. The story is that of a broker, who, on account of his confirmed opposition to matrimony, is known by his intimates as The Bachelor, and the first act finds him expounding his theories to a friend who is about to marry. He begins to take notice of the winsomeness of his pretty blonde stenographer, takes her to the matinee several times and to an occasional luncheon, but there his attentions discreetly stop. The strange part of it all is that he does not realize his love for the girl until her young brother, believing he must protect his sister against the "perils of a great city," and moreover the attentions of a handsome broker, informs him that he must either propose to his sister or suffer the consequences. The scene, of course, is entirely ridiculous, but the bachelor, realizing that some may think that he has compromised the girl, decides to propose. The stenographer, in the mean time, learns the part her brother has had in the affair and, although deeply in love with the bachelor, calls the engagement off. The author, however, does not allow matters to rest here, but brings the lovers together before the final curtain. The original cast will be seen here, including, in addition to the star, Ruth Maycliffe, Lillian Paige, Alice Riker, F. Percival Stevens, Charles Laito and others. The Gay Musician, Julian Edwards' latest comic opera success, with a company of seventy-five, from Wallack's Theatre, New York, will follow The Bachelor at the Valencia Theatre, Sunday night, December 5th.

## Alcazar Theatre

A second week, and positively the last one this season, of The Warrens of Virginia is announced by the Alcazar management. This announcement will not surprise anyone who has witnessed the play, for that the regulation seven days' run would be exceeded was assured before the close of the initial performance. David Belasco's name, the potency of which is recognized by San Francisco's theatregoers, had much to do with drawing an unusually large

## GONZALES OPERA HOUSE

GONZALES, CAL.  
New, well appointed theatre, electric lighted.  
Full stock of new scenery.  
C. H. WIDEMAN, Mgr.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

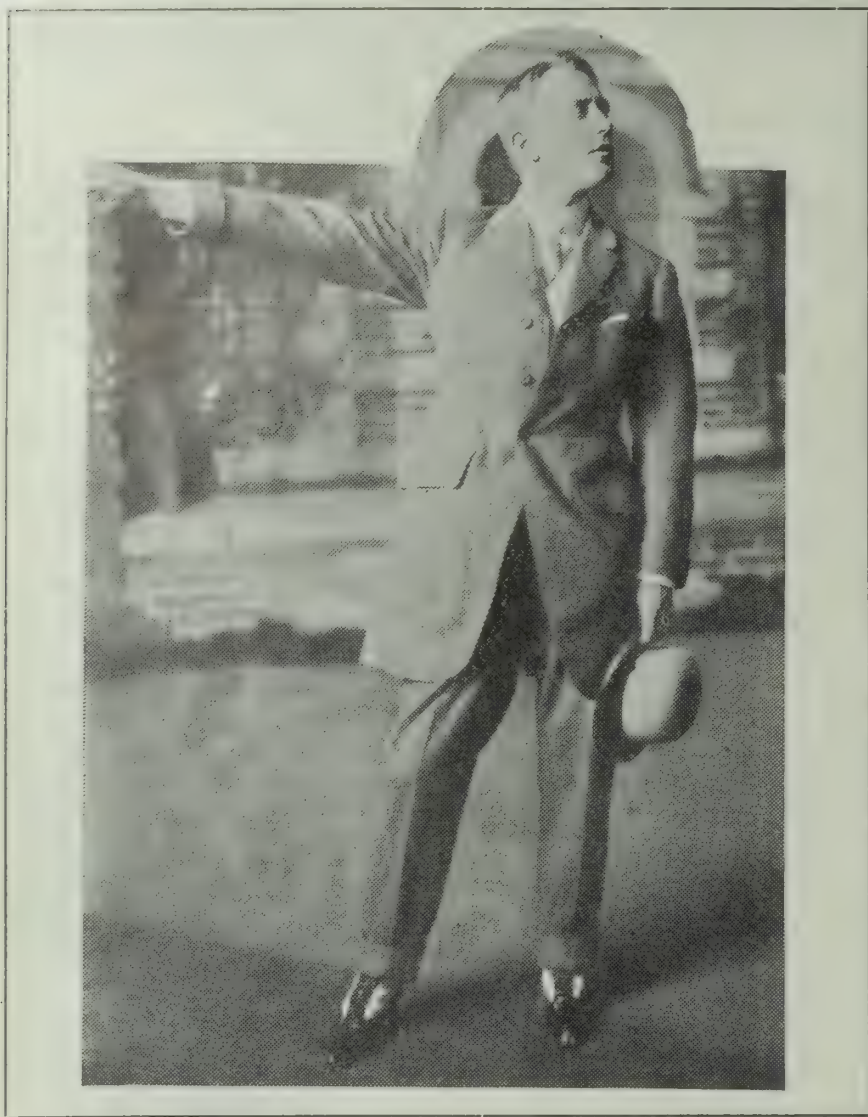
## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

first-night audience, whose verdict served to fill the house at each succeeding presentation of the play and create a demand for seats that only a second week can satisfy. But, marvelous though it is, the "atmosphering" of the play is only one component of its attractiveness. The tale unfolded is full of heart interest and intensely dramatic, and the characterization is unconventional. In the hands of the Alcazar players every impersonation more than success to convey the author's ideal. Since he became connected with the Sutter Street home of good drama, Howard Hickman has done nothing more artistic than his interpretation of General "Buck" Warren, one of the most striking figures ever staged. Evelyn Vaughan as his daughter, Will R. Walling as his rival in war, John Ince as the young Federal officer whose heart is torn in conflict between love and duty, Bessie Barriscale as the little Warren girl—in brief, every member of the excellent company, contributes to the finest performance in which they have collectively participated.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.





America's favorite comedian, **George M. Cohan**, as he appears in his big musical comedy, *The Yankee Prince*.

## Geo. M. Cohan in The Yankee Prince

Geo. M. Cohan, who with his Royal Family and a big supporting company will present young Mr. Cohan's most successful musical comedy, *The Yankee Prince* at the Van Ness Theatre, San Francisco, for two weeks, commencing Monday, Nov. 29th, has written, composed and produced more than fifteen plays, eight of which are now before the public. It has often been asked, "Does Cohan ever take any rest or allow himself any amusement?" Very little. When he is on tour he works, and when he is in New York he works. He doesn't seem to get any satisfaction out of the ordinary pleasures of his associates and is seldom to be found around cafes in clubs or other resorts. He has one failing, however. Cohan likes the national game. In fact, he is a "baseball bug," and would rather see a closely contested game on the diamond than eat. Next to this he is a great admirer of the manly art and never misses a "good go" in the roped arena when one is "pulled off" in his vicinity. Mr. Cohan's working methods are as odd as are his mannerisms. He never does any writing in the daytime, preferring the quiet solitude of his studio in the wee sma' hours, when all good folks are supposed to be abed. From one a. m. till daylight are his hours for work, and when he has completed a first act it is put into rehearsal, which he superintends during the day, while he begins on the second act at night and so on.

## Mary Garden Says She is in Love

Tears did not dim Mary Garden's pretty eyes when she was interviewed after her arrival in New York from Europe. "I left my heart behind me

**Managers!!** If you don't like your Actors  
**Actors!!** If you don't like the Company you are in

## See Menzel About It

### Menzel's Dramatic Agency

915 Van Ness Avenue

Telephones { S. 2877  
Franklin 4260

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

in Paris," she said. "I love—oh, I love some one there. But I won't tell his name. I shall never marry." She beamed in the most friendly manner at the newspaper man. Then the press agent gave an important preliminary cough. "Ah—er—the prime minister of France, M. Briand, is a bachelor, is he not, Miss Garden?" Miss Garden smiled brightly. "Oh, yes," she said. "And he is just the dearest friend of mine. He is such a delightful man. He is to be my godfather when I join the Roman Catholic Church." The singer did not dwell further on the identity of the man she loves or upon her friendship for M. Briand, prime minister, but rather preferred to discuss the present emotional condition of her heart. "I have come to the conclusion that married life is not for me," she said. "My present ambition is to finish my season here, and then return to Paris and be taken into the church. If I ever marry, I shall keep the fact a secret from every one, except the man." Some one asked the truth of the cabled story that she plans to enter a convent after she has been admitted to the Catholic Church. Miss Garden laughed at that.

## LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. opp. Kearny Phone Douglas 3192

"How could I enter a convent and be a nun?" she asked. "And if I did that, just think of the fix all my masculine friends would be in; they would have to enter monasteries and become monks." She insisted, however, that she is thoroughly in earnest in her intention to join the Roman Catholic Church. She welcomed the reporters as old friends, and to one especially fortunate she gave the kiss of comradeship. It fairly cracked. "Do you believe in suffrage?" she was asked. The prima donna threw her head back and indulged in a very hearty laugh. "Why, no," she said. "I don't. You men have two ounces more brains than we women have, and you ought to do the voting without our aid. Besides I think there is nothing so lovely as a thoroughly feminine woman."


## SPECIAL NOTICE

# The Christmas Number OF The San Francisco Dramatic Review

WILL BE PUBLISHED

Saturday, December 18th, 1909

And will be the finest and most interesting Theatrical  
Paper published in the United States

 Have YOU reserved your space?



## George M. Cohan and His Royal Americans are Making Records in Los Angeles

LOS ANGELES, Nov. 25.—Next week will witness a new member added to the Burbank company. David Landau, Mr. Morosco's new second man, will make his first appearance in *The Heir to the Hoorah*. He will play heavies and juvenile leads. Mr. Morosco's new leading woman is Frances Nordstrom. She will appear first in *The Girl of the Golden West*, which opens Dec. 26. Helen Holmes, former leading woman at the Belasco Theatre, is in the cast of *The City at the Hyperion Theatre*, New Haven, Conn. Nat Goodwin is expected to spend a part of the present winter in Los Angeles. There will be several changes in the personnel of the company at Fischer's in the next two weeks. Next Monday Josephine Leroy, prima donna, and Nan Halperin, soubrette, will join the company. December 6, Dan Mason, a German comedian, will become a member of the company. Clarence Drown, manager of the Orpheum, has left with his family for a vacation trip to Honolulu. They will also make a visit to San Francisco. Jessie Mae Hall, who will be pleasantly remembered for her work with the Burbank company, is making good with the Al Trchaern company at San Antonio. Oliver Morosco telegraphed from New York yesterday that he had obtained the only authorized version of *St. Elmo* for early production at the Burbank Theatre. The play is a dramatization by William Holcomb of Augusta J. Evans' well known novel of the same name, the dramatic rights to which are controlled absolutely by Mr. Holcomb and his partner, Vaughan Glaser. John H. Blackwood returned from New York last night.

AUDITORIUM—The attraction at the Shubert house for the week is *The Gay Musician*. This is the first local presentation of the piece, although it ran in New York for a long time. It is a real comic opera, and unlike many that we see has a well defined plot. Harry Benham, who plays the title role, shares the honors with Texas Guinan, who is a charming young woman, possessed of a very excellent voice and wonderful ability as a comedienne. Lottie Kendall as the deceived and jealous wife acts well and sings attractively. Margaret Crawford plays Matilda Yager in a truly wonderful manner. It seems as if Mr. Edwards had written the part for her so well does it suit her. Freda Klingel is pleasing as Hilda Branson. Roger Gray is convincing in the part of Samuel Lyons, the theatrical manager. He has a good voice, which shows careful training. The principals and chorus dance well and sing well and the songs are catchy. The comedy is good and the whole show a real success.

BELASCO—Channing Pollock's dramatization of Miriam Michaelson's novel, *In the Bishop's Carriage*, is being produced by the Belasco company this week. The play itself is strong, interesting and appealing and tells a consistent story. In the main the parts are well taken.

Miss Magrane does not seem at home in the role of Nan the nipper. There is not enough of the bravado in her portrayal; she is just not suited to the part of the reckless Nan. Mr. Stone does well as William Latimer, but this is not one of his best pieces of work. Frank Camp, as Tom Dorgan the crook, does excellently. Mr. Yerance is receiving a cordial welcome this week on the event of his return to the Belasco company. He is seen to advantage in the part of Edward Ramsay. Miss Adele Farrington has the small part of Mag Monahan. Miss Lewis is Mrs. Edward Ramsay and Miss Beth Taylor plays the daughter. The balance of the company are well cast.

BURBANK—The Dairy Farm, Eleanor Merron's rural drama, is holding the boards at the Burbank. Two years ago this same play was given by the Burbank company, and many of those in that cast are appearing in the cast of the present offering. The scene of the play is laid in New York State in a farming community and tells the story of true love that does not run smooth. Everything is pleasingly settled in the last act and the wrong is made right. Mr. Beasley and Miss Hall are seen in the leading roles. Willis Marks is very real in the part of Simon Crum, the village Shylock. Harry Mestayer is Joel Whitbeck, the village peddler; Henry Stockbridge is Jehu Sparmley; Lovell Alice Taylor is very amusing as Jane Perkins; John Burton is excellent in the role of Squire Hurley; Margo Duffet, Louise Royce, David Hartford, H. S. Duffield and Frederick Gilbert are all well cast. Florence Oberle makes an ideal negro mammy. The performance is very satisfactory.

MASON—The management of the Mason is happier this week than for many moons, and Mr. Wyatt is wearing a smile that will not come off. The reason. They are actually turning people away this week, all because of George M. Cohan and his excellent company. The Yankee Prince is a great show and Cohan is greater than his show. The story is that of an American boy, Percy Springer, who wants the hand of an American girl, Evelyn Fielding. Her father wants her to sell herself to gain an English title and her mother is equally anxious that she should marry the American. The American wins in the end. Josephine Cohan is not with the present company, but her place is taken by Miss Lila Rhodes, who is dainty, pretty and a fine dancer; she also wears some beautiful gowns. Jerry and Helen Cohan, father and mother of George, play Mr. and Mrs. Fielding; Frank Hollins is the English Earl to whom Mr. Fielding wishes to marry his daughter; Tom Lewis, who has been seen before in some of the Cohan shows, is cast as Steve Daly, and Sam Ryan is the Irishman, John Fagan. The company includes twelve principals and a chorus of forty. The music is all good, but the three best numbers are *I'm Awfully Strong for You*, *The*

A-B-C's of U. S. A. and *M-o-n-e-y*. The Yankee Prince is the best musical comedy we have had here this season.

MAJESTIC—With the same horse race, the same pickaninny band and the same Colonel Sandusky Doolittle, comes *Old Kentucky*, ever welcome and always popular. Burt G. Clark is still portraying the big, ready witted Colonel, and familiarity with his role tends to make it a finished performance. Frank Dayton also returns as the rich young turfman. Joseph Slaytor as Horace Holton supplies the villainy. Mildred Johnson is a most satisfying Madge. The pickaninny band, which is to *Old Kentucky* what the bloodhounds are to *Uncle Tom's Cabin*, prove themselves equal to the occasion.

GRAND—The Hartman company is giving us a very pleasing revival of that popular Oriental musical comedy, *The Chinese Honeymoon*. It is a bright pretty performance with catchy music, a good looking, well drilled chorus, an up to date show. Mr. Hartman is happy in the role of Mr. Pineapple. He is extremely funny in the part. Muggins Davies is Fi Fi. Walter Catlett is seen in the part of the Lord Chancellor and Joseph Fogarty the Emperor. Josie Hart is Mrs. Pineapple. Walter De Leon has two new songs in the show. They are both very clever; one is *Mamie* and the other *My Mother Didn't Bring Me Up That Way*.

ORPHEUM—On *With the Dance* brings to us Mlle. Bianci, beautiful in face and figure and a superb dancer. Her interpretative dances, *The Dresden China Dance*, *Egyptienne*, *La Danse en Volant* and *Satanella* are beyond comparison. Added to the grace of her movements are her exquisite costumes, each a study in itself. "General" Ed La Vine is here on his annual visit, with his inimitable foolishness. Hal Godfrey, with his company, came from London with a sketch called *The Liar*. Edmund Keno, Walsh and Melrose have something new and something good in the way of gymnastics. George Bloomquist and his company are still adding to the gayety of the bill with *Nerve*, and the Howards as *Messenger Boy* and *Thespians* continue to amuse with their songs and parodies. *Ballerini's* talented dogs fill out the holdovers.

LOS ANGELES—There is good vaudeville at the Los Angeles for the current week. The bill is headed by Anna Eva Fay, telepathist. She does some stunts that are unexplainable. A novel act is furnished by Irma Orbasany's trained cockatoos. Elsie Crescy and her company appear in a skit entitled *Fagin's Pupil*. William Cahill furnishes a very amusing monologue and Dorothy Vaughan is a clever comedienne. Moving pictures complete the bill.

FISCHER'S—The Kelly Massey company are offering *My Friend's Wife* this week. James T. Kelly has a light comedy role of Bobby Wilson, and Charles Figg is cast as Richard Gardner. Miss Massey is the pretended wife of Gardner and Miss Clark, the daughter of Gardner's uncle (Harry Oakes). Anna Robinson is the young fun-making daughter. The chorus is doing some excellent work. There are several

fine song numbers in the production.

OLYMPIC—A. Mutt at the R is the title of the piece being put on by the Alphin-Fargo company at the Olympic. Besides the original Mutt the cast includes his wife, Ima Mutt, Little Jeff and all the family. Dave Morris impersonates Mutt with a makeup that is truly wonderful. Jules Mendel plays the German saloonkeeper. Blossom Seeley plays the part of the French maid. Maude Rockwell portrays the female race-track fan in love with a sporting bookmaker (Richard Kipling). Rose Ledman is cast as Ima Mutt and Leonard Brisbane and Henry Auerbach are also well cast.

UNIQUE—The vaudeville part of the program at the Unique is furnished by the Earl sisters with character songs and changes, and Waldo, Devere and Gates in a comedy sketch, *The Irish Eskimos*. The Unique comedy company plays *Neighborly Neighbors*. The story is of one Lem Barlow (Al Franks), who falls in love with the daughter (Annie Baumann) of old Hawkins (Herbert Cramer). The latter has been fighting the Barlows for years to gain the possession of certain property. He finally does give his consent. Laurel Atkins-Blair, Dawn De Lane, Hazel Salmon and James Spencer all have good roles.

FLORENCE EMERY.

NEW ORLEANS, Nov. 20.—Tulane Theatre—Fritzi Scheff in her new opera, *The Prima Donna*, sang herself into high favor of big houses during the week. Charles Dillingham has surrounded the star with an expensive production. The cast is large and capable, the costumes showy and costly, and the scenic effects in keeping with a high grade production. The music of the opera is tuneful, a number of selections being pretentious, while the dialogue is clean cut and witty. Brushing aside any comparisons with her vehicle when last seen here, Mlle. Modeste, there can be no question but that the artist has improved greatly in vocal attainments, taking rank as possibly the leading lyric soprano on the light opera stage. Miss Scheff's style is distinctive. She is not a stage beauty, but is full of chic and magnetism, and with her well known ability to wear gowns that are the best products of the dressmaker's art she presents a striking stage picture. John E. Hazzard is a comedian of unctious, easy methods. He knows how to sing a topical song effectively. The chorus was above the usual comic opera standards in that vocal abilities were apparent. Next week, Robert Mantell; 28, Rose Stahl. Crescent Theatre—Strongheart, with Burton L. King in the title role, played to big business. The supporting cast, particularly the male roles was strong. Next week Al. H. Wilson.

W. L. McCONNELL.

The Elleford Company had exceptional success during their Vallejo engagement last week. They played to capacity business.

NEWMAN FOLLEZ CO.—Hanford, Nov. 28-Dec. 4; Bakersfield, 5-12; Oxnard, 13-18; Los Angeles, 19-24.



## Correspondence

ALBUQUERQUE, N. M., Nov. 15.—The Ringmaster delighted a large audience on Nov. 8. On Nov. 11, Bispham rendered a fine program, finishing with his dramatic reading of *The Raven*, by Edgar Allan Poe. On Nov. 12, Texas was the bill with a cast of twenty-five people. Geo. Coburn's rural musical play, *Fifty Miles from Boston*, was the next attraction, Nov. 13; very pleasing to a large audience. And the last of an unusually busy week was John L. Kearney, Dorothy Maynard and sixty others in the light opera, *The Girl Question*, also to a well-filled house. The house will be dark now for some little time. Cap and Bells, Elks' Opera House.

MARYSVILLE, Nov. 22.—Friday evening, Saturday matinee and Saturday night, Pantages' show of good people, high-class vaudeville, attractive motion pictures and a pleasant evening spent by those present. Only a fair house. Throughout the week, until Friday evening, Manager Atkins will give his patrons a chance to see beautiful motion pictures, hear good music with plenty of room and comfortable chairs, at prices to suit all—five and ten cents. On Friday night, the 26th, Pantages will again be the attraction, and on Monday night, the 29th, *The Man of the Hour* will be the attraction.

SAN DIEGO, Nov. 17.—Garrick (J. M. Dodge, mgr.): Nov. 14-15, Sam'l E. Rork's *Land of Nod* played to two good-sized houses and pleased. The company is headed this year by Niel McNeill in the part of April Fool, and is an excellent one. The chorus is well drilled and good to look upon. The costumes and scenery are good. Coming: 20, *In Old Kentucky*; 21, *The Man of the Hour*; 22, Mme. Jonelli, under auspices of the Amphion Club. Pickwick (Scott A. Palmer, mgr.): This week, the Charles King Stock Company are presenting *The Squaw Man* in a very commendable manner to packed houses every performance. Charles King, in the title role, gives a very clever and convincing interpretation. Marjorie Rambeau, as Diana, the English Girl, as usual, gets the most out of every line. In strong contrast to Diana is Nat-uritch, Carson's squaw wife. Auda Due had a clear conception of the part and won the enthusiastic approval of the audience. Louis Morrison, as Big Bill, Carsons foreman, gave his usual excellent portrayal. Pietro Sosso, as Cash Hawkins, and J. Franklyn McDonald, as the Indian chief, also handled their respective parts in a satisfactory manner. The balance of the company gave excellent support. The scenery and costumes were correct to every little detail. Queen (John Donnellan, mgr.): The Queen has a good bill this week, which is composed of the following acts: Grevini and Selbinin have a varied act that seemed to please as well as anything on the bill. They play several musical instruments, juggle and have an excellent acrobatic stunt which elicited them much applause. Their juggling is also worthy of mention. Marion and Rial have a novel playlet entitled *The Witches Power*, which went big. Ernest Brinkman pleased with his singing act. *The Four Stagpooles*, in their *Crazy Caddie Act*, scored a bit hit. It is a rough and tumble act, full of clever acrobatic feats. LUNDQUIST.

SAN DIEGO, Nov. 24.—Garrick (J. M. Dodge, mgr.): Nov. 20, *In Old Kentucky* played here for the 'steenth time to a packed house, but failed to arouse the enthusiasm of past years; 21, *The Man of the Hour* was presented by a mediocre company to fair business; 22, Mme. Jonelli in recital pleased a large and fashionable audience. The Garrick will remain dark until December 5, when the Three Twins will play an engagement of two nights. Bailey and Austin in *The Top o' the World*, David Warfield in *The Music Master* and Florence Gear in *Fluffy Ruffles* are among the December bookings. Pickwick (Scott A. Palmer, mgr.): This week Charles King and his excellent company are putting on *Held by the Enemy* to big business. The piece is replete with thrilling situations and all members of the company are giving a good account of themselves. Miss Marjorie Rambeau as Rachael McCreery, the beautiful Southern girl, has a good part and gives her usual excellent interpretation. Miss Rambeau's naturalness and clear conception of the many parts she portrays will always win her the plaudits of the critics. Mr. King as Colonel Prescott enacts his part in such a way as to win the enthusiastic approval of the audience. Pietro Sosso as Lieutenant Haynes doesn't have a great deal to do, but he makes the most of every minute he is on the stag. Ernest Van Pelt makes a very acceptable newspaper artist and lends a welcome touch of comedy to the production. Harry E. Williard as Uncle Rufus, McCreery's colored butler, has a clear conception of the part. Auda Due as Susan McCreery, and Lillian Burnett as Euphemia McCreery, gave excellent portrayals. The production is well staged. QUEEN (John Donnellan, mgr.): The bill as presented this week is hardly up to the Sullivan and Considine standard. Bissonette and Newman open the show with a hand balancing act that is ordinary. An act of this kind nowadays has to contain something new and original to make much of a hit. Flo Patterson, the Kentucky Maid, has a fair singing act. Her act would have gone better here if she was not handicapped with a bad cold. Miss Florence Modena and Charles Gardner in sketch, *A Lesson in Reform*, seemed to please better than anything else on the bill. Fagon and Byron in bits of musical comedy have a good act that went well. The act is very well dressed. Next week, Anna Eva Fay. Empire, Bijou and Union report good business, with motion pictures and illustrated songs. LUNDQUIST.

TACOMA, Wash., Nov. 19.—King Dodo appeared at the Tacoma Theatre, Nov. 10th and 11th and returns, 21st. This tuneful musical comedy is still popular and found much favor. William Friend, Eleanor Kent, Louise Mink and Zoe Barnett were all acceptable in their roles. Nov. 14-15, *The Honeymoon Trail*, without much plot, but full of laughs, drew well. Bert Baker and Louis Kelso are new here, and so was their "business," which, with several other features that were fresh and original, seemed to please everybody. Louis George appeared to advantage in a German character not unlike the one he had in *The Girl Question* last season. Margaret

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for  
**Clancy's**

STAGE HARDWARE

Complete Stock at

**Williams Hardware & Stove Co.**  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

Loftus, Ailine Boling, Edna Holtzman and Mabel Potter contributed materially to the success of the production, which was well staged. George Hamlin appeared in song recital, Nov. 16, before a large and fashionable audience. The program varied in numbers was an enjoyable one. Coming: Nov. 23-24, Wright Lorimer in *The Shepherd King*; 25, Mark Smith in *The Traveling Salesman*; Christmas attraction, *The Soul Kiss*. E. J. Bowes, prominent club and society man and vice-president of the Tacoma Chamber of Commerce, was married on Nov. 13 to Margaret Illington. Mr. and Mrs. Bowes are now at home, where Mr. Bowes has leased a beautiful home on North Yakima Avenue, in the heart of the fashionable residence section. Eddie Redway, here last season in *Babes in Toyland*, will appear at the Pantages next week.

A. H. NEW HAVEN, Conn., Nov. 20.—King of Cadonia, a new English musical play, book by Frederick Lonsdale, lyrics by Adrian Ross, and score by Sidney Jones, composer of *The Geisha*, was introduced to America this evening at the Hyperion Theatre by the Shuberts. In point of humor the piece is decidedly in advance of the average London musical comedy, and what is even more gratifying, the Shuberts have improved upon the magnificent coronation scene in the last act. William Norris was seen in the principal role, that of the Duke of Alasia. The cast includes, Wm. Norris, Melville Stewart, Clara Palmer, Gertrude Darrell, Mabella Baker, Albert Gran, Burrell Barbaretto, Donald Buchanan, William Davis, R. R. Neil, Jr., St. Clair Bayfield, Vincent Dusenberry, Mabel Weeks, Addie Marze, Rose Firestone and Carolyn Armstrong.

PORTLAND, Or., Nov. 22.—It is with the deepest regret that I must tell the readers of *The Dramatic Review* that death called from our midst last week James H. Erickson, manager of the Portland Orpheum. Jim Erickson, as he was affectionately known to all his friends, came to this city with the introduction of Sullivan & Considine into the theatrical life of Portland, and was the manager of the Grand for several years until he was given charge of the Orpheum and the Sullivan & Considine interests in Portland. He was a man quick to make friends, and after he made one he was never known to have lost the esteem and love of that person. Always happy and of a jovial mood, he was truly one of God's noblemen. At the time of his death he was in his thirty-sixth year. The funeral was held last Friday and was attended by hundreds. The floral pieces have never been excelled in this city. His death is mourned not only

in this city but in many places throughout the United States many an actor and actress will have kind words to say upon hearing of the death of James Erickson. Heilig (Calvin Heilig, mgr., Wm. Pangle, res. mgr.)—Another one of James Forbes' plays struck this town yesterday and opened at this house. It is labeled *The Traveling Salesman*. While it cannot be truthfully said that it is the equal of his other play, *The Chorus Lady*, still the play is delightful, and by the way funny enough to satisfy the most fastidious. Mark Smith is the drummer in the present bill and succeeded in making a home run with the audience from the jump off. Beth Elliott is the heroine and sustained herself in the part admirably. The balance of the company was good. Coming, Wright Lorimer in *The Shepherd King*. Baker (George L. Baker, mgr., Milton Seaman, bus. mgr.)—Lena Rivers is this week's bill and the old time story drew packed houses yesterday. Emma Bunting is playing the title role, and is an actress of great emotional powers. She was good in the prologue in the role of the country girl, and when later she was called upon to show her emotional work she had many in the audience sobbing. The supporting company was adequate. Next week this house is devoted to local talent, and the following week *Forty-five Minutes From Broadway* is announced. Portland (Russell & Drew, mgrs.)—This house reopened last night with a Shubert attraction, *The Bachelor*. From this time on it is announced that only Shubert bookings will be found at this theatre. Also with the reopening came a change in the management, Frank Hood, who was in charge for Russell & Drew, having resigned, and Dad Russell himself is at the helm for the present. In *The Bachelor* Clyde Fitch has written an offset for his play, *Girls*, but be it said to his credit that in their present production the playwright has written a play closer to life than in *Girls*. Charles Cherry is cast in the title part and he is a finished actor in every meaning of that word. He reads his lines well and gives the idea to one that he is sincere, and hits the right spot with his audience. Ruth Maycliffe has the leading role of the feminine contingency and left nothing to be desired. Next week, Mr. Hopkinson. Orpheum (John F. Cordray, act. mgr.)—It is announced today that John F. Cordray will assume the management of this house, the vacancy being caused by the death of James H. Erickson. Last week's bill was headed by William H. Thompson and company in *The Pride of the Regiment*. The play was a hit and the character work of Mr. Thomp-



## Correspondence

son was up to the high standard we expected. Adams and Adams had a very entertaining skit, and Mabel McCane in her songs was well received. This week's bill: Florence Bindley and company, Eva Taylor and company, Stella Morisini, Rosa Roma, Four Floods, John Birch and Meyers and Rosa. Lyric (Keating & Flood, mgrs.)—The Strange Adventures of Miss Brown is this week's offering and the farce went well at yesterday's productions. The company is well cast and the interpolated specialties added to the enjoyment of the performances. Robert Athon and Priscilla Knowles both gave fine presentations of the leading parts, and the comedy work of both was well received. Dorothy Davis in a small role gives a good piece of character work, and William Howard, who alternates in the leads with Mr. Athon, played his assignment in tiptop style. Grand (Frank Coffinberry, mgr.)—This week's bill includes Tom Linton and his jungle maids; Rusticana Trio; W. G. Hoefler; Von Mitzel and Maynard; Josephine Gassman; Inza and Lorella and Fred Bauer. Pantages (John Johnson, mgrs.)—The following acts are announced for this week: Captain Stonewall's educated seals; Golden and Ardith; W. S. Harvey and company, Swift and Casey; Leo White; Glen Burt; Jarvis, Mann and Jurenda. A. A. W.

SEATTLE, Nov. 22.—Moore—Charles Klein's wonderful play, The Third Degree, was greeted with enthusiasm by last night's big audience and Fernanda Eliscu was given nothing short of an ovation. This little, dark woman dominates the whole play, and her interpretation of the part of Annie Jeffries, the devoted wife, is a revelation of artistic acting. The play will run for the balance of the week. Alhambra—Dark. Grand—The Honeymoon Trail led to the Grand yesterday to the delight of Grand patrons. As a novelty musical comedy it is a success. There are laughs a plenty and the music is all that could be desired. Seattle—The Seattle players are telling the reason to every one's satisfaction in Why He Divorced Her." It is a play of contrasts between riches and poverty, with an exceedingly complex plot, but everything comes out right in the end. Lois—When Knighthood Was in Flower is the offering of the Lawrence players and it is given in a thoroughly delightful manner. Miss Kelton as Mary Tudor is doing excellent work. Orpheum—It is in many ways a remarkable bill at the Orpheum Theatre. The headliner is Donald Bowles with his company in Guilty, a playlet written by Victor Smalley. The Klein family are an imported troupe of comedy cyclists; White and Perry are two famous funmakers; Harry Fox and the Millership sisters are the most agile trio in vaudeville, and Eva Williams and Jack Tucker are loaded up with a scream. The great Ciccio is "king of the wire" and Carl Nobel is the world's greatest ventriloquist. Majestic—Delmore and Lee defy death in an aerial act, and Hill and Sylvian show some mar-

velous stunts on the unicycle. The Bohemian sextet is a troupe of continentally trained opera singers. Trainor and Dale have an interesting skit. Memories of the War and Kathlyn de Voie, prima donna comedienne, has a repertoire of tuneful songs. Pantages—Heading the bill is one of the greatest acts in vaudeville. It is the Florenz troupe of society acrobats. There are two women and four men in the act. The other acts are Schrodes and Chappelle in a clever sketch; the four American gypsy girls, in musical selections; Howard and Lewis in The Singer and the Dutchman; Nip and Tuck, acrobatic pantomimists; Muriel Ardmore, the violinist, and Helen Lowe with her pretty songs.

MARYSVILLE, Nov. 23.—The Grand Theatre, which has been reopened under the management of Al White, started off Monday with a fine show, given by Dillon and King's Musical Comedy Company, presenting The High Flyers. The company includes Ben Dillon, Lillie Sutherland, Lola Fawn, Marie Pennington, Jack Curtis, Will King, Fred Lancaster and chorus. Mr. White has made arrangements to book exclusively through the Great Western Theatrical Circuit.

SALT LAKE CITY, Nov. 22.—The Shuberts have now finished the remodeling of the old Lyric Theatre and have turned it into one of the best houses in the city. Their first production, The Gay Musician, went off with a snap, although the stage was a little small for so large a company; they played to good houses. Their next production will be The Man From Home, which will run the last four nights of this week. Salt Lake (Geo. D. Pyper, mgr.)—Geo. M. Cohan was certainly the "man of the hour" the last part of last week. The large houses which he drew were more than well pleased with him. His production was greatly enjoyed. The last half of this week the new musical comedy, Lo, will be produced, with John E. Young in the role of the young Tammany politician. Colonial (R. A. Grant, mgr.)—The Spoilers was good and played to very good houses. The Girl Question will be presented this week. Grand (A. B. Jensen)—It seems to be the same old story this winter with Willard Mack as it was last when he was unable to play about half of the time. But the Grand management, which represents Pelton & Smutzer, are not so lenient with him as was the Colonial last year. They put the cold proposition before him of playing every week or getting out of the company. It seems he chose the former, as the Grand has a new leading man from the East, Mr. McCullough, who is making good. This week they will give Brown of Harvard. Orpheum (A. H. Garrett, res. mgr.)—The bill last week was a little below the standard. This week there will be Mary Norman, Ed F. Reynard in a Morning in Hicksville; Duffin-Rodcay troupe; Signor Ancillotti and his dog, Pilu; Patrice in the playlet, The Lobbyist; Hopkins Sisters in Luna Land; Chasino, the silhouette master, and some new kinodrome pictures.

HARBACH.

CHICO, Nov. 23.—The Man of the Hour is booked for 29th.

## Van Ness Theatre Two Weeks, Starting Monday, Nov. 29

Matinee Saturday Only

He's Here At Last! The Big Rumble of the Show World



"I still think I am a better dancer than any living author, and a better author than any living dancer."

GEO. M. (HIMSELF)  
**COHAN** His Royal Family

And an All-Star Cast

IN  
MR. COHAN'S  
SENSATIONAL  
MUSICAL  
SUCCESS

The  
Yankee  
Prince

A Double-Breasted, Triple-Plated, Laughter-Riveted Comedy, with

A Hundred Players

Augmented Orchestra

A Million Laughs

## ...VALENCIA THEATRE...

Starting Sunday, November 28. One Week Only—Matinee Saturday



SAM S. & LEE SHUBERT, Inc.

Present the Accomplished English Actor

**Mr. Charles Cherry**

And the Original Cast, Direct from the Maxine Elliott Theatre, New York

IN  
**The Bachelor**

A Delightful Comedy in Three Acts, by Clyde Fitch

Cast Includes — RUTH MAYCLIFFE, LILLIAN PAIGE, ALICE RIKER, F. PERCIVAL STEVENS, RALPH MORGAN, CHARLES LAITE

Light as a feather and clean as a Quaker Household. The play staged and produced by the author.

THE BEST DOLLAR ATTRACTION IN THE WEST  
HENRY McRAE OFFERS

## THE SPOILERS

Dramatized from the Popular Novel, The Spoilers  
BY REX BEACH

The Best Story of Alaskan Life Ever Written. A SIXTY-FOOT CUB OF SCANDINAVIAN A Great Play with a Great Cast of Twenty People, Including Miss Margaret Oswald and Eli Smith, with His Famous Team of Malamute Dogs.

## WARNING

Stock Managers and others are warned not to play any version of this play, as I hold all right to the Pacific Coast and will protect same.

A Few Open Dates in California. Address, A. J. HOTCHKISS, Business Manager, This Office.

Miss Marie Drofna was recently asked if she interested herself in politics. She replied in the negative. "It is a pity," replied her questioner, who is a suffragette. "That bit of a brogue

you use in The American Lord would go a long way toward winning the Irish vote."

The Merry Widow returns next March.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue,  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

## Blackwood, Grauman and Welch---Does This Mean Cohan and Har- ris, Too?

The story sent out from New York last Friday that John Blackwood of Los Angeles, D. J. Grauman of this city and Jack Welch of New York had formed a company to build a stock house in San Francisco, is of the most interesting bit of news presented in a long time. As Welch is Cohan & Harris' general manager, does it mean that this big firm is in on the deal. Detailed information as to the plans of the new firm are not available just now, but will probably be ready for next week's REVIEW.

## Commencement Days Still Out

Our information regarding Commencement Days as published last week was erroneous. The company is still out and will be in this city after the first of the year. The show is receiving splendid notices everywhere.

## Duck Hunters Almost Miss a Performance

Thirty-five ducks and twelve snipe almost caused two postponed performances Wednesday night. C. W. Kolb and Percy Bronson of the Princess Company and Victor Moore of The Talk of New York company went hunting Wednesday morning on the Suisun marshes. They caught a train at the hunting lodge at 7:28 and after traveling a few miles found out that they could not reach the city in time

for the rise of the curtain. To add to their anxiety, the dense fog on the bay caused a very slow trip across after reaching Oakland, and it was nine o'clock before the shows started.

## Flora Parker Gets Her Divorce

A verdict of divorce for Flora Parker, formerly seen in the Queen of the Moulin Rouge, was announced Tuesday in New York in the Supreme Court as the sequel to the raid she made recently on her husband's apartments at the Hotel Bayard. Carter de Haven did not appear at the inquiry where the jurors heard the evidence. Throughout the proceedings, which were attended by Miss Parker and a dozen girls familiar in Broadway choruses, the name of the stage beauty who is said to have been found by the wife in De Haven's room, was not mentioned. Jerome C. Baum, a private detective, the chief witness, testified that he had "shadowed" Carter de Haven and had seen him go to his apartments with a handsome young woman on October 24th last and on October 26th.

## Value of Pertinacity

William A. Brady's experience with George Broadhurst's drama, The Dollar Mark, seems likely to bear out that astute manager's judgment of the value of the play. Two weeks ago the piece was put on for a full week in Troy. The receipts for the first performance were \$177, but Mr. Brady said the week's takings did not fall below \$6,000. The experience of The Dollar Mark in New York convinced pretty much everybody but Brady himself that the play was of no great value. But it takes more than one swallow to make a summer for Brady. Otherwise there would have been no Way Down East, no present starring tour of Robert Mantell, and several other highly profitable attractions would have been allowed to adorn the junk heap. "I had faith in The Dollar Mark from the first," said Mr. Brady in describing his position, "but if I had been a quitter my faith wouldn't have done me much good. It is hard work finding open time at this part of the season, but along after Thanksgiving there will be something of a loosening up, and in the meanwhile I'll have to do the best I can. I am satisfied, though, that I am on a live one."

## Geo. Gill Goes to San- itarium

George Gill, who suffered a breakdown when he arrived here three weeks ago, left last Tuesday for Monrovia, near Los Angeles, where he will be a member of a noted sanitarium for the next six months or a year, until his health is restored. And thousands of friends all over the country will hope for this, for George Gill, showman, circus man, general promoter, is known and beloved from one end of the country to another. Last Saturday Eddie Dunn, who is ahead of George Cohan's company, got in town and, seeing the state of his old friend's health, got together with Alex McDonald of The Land of Nod Company, and in about an hour had received contributions to the amount of \$151.00 from members of The Talk of New York Company, of which Mr. Gill is the agent, and from other friends in the city, among which were the managers of the St. James Hotel, who were liberal contributors. Immediately after this arrangements were made for Mr. Gill to go South, and George Cohan, when notified, replied that Mr. Gill was to take a lay-off as long as was necessary on full salary. Mr. Elmore from the New York office was then sent for to go ahead of The Talk of New York. Mrs. Gill has been sent for, and there is an almost certainty that Mr. Gill, under the treatment developed at this famous sanitarium will be restored to good health before many months.

W. R. ABRAMS, Agnes Johns, Frank Weeks, Art Witting and Mattie Davis are new members of the Mack Swain Company in Santa Cruz.

Ed Redmond continues his great success in stock in San Jose. This week the bill is How Baxter Butted In, and Charlie Gunn, Myrtle Vane, Ed Redmond, Howard Foster and Kernan Cripps are making hits.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Lick Building, 35 Montgomery Street.  
Telephone Kearny 724.

## Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

This Saturday Afternoon and Evening  
Last Times of **MR. HOPKINSON**, with  
**DALLAS WELFORD**

Starting Sunday Night, November 28th  
Matinee Saturday. One Week Only  
Sam S. and Lee Shubert (Inc.) Present  
The Accomplished English Actor

**MR. CHARLES CHERRY**

And the Original Cast, Direct from the  
Maxine Elliott Theatre, New York, in

## THE BACHELOR

A Delightful Comedy in Three Acts, by  
**CLYDE FITCH**

Reserve seats from 50c to \$1.50, at the  
Box Office and Emporium.

Commencing Sunday, Dec. 5  
**THE GAY MUSICIAN**

## New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, November 29th, Starts the  
Second and Final Week of David Belasco's  
Latest Atmospheric Triumph

## The Warrens of Virginia

A Wartime Drama by William De Mille

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

## New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

## ARTISTIC VAUDEVILLE

**WM. H. THOMPSON & CO.**, in Fringe of  
Regiment: **QUINLAN** and **MACK**; **THE**  
**TWO BOYS** (Adams and Alden); **MABEL**  
**MCCANE**; **BEN WELCH**; **VITTORIA** and  
**GICERETTA**; **KATCHEN LOISSET** and  
Her Dog "Honey"; **NEW ORPHEUM MO-**  
**TION PICTURES**. Last Week, **JOHN B.**  
**HYMER & CO.**, in **The Devil and Tom**  
**Walker**.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and  
Holidays)—10c, 25c, 50c.  
Phone Douglas 70

## Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

SECOND BIG WEEK

## Kolb & Dill

Present Themselves in the Great  
N. Y. Success

## The Rich Mr. Hoggheheimer

Evening Prices and Sunday Matinees,  
25c to \$1. Saturday Matinees, 25c, 50c and  
75c.

## AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

## AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

## Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

## GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION 3065

TURNING THEM AWAY

THE

## Ewd. Armstrong Musical Comedy Co.

Now Playing to Capacity Business, Grand, Vancouver. The Best Musical Com-  
edy Company on the Pacific Coast.

WHY?

Because We Have the Best Shows. Because We Have the Best Comedians.

### Some Class to This Bunch

**WILL ARMSTRONG, EDW. ARMSTRONG, GUS LEONARD, GEO. HOWARD,**  
**MISS ETHEL DAVIS, MISS CLARA HOWARD, MISS DOROTHY LEE**

And a Chorus of Ten Baby Dolls

We Played Pickwick, San Diego, 20 Weeks. We Play Here 35 Weeks.  
CALIFORNIA MANAGERS: Write us for time after January, 1910.

EDW. ARMSTRONG, Manager.

## THE FRANCIS- VALENTINE CO.

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

So familiar are those who follow current theatrical matters with The Talk of New York, that nothing need be said at this time of its plot. It is hardly fair to dismiss the piece without paying another compliment to Victor Moore, who, as Kid Burns, is the principal figure in the bill. Charlotte Gray, Emma Littlefield, Mae Phelps, George O'Donnell, John Conroy, William A. Williams and Joe Smith Marba, all contribute to the success of the Cohan show. The chorus is drilled to the minute and get through their numbers in a rush, as all good Cohan choruses do. For that matter, the whole performance goes with the rush of a cyclone on a level prairie.

## Princess Theatre

There is such a thing as having too firmly established a reputation. C. William Kolb is experiencing this pleasing embarrassment at the Princess, where he is, for the first time in San Francisco, at least, working in a role that demands something different than does the elongated German, with the shoe brush whiskers, with whom we are all familiar. It is a puzzle to many who see him as the sensitive Mr. Hoggenheimer, to know always just when and where to laugh. With Dill it is different. He plays a broad comedy part, and his audiences are sufficiently familiar with his line of work to know just where to give expression to their merriment. The above is not to be taken as meaning that the bill now on at the Princess is a disappointment. It is not. In its light and melodious way, it is a hit, and a big one. Only, it does prove how hard it is sometimes for a mummer to entirely disassociate himself with his characteristic successes. Lillian Berri is thoroughly satisfactory. She is one of the most dependable women in her line on the stage today. Carlton Chase has much to do with the musical success of the bill. Percy Bronson is another member of the company who is entitled to special notice. Olga Stech does good work, and keeps up her amazing popularity. Sydney De Gray belongs to the group of successful favorites. The scenic effects are new and artistic, and the gowns fresh from the costumers. Kolb and Dill will undoubtedly make one of the biggest successes of their present season in The Rich Mr. Hoggenheimer.

## Garrick Theatre

The Soul Kiss, the much-talked-of and advertised musical play, has been compared to The Girl from Rectors, but the comparison is rather an invidious one. Certainly it played 300 nights in New York with a large floating and transient population to cater to, "mostly Rubes in New York," says Kid Burns. The Soul Kiss has too much Tenderloin double entendre and broad witticism to suit the average San Francisco playgoer, though its music and dancing are a relief to the, at times, ordinary dialogue. The scenery is above par, and some beautiful specimens of the scene painter's art were visible. Madame Pertina, premiere danseuse, is an artiste of great merit and demonstrated a lithe and smiling activity which won the favor of the audience in an emphatic manner. Her charming personality and talents are worthy of a better and more cohesive story. Much of the

work of the evening falls on Ben Grinnell, a versatile and clever actor, who plays the part of Lucifer Mephisto in a sardonic and satisfying way. His several character make-ups interested and amused the audience, while his monologue of reminiscence on the old days of the drama, "They were actors then," was one of the hits of the evening. The chorus contains some remarkably pretty girls and is notable for its precision.

## Valencia Theatre

A roster of those present at the Valencia Theatre during the past week would have read like a society blue book. Fashionable theatre parties have been numerous, and, from the boxes, many of San Francisco's most exclusive set have watched with amused interest the efforts of the rich Mr. Hopkinson to scale the slippery heights of London society—Society that spells itself with a capital S, and is pervaded by dukes, duchesses, earls and lords. The play, by R. C. Carton, is well named Mr. Hopkinson, for "Hoppy" is "it." Dallas Welford, the one and only Mr. Hopkinson, is supported by the original company of English actors and actresses, and the difference between the star and his company is that they act, and he doesn't. Most well-drawn stage characters are almost human, but "Hoppy" is human to such a degree that there are moments when it seems, to use a phrase of his, "positively indelicate" to gaze into a fellow creature's naked soul—and such a little, cheap, commonplace soul at that. One of these days some great Ibsen expert may discover that Mr. Hopkinson is not a comedy at all, but a biting satire on society, and that Mr. Welford, far from being a mere comedian, is in truth a Duse in trousers. Pending this enlightenment, however, the mass of theatregoers do not trouble about any profound psychological meaning that may be lurking in Mr. Hopkinson; they just laugh at the artless antics of the little man who, by the unexpected death of an uncle in the Colonies, is suddenly transformed from a country tradesman into the thrifty possessor of eighty thousand pounds a year. The play has none of the complications of the ordinary farce-comedy. With Dallas Welford as "Hoppy" it doesn't need them. In act II, however, there is a new and positively delightful situation. The Earl of Addleton has come from Spain to his daughter's wedding to a rich and irreproachable young man. The irascible Earl has barely recovered from his seasickness when he is introduced to his prospective son-in-law, and snorts with dismay on beholding the impossible little bounder, "Hoppy." Determined to make conversation with the august nobleman, "Hoppy" artlessly describes a steamboat trip he once took "on a bank 'oliday" round the Nore, and vividly portrays the undulations of the waves—a bit of realism which, for the Earl, revives all the horrors of his recent sea trip. The ensuing conversation, consisting of groans on the Earl's part, is funny enough to extract laughter from the tragic muse herself. Frederick Powell is excellent as the Earl. Warren Fabien is good as the Duke, and the other male parts are well sustained. Jane Wheatley Rorke is a beautiful Duchess of Braceborough, and among the other women of the cast, Kate Milloy stands out by her spirited acting as the maid.

## Alcazar Theatre

The Alcazar is presenting one of its most sumptuous productions this week in The Warrens of Virginia, which had a year's run in New York. The magnificence of the first act setting put everybody in good humor for the four acts that were unfolded during the evening, even if the story was a trifle slow in unfolding. The plot revolves about a trick of false dispatches, by means of which General Warren is deluded into directing a supply train, the final hope of the Confederates, into taking the road to an ambush. There is a Federal lieutenant who loves Agatha, Warren's daughter, and his call at her home as an invited guest is the means of placing the misleading documents in her father's hands. The device leads into situations of dramatic suspense and poignant effect, with the love affair and the fate of Lee's army in the balance during the second and third acts, and the final episode taking place five years after peace has been proclaimed. The chief honors go to Evelyn Vaughan, who is seen as Agatha Warren, and Howard Hickman, who plays the part of "Buck" Warren, the Confederate general. Miss Vaughan's charm of personality and her ability to bring out the emotional strength of a part were strongly in evidence, and throughout the play her work was of the most artistic and enjoyable nature. Mr. Hickman played the old Confederate with fine understanding and strong conviction throughout. Will Walling, as the Federal commanding officer presented one of his best recent performances, and Christie McLean was immensely fine as the old negro mammy. John Ince played the hero as well as possible, but such a bad hero, from a player's standpoint has seldom been written, and Mr. Ince did exceedingly well with the part, inasmuch that he kept himself on solid ground, after skirting all around dangerous spots. William Garwood is deserving of special notice for a fine characterization of the young Southern son and soldier.

## Personals

JOHN CORT is arranging to put out a second and Western company in The Kissing Girl, the attraction now at the Cort Theatre in Chicago. May De Sousa, featured recently in The Waltz Dream, is to be the prima donna of the new organization, which will play sixteen weeks in the Middle West. The organization will number 42 people. It will open on Christmas day.

LOUIS MORRISON has retired from the King Stock of San Diego and is in town.

PEARL ALLEN writes from Medicine Hat, Canada, that his stock company is doing very well in Canada, where they have become great favorites.

EVERETT SACKETT, who is well known as an experienced manager and agent, has accepted the position of business manager of the Valencia Theatre.

DOLLY PARNELL, a popular musical comedy actress of London, was married Tuesday to Prince Nesir Ali Khan, the son of one of the most powerful of the native rulers of India. The prince presented his bride with jewels valued at \$100,000.

MAXINE ELLIOTT, who is her own "manageress," has come to the conclusion that there is a lamentable dearth



Terkelsen & Henry. Photo.

## Judith Warren

A strong, striking personality and one particularly suited to characters and second business is that possessed by Judith Warren. Miss Warren has found her best work to be in characters that demand deep study and psychological insight, and her characterizations are invariably clothed in an intense power that is rarely a possession of a young actress. She has not yet signed for this season.

of good plays. Furthermore, Miss Elliott submits this puzzling query: "Who can tell a good play when he reads one?" After which she timidly remarks: "Certainly not the critic, for they know as little about it as anybody else—they merely tell the public what they themselves like, which very often is what the public doesn't like." But, hold! Miss Elliott is kind enough to admit that managers and a great many actors who can select their own plays pick out the very ones which fit some particular personality. This revelation, however, cannot be regarded as very extraordinary in the light of Miss Elliott's requirements, for it is patent that she requires a play with a star part for a woman of charm, beauty, lovely clothes and all that sort of thing. After divulging these few secrets of her managerial duties, Miss Elliott does not object to letting playwrights know that her permanent address is Maxine Elliott's Theatre, New York.

PAUL GILMORE, who is starring this season in The Call of the North, appeared in Staunton, Va., last Friday week in the dual role of actor and bridegroom. As a culmination of a romantic courtship extending over many months, Gilmore was married to Miss Ethel Elizabeth Cauly of California, a strikingly handsome girl and a former member of the Gilmore company. The young woman and her mother, Mrs. M. Jones, went down from New York Thursday and awaited the arrival of the actor, who was to play at the Staunton theatre. The company arrived in the morning, and the wedding took place in the early evening. The ceremony was performed by Rev. A. D. R. Sancher. The bride's mother and a few local friends of the groom were the only witnesses. The marriage was kept secret from the other members of the company until Gilmore boarded the train for his next engagement with his wife by his side. This is Gilmore's third venture upon the sea of matrimony. He was divorced from his second wife during the past summer.



## Vaudeville

### The Orpheum

In writing of the performances at the Orpheum, it is the conventional thing to pen, "The program at this popular house is exceptionally good this week," or something of that sort. So just to be thoroughly original, and slightly heterodox in such matters, no reference whatever will be made to the quality of the bill in the opening lines of this write-up. Howard's Musical Shetlands do an original animal act, which has the charm of distinct novelty to it. There is a little white dog, a member of the company, that dances in perfect time to the music furnished by the equine musicians. Milt Wood, the dancer with the chair, does some very unusual things with his feet. He dances in almost every conceivable position, standing up, sitting down, and on the rungs of the chair. His work is very clever. Two Italians, Vittoria and Giorgietta, present a novel act. Their hand-balancing is unique. An act that deserves good time, and which is apparently getting it, is An Evening with Dickens, in which our old friend of Tivoli days, Edwin Stevens, assisted by capable Tina Marshall, score decided hits. Stevens is exceedingly clever in his portrayal of different characters from the works of the great English novelist. The De Haven Sextette, in a well-dressed act, called The Understudy, are welcome ones on O'Farrell Street. They sing catchy songs, dance gracefully, and go through the intricacies of their turn with machine-like precision. For all that, their work is not mechanical. Just why the title, The Understudy is used, the program does not make plain. The act itself by any other name would be as good. Fraulein Katchen Loisset has a trained animal act. She has, in addition to a pleasing voice, a flock of educated pigeons and a dog which impersonates different human characters, in costume. Ben Welch, the character comedian, presents himself in his humorous monologue. His characterizations of Hebrew and Italian types are still the standard in their way. Long ago Mr. Welch became the best performer in his line. John B. Hymer, in The Devil and Tom Walker, assisted by a company of ten, including Elsie Kent, gives an elaborately dressed act. The abilities of the people in the company is far superior to the book and the music. The motion pictures are good, and the orchestra thoroughly pleasing.

### Pantages-Central

Wonder if the public realize what a show they can see for 10-20-30 at Pantages Central this week. Every act on the bill is a headline act and a star act. For instance, we have Jacques Greno, the Parisian balancing wizard, and a wizard he must be to do his stunts on the wire. He is so much at home in the air that he sits on a camp-stool and prepares and cooks a meal and eats it. Did you ever see anyone else on any stage do that? He has a novelty and that's what the public want. Greno's act is neat and interesting, and he does some wonderful balancing. Then we have Ned Nye, not only a monologist, but comic opera star, writer, composer. Mr. Nye has written some of the best books

ever published. His latest, Nazette, created as big a sensation as Trilby. In fact, Mr. Nye has been compared with De Maurier. Everyone always enjoys his work. Mr. Seymour's dogs possess a value far beyond the regulation animal act. They do not show a great variety, but their feats are wonderful, all due to careful training and patience. He has trained three dogs to play tunes without a mistake, which shows his wonderful ability. An act which Frisco theatre-goers cannot forget, and which has the only character of its kind is Jesse Mack & Co., in a very funny comedy, entitled My Mother-in-Law. Mr. Mack is the originator and only one doing this character. In fact, no one can imitate him. He was formerly of the great vaudeville team of Monroe, Mack and Lawrence, who played the Orpheum six or seven seasons. Mr. Mack has a clever company and does not have to resort to any slapstick comedy methods. His makeup in itself is a scream, and the comedy is legitimate. Mabel Belmont is sweet as the daughter, and has a very charming personality. The man whose name is not on the program is also fine-looking, with a rich speaking voice. A familiar head-line act of note is the "Clarks," the greatest banjo act in the business. Mr. Clarke is one of our best composers; in fact, he is writing the music for Greno's new act, which will be one of the greatest sensational novelties ever produced in this country. Greno's act will cost him two thousand dollars before the curtain rises on it, and Mr. Clarke has promised great things for him in the music line. Mr. and Mrs. Clarke are about the only people who make real music on a banjo, because they are both thorough musicians, and, furthermore, Mr. Clarke makes his own banjos. Two of his banjos cost him \$500 apiece to make. They are works of art. Next we have the Great Buckner, the trick bicycle rider, who performs some wonderful feats on his cycle. For instance, riding down stairs backwards; a jump of 15 feet, made in two jumps, which makes one hold his breath. Abdallah, the Arabian whirlwind tumbler, is a marvel. Kembling has good songs and "some" voice.

### American Theatre

Manager Pilling stands back in the shadow and smiles a broad smile that freely translated might mean: "See them coming. The American has caught the vaudeville crowds." Frank Parker, the modern Hercules, exhibits some wonderful feats of strength by balancing beds, dressers, tables etc., on his chin. The act is a novelty. Edna Davenport always presents something new and good. She seems to have caught the idea of just what the public wants. As a singer and dancer, she is in the front rank. Hugh Emmett and wife, in a ventriloquist and violin act, have a new and novel turn. It is utterly impossible to detect any movement of the throat during Mr. Emmett's ventriloquial performance. Hugh Emmett has a violin, generally known as the speaking violin, so great the skill of the player—and with this skill is a very unusual artistic development. For Hugh Emmett is just as good a player of high class music as he is of popular airs and medleys. He is assisted by Mrs. Emmett, a strikingly handsome woman, who is a pianist of great

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

NEW  
CIRCUIT

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in CALIFORNIA, UTAH, COLORADO, KANSAS and Eastern Connections.

Good Acts Can Always Secure Immediate Bookings  
Booking Department, 1117 MARKET STREET, W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
Main Office, 144-150 POWELL ST. SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago  
Phone Douglas 5702

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479  
Affiliated with Osbornes Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.  
WANTED A No. 1 Singing and Dancing Soubrette for out of town stock.  
First-Class Vocalist, illustrated songs—out of town.

## New York Dramatic Agency

Booking  
DRAMATIC AND VAUDEVILLE ACTS  
Organizing and Routing Companies, Supplying "Scripts," Etc.  
Belasco Theatre Building, Los Angeles, Entire Third Floor

merit. Willison and Stonaker are two boys who have unusual voices. Mr. Stonaker has a voice like Patti, wonderful and startling. The pair have a novel act and worth while going to see. Geo. Evers, in his black-face act, is always funny and never tiresome. One of the prettiest acts seen in a long time is the McFallen and Carson skating turn. They are the world's greatest fancy skaters and they dress their act beautifully.

### The National

Another fine bill is presented this week. Bell and Caron have an excellent act of the Rice and Prevost style. John Bell does some wonderful somersaults and tumbling. The toe dancing of Miss Caron is beyond criticism. She is exceedingly clever, in fact, both are. The Rosedale Four have excellent voices and some new numbers. The act is a little long, but one almost forgets the length while listening to the sweet voice of Miss Miller's soprano, with a face just as sweet. Morris and Morton are billed as the boys with the flying feet, and surely they are rightly named. Morris, in black-face, doesn't overdo, and Morton is a good straight man, and both can dance. The act is dressed very well. Harry and Kate Jackson, old favorites, known from coast to coast, have a screamingly funny act. Both are comedians of the first degree,

and their setting and effects were great. The ship-wreck scene is especially effective. Those performers who call themselves monologists should see Harry Thompson if they want to know the real definition of the word. Harry is in a class by himself, and you'll all agree that you never heard any of his stuff before. Ezra Kendall, James Morton, Geo. Fuller Gold, James Thornton—never saw the day they could beat Harry Thompson. Added to a fine talent, he has a wonderful personality. Mlle. Martha, with her beautiful figure, displays it very gracefully while performing some very good gymnastic stunts. Not forgetting the orchestra and moving pictures, which are always good, the show is an excellent one.

### The Wigwam

The Edwin T. Emery Company is the feature of the Wigwam this week in one of their comedy acts. Other clever turns are offered by The Labakans, Killion and Moore, Howard Missmer & Co., Edwin T. Emery & Co., Ernest Pantzer & Co., Dick and Alice McAvoy.

H. H. Frazee, the Chicago theatrical manager, is to send Jim Jeffries, Frank Gotch and other celebrities on a vaudeville tour of the country, opening December 1st.



## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Nov. 28, 1909:

NATIONAL, San Francisco—Crimmins and Gore, Malvern Troupe, Billy Clark, Bradlee Martin & Co., Godlewsky Troupe, Three Vagrants, BELL, Oakland—Bell and Caron, Morris and Morton, Rosedale Four, Harry Thomson, Harry and Kate Jackson, Mlle. Martha. WIGWAM, San Francisco—John Sturgeon & Co., Dorothy Dahl, Kitabanzai Troupe, Steeley and Edwards, Ed. Gallagher & Co., Ernest Yerxa. CALIFORNIA, San Francisco—Preston and McLean, Capt. Nat. Ressler & Co., Frob and Ruge, Abdallah, Celeste, Lestie Fore-set. GRAND, Sacramento—Edna Davenport, Howard Missimer & Co., The Labakans, Musical Lovelands, Killion and Moore. GARRICK, Stockton—Helen Beresford & Co., George Evers, Malan and Selvin, Margie Long. JOSE, San Jose—Dick and Alice McAvoy, Spalding and Dupree, Josephine Ainsley, Ernest Pantzer & Co., Unthan. LOS ANGELES, Los Angeles—Frank Parker & Co., Spencer and Williams, Will Rossiter's Bunch of Kids, Willison and Stonaker, Edith Haney, McLellan and Carson. AMERICAN, San Francisco—LaVelle and Grant, Colby and May, Bandy and Fields, The Stelling, Rogers, Sherman and Lukers, Williams and Dale, Chicago Newsboys' Quartette. QUEEN, San Diego—The Floydells, Anna Eva Fay, Dorothy Vaughan.

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Nov. 28, 1909:

IDEAL, Salinas—Menlo. BELL, Hollister—Alfredo. MARGARITA, Eureka—Bird and Kema, Kittie Vonhorn. ELITE, San Mateo—West and Clarke, Josh Dreano. LYRIC, Redwood City—Geo. Morey, Elma Clarke. OSBORNE'S SOUTH-WESTERN CIRCUIT—Fred Kramer, Jessie Orr. OPERA, Watsonville—Woodward & Co., W. S. Westerman, The Noss Sisters. WORK, Monterey—The Bregers, Fulz, Elma Connor. NOVELTY, Visalia—De Lorraine Sisters, Tim Owsley. OPERA, Bakersfield—The Kennards, Miss Thorne. OPERA, Coalinga—Inez Allen, L. Bennett. IRIS, Chico—Stella Adams, Dervin. GEM,

Marysville—Gambold and Metcalf. GARRICK, Stockton—Margie Long. EMPIRE, Red Bluff—The Lazwells.

## Vaudeville Notes

Pantages Theatre, on Sutter Street, will continue, but as a five-cent vaudeville house.

Budd Ross will do his monolog over the S. & C. time.

Leo Cooper has made a distinct hit as Tom Burns in Kenyon's Operator. The Minneapolis and Butte papers have both spoken in the highest praise of his clever character work in the playlet. It is being done over the Sullivan-Considine Circuit and will be seen here during the coming winter.

## Ringling Bros. Beginning to Feel Effects of Competition

The Ringling Brothers have filed a suit in equity against the Sells-Floto circus as a company, and F. G. Bonfils and H. H. Tammen personally, asking \$2,000,000 damages and a restraining order preventing the said Sells-Floto Shows Company from using the photographs of William Sells and his family as well as the name "Sells." In their complaint they allege that they have bought up the Barnum & Bailey shows, the Ringling shows, Adam Forepaugh show and the Sells Brothers' show. "Probably the real reason this suit is brought," says the *Denver Post*, is because of the growth of the Sells-Floto Circus, the Sells-Floto being recognized by the circus trust as a dangerous competitor. Up to this time a guerilla warfare has been practiced by this outfit by covering up the bills of the Sells-Floto circus. For instance, it is customary when showing in any city, and especially small towns, to post bills twenty and thirty miles out in the country and make arrangements with the owners of barns or fences to post Sells-Floto bills, paying therefor either in money or circus tickets. In the course of a little while one of the trust agents would come along and say to the farmer: 'The Sells-Floto Circus is busted up, but Ringling Brothers, or one of the Ringling shows is coming,' and so the Sells-Floto tickets are taken

EUGENE

WILLIE

## Howard & Howard

"THE HEBREW MESSENGER BOY AND THE THESPIAN."

Orpheum Circuit

## George Bloomquest

AND HIS COMPANY

Present "NERVE" in Vaudeville

## Charles E. Royal & Elliott Edythe

Presenting Charles E. Royal's wonderful Burglar Playlet, IN VAUDEVILLE "STRAIGHTENING A CROOK," and six other excellent playlets. BERT LEVEY, AGENT.

## Carlin & Clark

Playing Orpheum Circuit.



PLAYING TO PACKED HOUSES EVERYWHERE

## The Great Marshall Show

ADVANCED VAUDEVILLE Featuring

EDWARD C. MARSHALL

Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display. MANAGERS: Write for Open Time. Permanent Address -111 POWELL STREET, S. F.

## Harry—Sutton & Sutton—Kitty

THE RUBE, THE GIRL AND THE PUMPKIN

Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

## Denton Vane

WITH EDWIN T. EMERY

In Vaudeville

## Donald Bowles

With His Company in "Guilty?"

Orpheum Circuit

## Louise Kent

In Vaudeville

Her Own Company

Pantages Circuit



# 3times a day

## Chicago-Kansas City

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employes—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.

up and others given in their place and a bill is posted, reading: 'Ringling Brothers, Coming Soon.' Their hired men go about the country telling all sorts of stories, and they are aided and abetted by Thomas M. Patterson, the idea being that the people in other States, not knowing the Sells-Floto Circus, and the trust having three or four aggregations, it is easy to tear up or destroy the Sells-Floto property." In commenting on the big suit and the circus fight, the *Denver Republican* has the following: "It is Goliath against David, the big combine against the Denver outfit away from home; but since papers were served at the temple of justice on Champa Street 7228—Galley 15. Dramatic recently the result may be as in the Biblical story with David doing the crowing. At any rate when the single circus that Denver not so many years ago poked fun at, is big enough to engage the attention of the Ringlings in a federal court, why, there is glory

## Capt. Nat Ressler & Co.

THE MILITARY STARS,  
PRESENTING THE WORLD'S FAMOUS  
REVOLVER SCENIC ACT

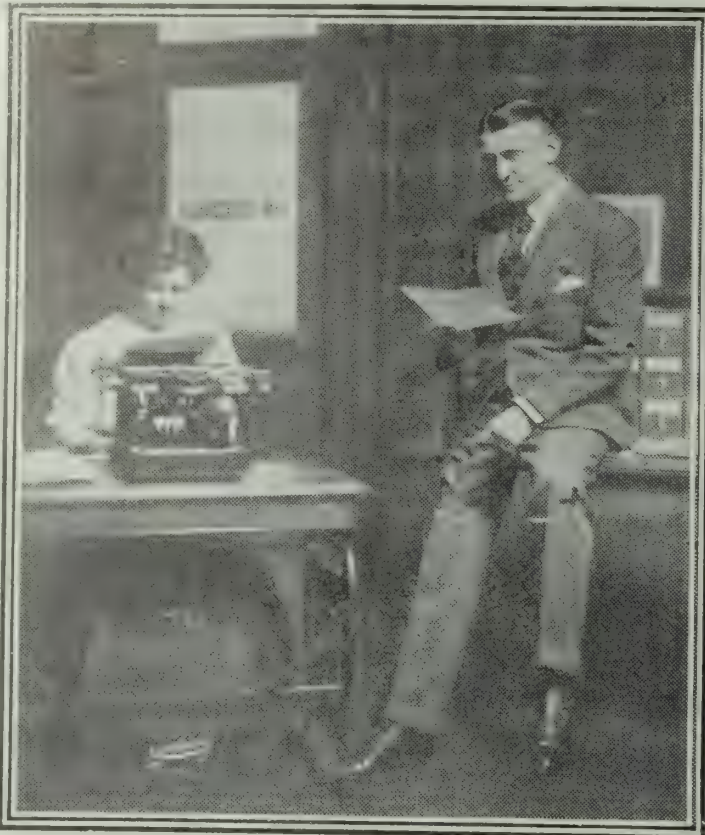
## GEORGE LAUDER

First American Tour  
Australia's Foremost Ventriloquist, with  
His Life Size Mechanical Figures.

enough for the two partners! Just think of the 'free advertising!' The issue is as to which circus, if any, has the legal title to the use of the name of the famous old showman, Sells, and his several sons and namesakes."

The final performance of The Talk of New York, with Victor Moore and his splendid supporting company in the various roles, will be seen for the last time at the Van Ness Theatre this Sunday night.





Charles Cherry and Ruth Maycliffe in *The Bachelor* at the Valencia Theatre next week

## Brown of Harvard Has a Successful Week at Ye Liberty in Oakland

OAKLAND, Nov. 24.—Notwithstanding the inclement weather, the attendance at the various playhouses is fully up to the standard. At the Liberty, Manager Bishop reports a very good week. Brown of Harvard is the current attraction. College plays always appeal to Oakland theatre-goers, and this week's production is no exception. The play abounds with college activities, and student life is well depicted in the various incidents. Coming, as it does, so shortly after the big intercollegiate football contest, it arouses considerable enthusiasm amongst the audience. Especially is this noticeable in the boathouse scene of the third act. The leading role of Tom Brown was interpreted by Sidney Ayres. He looked the typical student at all times. The part of the weak, easily influenced and vacillating character, Wilfred Kenyon, was to have been played by Robert Harrison, but at the last moment he was compelled to keep out of this week's engagement on account of illness, and Andrew Bennison was called upon to take his place. Although there was but very little time for preparation, Mr. Bennison undertook the part and made a remarkable showing. He was up in his lines and gave a masterful interpretation of the role. Walter Whipple was Thorne, stroke of the crew, and with his two hundred pounds of weight, he looked every inch the college athlete. George Friend, Clarence Elmer, Robert Lawlor and Henry Shumer gave an exact delineation of students with a properly developed college spirit. Maude Odell as Evelyn Kenyon was fair, while Edith Lyle made a pretty and winsome Marie Thorne. The Mrs. Kenyon of

Mrs. Mina Gleason was one of the best sustained characters of the play and was a very creditable performance. The scenery was very appropriate, and the properties complete in every detail. Great praise is due George Webster for the thoroughness with which the play was presented. Dorothy Vernon of Haddon Hall will follow. The motion pictures of the Johnson-Ketchell fight were on display at the Macdonough, 18-19, and drew small houses. The Three Twins will play a re-engagement, 25-27; The Land of Nod, 28; The Soul Kiss, 29-Dec. 1. The educated baboon, Charles the First, is still the chief attraction at the Orpheum and is daily mystifying the audiences with his various feats and intellect. Our Boys in Blue is also a big feature that gains considerable applause. The other numbers also contain considerable merit, and there is not a weak number on the program. McConnell and Simpson, Tempest and Sunshine Trio, Bobby Pandor and Brother, Minnie Seligman and Wm. Bramwell, Bounding Gordons and the Bootblack Quartette. At the Bell, a San Francisco boy, Eddie Gallagher, is the big smoke. His sketch, entitled The Battle of Bay Rum, is a clever piece of work and takes exceptionally well with the audience. The balance of the program consists of Kitabanzai Troupe, Markham Divorce Case, Steeley and Edwards and Dorothy Dahl. Dr. Wullner, accompanied by Coenrad V. Bos, gave a concert at The Liberty, 24. Their work was very artistic and caused the greatest amount of enthusiasm. The house was fairly well filled with music lovers, and from all expressions they considered the afternoon performance a treat. LOUIS SCHEELINE.

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

### Marjorie Rambeau

All High Class  
ROYALTY PRODUCTIONS

This Week  
HELD BY THE ENEMY

THE PUBLIC DEMANDS—WE SUPPLY  
PRE-DIGESTED PLAYS FOR MENTAL DYSPEPTICS

## Laura Hudson & Co.

Address: WRAY & EDNER,

Care of Francis-Valentine Co., Thirteenth and Mission, San Francisco

### The Bachelor

Charles Cherry in Clyde Fitch's latest comedy, *The Bachelor*, with the original Maxine Elliott Theatre cast and production, will be presented here for the first time for one week only by the Shuberts, starting next Sunday at the Valencia Theatre, with the usual matinee Saturday. The story of the play is that of a confirmed bachelor, who is very much opposed to matrimony, and while advancing arguments against this blissful state he is unconsciously falling in love with his pretty stenographer. It so happens, but unknown to him, that the typist comes of a distinguished family, the mother, daughter and brother living in New York under an assumed name as the result of reduced circumstances. The "kid" brother, having learned that the bachelor has taken his sister to the theatre once or twice, believes he is endeavoring to compromise her, and under the impression that he is doing the family a service he rails at his sister's employer, with the result that the bachelor offers himself a victim on the altar of matrimony. Very much satisfied with his work, the brother informs his sister of what he has done. The girl breaks off the engagement. The author, however, manages to bring the lovers together before the final curtain. Mr. Cherry, of course, is the star, but the support is made up of some notable players. Ruth Maycliffe will be remembered as the pretty ingenue of *Girls*, who wagged her toes at the audience when retiring for the night in a Morris chair. Lillian Paige made herself famous in several London productions. Alice Riker plays Hilda, the Swedish servant. F. Percival Stevens was five years in Beerbohm Tree's London company. Others are Ralph Morgan and Charles Laite. The production and cast come direct and intact to the Coast.

JOHN HARLEY is on his way to the Coast ahead of *The Man from Home*. LIP KEENE is due here soon, ahead of *Forty-five Minutes from Broadway*. The Ringmaster Company, which played at Valencia a few weeks ago, closes Saturday, November 27th, at Sioux City.

J. B. REIGHLEY

### Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

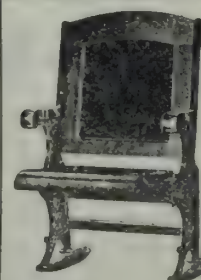
## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



Opera, Folding and  
Assembly

### Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

DROP CURTAINS SCENERY  
**FLAGG** EDWIN H. FLAGG  
SCENIC CO.  
CAPITAL STOCK  
\$50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Spokane, Nov. 21-28; Lewiston, 29; Pullman, 30; Colfax, Dec. 1; Walla Walla, 2; Yakima, 3; Ellensburg, 4; Seattle, 5-11; Tacoma, 12-13; Vancouver, 14-15; Victoria, 16; Bellingham, 17; Everett, 18; Portland, 19-25; Pendleton, 26; La Grand, 27; Baker, 28; Weiser, 29; Boise, 30; Pocatello, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Beaumont, Nov. 27; New Orleans, 28-Dec. 4; La Fayette, 5; Alexandria, 6; Shreveport, 7; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10; Fort Smith, 11; Springfield, 12; Clinton, 13; Columbia, 14; Jefferson City, 15; Du Quoin, 16-17; Edwardsville, 18; Alton, 19; Robinson, 20; Champaign, 21; Hoopeston, 22; La Fayette, 23-24; Muncie, 25; Chicago, 26-Jan. 1.

**ALCAZAR STOCK**.—San Francisco.

**AL. H. WILSON**, Sidney R. Ellis, mgr.—Baton Rouge, Nov. 28; Natchez, Miss., 19; Jackson, 30.

**AS THE SUN WENT DOWN** (Arthur C. Alston, prop. and mgr.)—La Salle, Ill., Nov. 28; Freeport, 29; Cedar Rapids, Ia., 30; Waterloo, Dec. 1; Webster City, 2; Iowa Falls, 3; Marshalltown, 4.

**BELASCO STOCK CO.**—Los Angeles.

**BEULAH POYNTER**, Burton Nixon, mgr.—Peoria, Ill., Nov. 28-30.

**BILLIE BURKE**, Charles Frohman, mgr.—Chicago, Nov. 22-30.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**BLANCHE BATES**, David Belasco, mgr.—St. Paul, Nov. 29-31.

**CHARLES CHERRY**.—(The Shuberts.)—San Francisco, Nov. 28, week; Los Angeles, Dec. 5, week.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Taylor, Nov. 29; Waco, 30; Denton, Dec. 2; Greenville, 3; Fort Worth, 4; Ardmore, Okla., 6; Oklahoma City, 7; Guthrie, 8; Wichita, Kans., 9; Winfield, 10; Independence, 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee, 16; McAlester, 17; Fort Smith, Ark., 18.

**CHAUNCEY OLCOTT**, Augustus Pitou, mgr.—Kansas City, Mo., Nov. 28-30.

**CHIC PERKINS CO.**, Frank G. King, mgr.—Oelwein, Nov. 29-30.

**DAVID WARFIELD**, David Belasco, mgr.—Waco, Nov. 29; Austin, 30.

**EMMET DEVOY**.—New Westminster, Nov. 29; Victoria, 30.

**FRITZI SCHEFF**, Charles Frohman, mgr.—Dallas, Nov. 26-27; San Antonio, 29.

**HENRY E. DIXEY**, Claxton Wilstach, mgr.—Helena, Nov. 29; Anaconda, 30.

**HARRY BERESFORD**, Edgar Forrest, mgr.—Sherman, Tex., Nov. 29; Greenville, 30.

**HENRY McREA** in **THE SPOILERS**.—Elko, Nev., Nov. 25; Winnemucca, 26; Lovelock, 27; Reno, 28; Auburn, Cal., 29; Oakland, 2-4; Sacramento, 5.

**HUMAN HEARTS** (Western), (Wm. Franklin Riley, mgr.)—Weiser, Idaho, Dec. 1; Boise City, 2; Nampa, 3; Pocatello, 4-5; Preston, 6; Franklin, Utah, 7; Logan, 8-9; Brigham, 10; Provo, 11.

**IN OLD KENTUCKY**, A. W. Dingwall, mgr.—Salt Lake City, Nov. 29-30.

**IN WYOMING** (Western) (H. E. Pierce & Co., mgrs.)—Salt Lake City, Nov. 28-Dec. 4; Ogden, 5; Pocatello, 6; Boise, 7; Weiser, 8; Walla Walla, 9; Pendleton, 10; The Dalles, 11; Hood River, 12.

**ISLE OF SPICE CO.**, F. A. Wade, mgr.—Raleigh, Nov. 29; Winston-Salem, 30; Durham, N. C., Dec. 1; Greensboro, 2; Salisbury, 3; Charlotte, 4; Asheville, 6; Greenville, 7; Columbia, 8; Augusta, Ga., 9; Charleston, S. C., 10; Savannah, Ga., 11; Brunswick, 13; St. Augustine, Fla., 14; Jacksonville, 15; Cordele, Ga., 16; Macon, 17; Griffin, 18; Columbus, 20; Albany, 21; Americus, 22; Eufaula, 23; Montgomery, Ala., 24; Mobile, 25; Meridian, Miss., 27; Selma, 28; Tuscaloosa, 29; Anneton, 30; Romo, 31.

**KING DODO** (John Cort, mgr.)—Portland, Nov. 28 to Dec. 1; Salem, 2; Corvallis, 3; Albany, 4; Eugene, 6; Medford, 7; Red Bluff, 9; Chico, 10; Marysville, 11; San Francisco, 12-18.

**LENA RIVERS**, Barton & Wiswell, mgrs.—Red Bluff, Cal., Nov. 29; Chico, 30.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**NEWMAN FOLTZ COMPANY**—Bakersfield, Dec. 5-11.

**OLGA NETHERSOLE**.—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**PEARL ALLEN STOCK CO.**—Medicine Hat, Canada, Nov. 14, week; Lithbridge, 29, 2 weeks.

**POLLY OF THE CIRCUS**, Fred-eric Thompson, mgr.—Brook Haven, Nov. 27; Jackson, Miss., 29; Vicksburg, 30.

**RAYMOND, THE GREAT**.—(Maurice F. Raymond, mgr.)—Glasgow, Scotland, Nov. 23-30.

**ROSE MELVILLE** in **SIS HOPKINS**.—(J. R. Stirling, mgr.)—Winona, Nov. 27; Albert Lea, 29; Mason City, 30.

**ROYAL CHEF CO.**, F. A. Wade, mgr.—Batesville, Nov. 27; Paragould, 29; Jonesboro, 30; Clarksdale, Miss., Dec. 1; Greenville, 2; Vicksburg, 3; Battiesburg, 4; Biloxi, 6; Mobile, Ala., 7; Meridian, Miss., 8; Tuscaloosa, Ala., 9; Aberdeen, Miss., 10; Columbus, 11; Selma, 13; Columbus, Ga., 15; Griffin, Ga., 16; Athens, 17; Macon, 18; Cordele, 20; Americus, 21; Albany, 22; Thomasville, 23; Jacksonville, Fla., 24; St. Augustine, 25; Waycross, Ga., 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

**THE GIRL QUESTION** (Western, H. H. Frazee, prop.)—Ogden, Nov. 28; Park City, 29; Rock Springs, 30; Laramie, Dec. 1; Cheyenne, 2-3; Greeley, 4; Ft. Collins, 6; Longmont, 7; Boulder, 8-10; Colorado Springs, 11; Denver, 12-18; Victor, 19; Pueblo, 20; Larned, 21; Hutchinson, 22; Ark City, 23; Anthony, 24; Wichita, 25; Guthrie, 26; Oklahoma City, 27; El Reno, 28; Wichita Falls, 29; Ft. Worth, 30; Dallas, 31-Jan. 1. (Eastern)—Columbus, Dec. 1; Indianapolis, 2-4; Terre Haute, 5; Brazil, 6; Robinson, 7; Bloomington, 8; Bedford, 9; Columbus, 10; Madison, 11; Cincinnati, 12-18; Hamilton, 19; Dayton, 20-22;

Wilmington, 23; Urbana, 24; Lima, 25; Youngstown, 27-29; Wheeling, 30-31-Jan. 1.

**THE WOLF**.—Pine Bluff, Nov. 27; Hot Springs, 29; Marshall, 30; Palestine, Dec. 1; Tyler, 2; Paris, 3; Bonham, 4; Dennison, 6; Sherman, 7; Wichita Falls, 8; Gainesville, 9; Weatherford, 10; Cisco, 11.

**THIRD DEGREE** (Robt. Priest, adv.)—Victoria, Nov. 29; Vancouver, 30-Dec. 1; Bellingham, 2; Everett, 3; Tacoma, 4-5; Aberdeen, 6; South Bend, 7; Chehalis, 8; Ellensburg, 9; North Yakima, 10; Walla Walla, 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anaconda, 18; Butte, 19-21.

**THREE TWINS** (Western)—Joseph M. Gates, mgr.—Fresno, Nov. 28-29; Stanford, 30.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—St. Joe, Nov. 28-29; Junction City, 30; Salina, Dec. 1; Wichita, 2; Anthony, 3; Arkansas City, 4; Guthrie, 5; Oklahoma City, 6; El Reno, 7; Amarillo, 8; Wichita Falls, 9; Gainesville, 10; Denison, 11; Waco, 13; San Antonio, 14; Bay City, 15; Galveston, 16; Beaumont, 17; Houston, 18-19; Palestine, 20; Sulphur Springs, 21; Dallas, 22-23; McKinney, 24; Ft. Worth, 25; Shreveport, 26; Greenville, 27; Paris, 28; Texarkana, 29; Hot Springs, 30; Pine Bluff, 31. (Eastern)—Youngstown, Dec. 1; Wheeling, 2-4; Buffalo, 6-11; Toronto, 12-18; Hamilton, 20; Petersboro, 21; Belleville, 22; Kingston, 23; Brockville, 24; Ottawa, 25; Montreal, 27-Jan. 1.

**THE MAN OF THE HOUR**—San Jose, Nov. 27; San Francisco, 28 (week); Oakland, 5 (week).

**TOO MANY WIVES**, with Joseph Co., Inc., mgrs.—San Bernardino, Dec. 25; Los Angeles, 26; San Diego, Jan. 3; Redlands, 4; Bakersfield, 5; Fresno, 6; Oakland, 7-8; San Francisco, 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

**UNCLE JOSH PERKINS** (Frank Hall, mgr.)—Newcastle, Nov. 27-28; Edgemont, 29; Hot Springs, 30; Lead, Dec. 1; Spearfish, 2; Belle Fourche, 3; Deadwood, 4.

## Victor Moore Has That Letter-Writing Habit

Last week the editor of the Sacramento *Bee* had occasion to criticize Victor Moore, who is the star of The Talk of New York. Mr. Moore took the criticism most impatiently and was very frank in his reply to the editor, who published it the next day without comment. As clipped from the *Bee*, the letter was as follows:

San Francisco, Cal., Nov. 15, 1909. C. K., Sacramento *Bee*.

Sacramento, Cal.

Sir:—? Your review of our performance, The Talk of New York, was so absolutely original that I can not resist the temptation to write you, trusting that you will be kind enough to send me your Photo or at least acknowledge my letter. Having played the part of Kid Burns for four years and a half, in such small villages as New York, Chicago, Phila., Boston and Walla Walla, and being lauded as a "real actor" by the best critics of the aforesaid towns, it seems strange that I should find out in a town like Sacre-

**GOLDSTEIN & CO.**  
**COSTUMERS**  
for all Pacific Coast Theatres  
Goldstein's Hair and Wig Store,  
Make-Up, Play Books. Established 1874.  
Lincoln Building, Market and Fifth Sts.

mento from a struggling scribe whose weekly stipend is perhaps at the outside 20 per week that I belong to the "Gold Brick" class. It seems doubly strange that the audience WHO PAID TO GET IN should have enjoyed such a rotten show enough to have demanded a curtain speech from the "Gold Brick." True, I do not dance. I cannot dance. Have never accepted a part that required dancing. Oh! I see. You are perhaps the man who reviews the performances at the dives and concert halls, where they sing and dance; and the regular man being ill, you were sent to criticize a real Metropolitan Performance, entirely out of your class. Perhaps you noticed that I did not try to sing, but talked my songs. And if you can suggest a good place for a dance to be introduced by Kid Burns I will go to a dancing master and be taught—what sort of a dance would you prefer? If you would do Scott Welch a favor send him one of your notices, as he has had many of the other kind. Now please acknowledge this letter and if you are sincere in what you wrote I should love to have your photograph for which I enclose stamps. You are the first and only one in thousands, and in my estimation a most remarkable man (or boy). I shall treasure your notice which I had considerable trouble of finding. And when some well meaning friend slaps me on the back and tells me how good I am, I shall pull from my pocket a worn piece of paper and show him his error. I shall be at the Van Ness here for two weeks and I am sincere in asking you to write to me, stating if you will your real reason for your very original write up. Very truly yours,  
VICTOR MOORE,  
Van Ness Theatre.

## All Chicago Theatre Employees May Strike

CHICAGO, Nov. 22.—Chicago theatres may be thrown into darkness tomorrow as a result of action taken by the Chicago Federation of Labor in support of a strike of bill posters for higher wages. A general sympathetic strike of all theatre employees will be discussed tomorrow.

AL. W. WALLE is on the Coast ahead of Mr. Hopkinson, the farce which is directed by Edgar Forrest.

**All Kinds of SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts. Portland, Oregon



**C. F. Weber & Co. Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street San Francisco  
210-212 N. Main St. Los Angeles





## Dan Kelly Takes His Pen in Hand

SEATTLE, Wash., Nov. 11.—Editor REVIEW: If I had never left my plumbing tools behind me, I might have made a noise in the world! What this leads to follows. It seems to be the cult—or shall I stick to Frisco language and say, fashion?—with certain magazines and other publications to print "interviews" with player folk (who can afford the price). The blushing artist is asked in a trembling voice his or her origin, their early struggles, the "hard" (got it?) work before success came, what art means to them—and much enough of that sort to cause a well-advertised breakfast food untold agony. Now, I just threw through the window an over-paid monthly publication of the sort I have mentioned, which contained a press agent story of how "Favy"—on the big bills, Faversham (he of The Squaw Man)—was once a plumber. True, there is nothing in the badly written article that reflects on the noble art of "hitting the pipe," although I beg to differ with the inspired author when he states that "Favy," after four days' tuition, could "wipe a joint" as well as a union man. (Sheriff Dolan will, I am sure, endorse this.) But why rush the retiring plumber into unsolicited notice? I grant you that Faversham never felt himself above honest labor. No decent man does. Speaking of plumbers: Dave Warfield in another of those interviews tells of his early experience, wherein one of the actors was a plumber and carried his tools in his trunk. Now I was that actor, and I regret that I have lost my tools! I returned from England some time since, and being short of "copy," the N. Y. Mirror rushed me into sudden fame by announcing that "Kelly goes back to his trade, plumbing." Louis Harrison stopped me on Broadway and asked if the information thrown into the unsympathetic lap of the reading public was authentic. I told him it was. He pleaded with me to reconsider—spoke of the world of art losing a shining light (he was not personal), and more to the same effect; but I was adamant (good word). I rushed to my California home, looked in the old familiar place, and NO TOOLS. Six years have passed and I am still trying to act. I must mention that a plumber's kit costs a little more than twelve dollars in American money, and how an actor on the Coast can ever save twelve dollars? Tears, idle tears! Oh, how I long for those lost tools! As I watch the local plumbers rushing by in their touring cars, how envy encompasses me? Please, do you know the whereabouts of my tools? DAN KELLY.

ANITA MURRAY joins the Ed Redmond stock in San Jose next week, to play the ingenue roles.

## Virginia Harvey

AT LIBERTY

CHARACTERS AND HEAVIES

Versatile, ten years' experience in well known Eastern stocks and productions. Elegant wardrobe.

Address  
1308 Seventh Ave., Seattle, Wash.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single  
AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Mack Swain Company.

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

## MARJORIE Rambeau

Featured

Chas. King Stock Co., San Diego

## LILLIAN Burnett

Characters

Chas. King Stock Co., San Diego

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

### ELAINE DAVIS

Charles King Stock Co., San Diego, Cal.

### SAM F. MOULTON

"Live Men Bury the Dead"  
Bus. Manager Winston Stock Co., Permanent address, 1017 W. Third St., Los Angeles.

### ALEXANDRA HALL

Heavies and Characters

At Liberty Care DRAMATIC REVIEW

### GLENN H. JONES

Juveniles

At Liberty Care DRAMATIC REVIEW

### MISS JOSEPHINE BARDA

HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John Cheshire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987

Arthur E. WITTING-DAVIS Mattie Davis  
Character Actor Character Actress  
Joint or single. At Liberty. Address San Diego, Cal., Boundary and Howard Sts.

### ALENE Z. JOHNSON

Soubrette

In Honolulu with Musical Comedy.

### GILMORE WALKER

Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

CHAS.—THE GLOCKERS —ANNA

"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

### MAX WAIZMAN

Newman-Foltz Co.

### ADA LUCUS

Soubrette and Ingenue

Dramatic offers invited. Care DRAMATIC REVIEW

### ORRIN SHEAR

Eccentric Characters

Engaged

### FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

### JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

### DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

### COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

### THURLOW WHITE

Leads, Heavies  
Address, Dramatic Review

### HERBERT MILTON

Characters and Heavies

At Liberty Care of DRAMATIC REVIEW

### CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

### BERT PORTER

Juveniles

Newman-Foltz Co.

### EDWARD B. LADA

General Music Director  
for Belasco & Mayer

### A. BURT WESNER

Comedian

At Liberty Care DRAMATIC REVIEW

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

### MINOR REED

Scenic Artist

At Liberty Address DRAMATIC REVIEW

### CARRIE CLARKE WARDE

Characters

### CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

### MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

### FREDERICK GILBERT

Burbank Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist

Care DRAMATIC REVIEW

### HOWARD FOSTER

Care DRAMATIC REVIEW

### IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

### PIETRO SOSSO

Chas. King Stock Co.

Pickwick Theatre, San Diego

### ANITA MURRAY

Ingenue

At Liberty Care of DRAMATIC REVIEW

### HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

### DAN KELLY

Comedian

Care DRAMATIC REVIEW

### FLORENCE DAVENPORT

ingenue or Soubrette

At Liberty. Care of DRAMATIC REVIEW

### GEORGIE WOODTHORPE

Characters

Broadway Theatre, Oakland

### ALFRED ROWLAND

Harold Nelson Co.

En Route

### LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

### FRED S. CUTLER

Manager Richard Jose

In "SILVER THREADS"

Address care DRAMATIC REVIEW

### OLGA GRAY

Leading Woman

Empire Stock Co., Fresno, Cal.

### ANNA RODGERS

Ingenues and Leads

At Liberty Care of DRAMATIC REVIEW

### HILDA GRAHAM

Leads

Care DRAMATIC REVIEW.

### GEORGE VON BLIX

Stage Manager

Newman-Foltz Co.



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## THEATRICAL WORK A SPECIALTY Terkelson & Henry

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## Florence Oakley

Leading Woman

Ye Liberty Playhouse, Oakland.

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Sidney B. Payne

Lyric Stock, Portland, Or.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Budd Ross

Comedian

At Liberty

Care DRAMATIC REVIEW

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Priscilla Knowles Bennett Jack

Leads

Characters

Lyric Theatre, Portland

## Carlton Chase

Leading Man

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothorn  
Closed June 17thImmediately Engaged by  
Frederic Thompson for Polly of the Circus  
To open June 29th



**YOU MUST READ.  
THEN LISTEN.**

**1868** **Lippincott's** **1910**  
MONTHLY MAGAZINE

**Gives you choice selections, prompt service  
and low prices on all periodical subscriptions**

**Address: LIPPINCOTT'S MAGAZINE**

**East Washington Square**

**PHILADELPHIA, PA.**

**SEND FOR OUR SPECIAL MAGAZINE OFFERS**

## Friar Shanley Now Host of the Continental

The Continental Hotel was leased Tuesday for a term of ten years to the Shanley-Furness Company. F. P. Shanley, one of the lessees, was for two years manager of the St. James Hotel in Van Ness Avenue, and J. C. Furness was chief clerk. Messrs. Shanley & Furness made that hotel very popular with the members of the theatrical profession, and they propose to continue to cater to the theatrical profession. They have a fine, new fireproof hotel near the railroad offices, and confidently expect to win a large measure of success.

## The Spoilers

The Spoilers, which will come to the Coast in the near future is ingeniously constructed, and lovers of plain dramatic fiction cannot fail to detect in it qualities which they are sure to admire. Rex Beach has put enough human interest and dramatic material in The Spoilers for half a dozen plays. Each of the leading characters of this great play combine enough definite traits to equip a whole community of people. Yet its intricate ramifying interests are pieced and dovetailed together with extraordinary technical skill. They are all plausible and work out logically in the end. The scenes are laid in the goldfields of Alaska, with Nome as the center of interest, and the story of the play hinges around the attempted swindle of the miners of Nome and vicinity by a syndicate of wealthy Eastern capitalists. Nearly everybody in the great West has read the book, and it is needless to say that

at least half of them remember the story of the struggles and hardships of Glenister and his companions to retain possession of their property, and their final victory over the swindlers. Mr. McRae has staged this play in a sumptuous manner, and the company, numbering twenty, is composed of some of America's best actors. Margaret Oswald, a charming and popular leading woman, heads the company, supported by such well-known people as Allen Holluber, Frank McQuarrie and also Eli Smith and his famous Alaskan dogs, which are a splendid street advertisement for the company.

## Many Give to Reed Relief Fund

The Philadelphia relief benefit for Laura and Florence, the "Sisters" of the late Roland Reed, has received bountiful responses from the profession and theatrical managers. Messrs. Zimmerman & Nixon donate the Chestnut Street Opera House, lighted, heated, and with all attaches, and in addition have purchased two gallery tickets for \$100 each. Francis Wilson has sent his check for \$100; Robert L. Dailey, of the Jolly Bachelors Company, is taking up a collection, and from the spirit of his letter the contribution will be a benefit in itself. Many of the profession have donated liberally. Many prominent business firms have contributed handsomely. Among the list is Mr. Harry C. Dunlap, who donated all printing and \$100 for one ticket. Walter E. Hering, all tickets and \$25. Mr. Charles W. Beck, Sr., donated engraving plates and \$50. Felix Isman, offices complete and \$25; Grant & Co., furniture;

G. C. Hutchins, manager of the Oliver Typewriter Company, typewriter; Mr. George Young, safe, and many others have forwarded their checks to Manager George C. Brotherton, whose offices are in the Mint Arcade, toward this worthy object. The benefit performance will take place at the Chestnut Street Opera House, Tuesday afternoon, December 7th. An army of talent have volunteered, all the companies playing in Philadelphia amusement houses being represented.

## New Trial for Mrs. Teal

ALBANY, N. Y., Nov. 23.—The

Court of Appeals today reversed the judgment of conviction and ordered a new trial in the case of Mrs. Margaret Teal, who was sentenced to a year's imprisonment for subornation of perjury growing out of the Frank Gould divorce case. Mrs. Teal rented apartments to Bessie Devoe, an actress named as co-respondent in the case. The specific charge was that Mrs. Teal tried to induce Mabel McCausland, an employe of a millinery store, to testify that she had called on Miss Devoe and saw Gould there.

HERSCHEL MAYALL is playing leads at the Duquesne, Pittsburg.

"A man can run a store without advertising and he can wink at a girl in the dark—but whats the use.

I have the right kind of merchandise and I want you to know it. The choicest collection of

## Suits and Overcoats

in this great city at twenty-five and thirty dollars.

Respectfully yours,

NO. 57 POWELL ST. **Chas. S. Rosener**

**Not a Night Lost to Date—Now in the 14th Week**

**Coast  
Tour  
Early  
in  
1910**

**AS THE SUN  
WENT DOWN**  
By Geo. D. Baker  
With  
**ESTHA WILLIAMS**

**Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant**



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, December 4, 1909

No. 15—Vol. XXI—New Series



Harry  
Bernard

Terkelsen & Henry, Foto.



# READ LIPPINCOTT'S MAGAZINE

Delightfully Different From All Others

.... A Complete Novel in Each Issue ....

## FICTION, FACT and FUN

By Masters of the Craft

One Year's Subscription Contains

12 Complete Novels, 24 Clever Papers, 50 Genuine Poems, 75 Short Stories,  
and 200 Pages of Widely Quoted Humor.

25 cents per copy : : : : : : : : \$2.50 a year

Send for our **BOOKLET** of Magazine Bargains

### LIPPINCOTT'S MONTHLY MAGAZINE

East Washington Square, Philadelphia, Pa.

#### Los Angeles Actors Want Suburban Club

Plans for an actors' club house, to be a headquarters for members of the profession were furthered at a meeting of those interested, in Dick Ferris' office in Los Angeles, on November 17th. A committee to find a location was appointed, consisting of Mr. Ferris, Lewis S. Stone, Mrs. J. P. Stockdale, William Yerance and Charles Giblyn. This body will proceed to investigate available buildings in the suburbs of Los Angeles, and will be appreciative of suggestion from players in Los Angeles or vicinity. A location near a car line is preferred. The club will probably purchase some building already erected, although the question of erecting a new club house on the site may be discussed later. The organization was formed a week ago, and its officers are: Lewis S. Stone, president; Henry Stockbridge, secretary; Dick Ferris, treasurer. It is confidently hoped that the new organization will strengthen the cordial feelings already existing among theatrical

people of Los Angeles, and the project has the good wishes of all persons in anyway connected with the profession in that city.

#### Musicology

Musicology means *the science of music*. All other music books endeavor to teach music *as an art*, or to discuss it from some special standpoint, as of history, development, use of special instruments, etc. No text-book that treats of music as an art covers the entire scope of music as a science in the way that it is covered in this book of Mr. Logan's, which is aptly titled *Musicology*. The words of the preface are appropriate here: "The object of this work is to furnish a practical and comprehensive text-book on the theory and philosophy of music, for schools and general use. It deals with the science rather than the art, while most music text-books deal with the art rather than the science. For school use it is intended to be included in the science course, rather than in the music course. From the educational standpoint, either of

mental training or useful knowledge, the science of music, as distinct from the art, is entitled to rank with the other sciences taught." Hinds, Noble & Eldredge, 31-33-35 West Fifteenth Street, New York City, are the publishers.

Charles Dillingham's big production of *The Prima Donna*, the latest Henry

Blossom-Victor Herbert comic opera, with the incomparable Fritz Scheff as the bright particular star of the entertainment, will be the attraction at the Van Ness Theatre, following George M. Cohan.

Marie Cahill, in her newest comedy hit, *The Boys and Betty*, is to come here in January.

**MAJESTIC  
THEATRE**  
LOS ANGELES, CAL.

..... OPEN TIME .....  
Weeks of Dec. 5th, 12th and 19th  
A 1 Attractions Only  
Address OLIVER MOROSCO. Better Hurry  
OLIVER MOROSCO, Lessee and Manager

#### Eddie Mitchell

JUVENILE LEAD AND LIGHT COMEDIAN  
At Liberty, November 28th Care of DRAMATIC REVIEW

#### Watsonville Opera House

WATSONVILLE, CAL.  
Seating capacity 700. Modern and up-to-date. Booking two high-class shows twice a month. Gave Sousa \$481.00 on a matinee Nov. 1.  
CHAS. PRYOR, Manager



*Oliver Morosco Enterprises*  
HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

#### Oliver Morosco's Plays Ready for Stock

The Judge and the Jury The Halfbreed  
The Empress and the Soldier  
In South Car'liney

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN CORT



#### Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

CHRIS WARD, Manager



## Correspondence

NEW YORK, Dec. 5.—Lew Fields presented Lew Fields at Lew Fields' Herald Square Theatre in Old Dutch last week. There was much more of Lew Fields on the programme and billboards than in the actual production. It's Edgar Smith's fault. He wrote the book of the musical farce, and neglected to provide the star with enough work. Victor Herbert contributed a pleasant musical score; Fields furnished as pretty a collection of chorus and show girls as anyone could ask for; Ned Wayburn arranged some pretty movements for them and somebody supplied many brilliant and beautiful costumes. Fields plays the part of an absent-minded inventor who has recently done a big thing and runs away to the Tyrol to escape praise and notoriety, taking his daughter with him. He registers as Leopold Mueller to conceal his identity, hits upon the name of a well known swindler, loses his pocketbook, which is found by the real Mueller, and is accepted as the real swindler, while the latter receives honors as the inventor. Unable to pay his hotel bill, the proprietor puts the real inventor at work in the stable, and a short scene in which he attempts to be valet to the horse contains a trace of the old Fields fun. Alice Dovey is the little sou-brette to whom most of the musical numbers are assigned, and Charles Judels was an excitable French hotel manager. Eva Davenport, the ample one as of old, and Ada Lewis, are also in the cast. William Raymond sang and other men were John E. Henshaw, John Bunny and Vernon Castle. \* \* \* With as accomplished an artist as George Arliss in the cast, and with a story containing as much humor as Septimus, it was a fore-gone conclusion that the audience at the Hackett last Monday night would find a good deal to please them in the play which Phillip Littell has made from W. J. Locke's book. And, indeed, though the adapter has by no means developed a play to be regarded very seriously, he has managed to retain enough of the story to carry many of the simple sayings and the simple doings of the hero. And this, in nine cases out of ten, is about all anyone can do in dramatizing a long novel. Septimus continued to be quite as simple in covers as in the pages of a magazine, and this, too, in spite of the loss of his qualifying adjective. He was, moreover, a most retiring person. And as simplicity and the quality of being retiring are just the two things which are furthest removed from what is ordinarily regarded as dramatic and theatric there was the double difficulty in this case.

However Septimus himself comes over the footlight rather more satisfactorily than is often the case in these transplanted novel heroes. Mr. Arliss, personally and temperamentally, is rather too much alive to convey in his own person a complete suggestion of this simple-minded Septimus, but the sympathetic quality of this actor's mind and art and the variety and certainty of his method enable him to create a figure which—if not actually

Septimus—is a most agreeable and winning substitute. And, after all, imagination does play one tricks, and it is by no means certain that any two persons will agree as to what Septimus actually was like, except in the vague general way that he was simple, and tender, and somewhat slow-witted, and yet, at bottom, a thinker and a man of brains. \* \* \* Frank Lord, the author of the new play produced at the Bijou Theatre last week, is a young playwright and a lawyer as well. In his playwright capacity he has been guilty of lese majeste against his profession, for his villain is a lawyer, and his theme is the crookedness of crooked lawyers. He has supplied enough of a love story and enough of decent people to make an interesting story outside of the exposure of overshrewd legal lights and money-making insurance companies. He throws a little side-light on the district attorney's office and compares it disadvantageously with the United States Circuit Court. The drama held the attention of the audience and there was no mistaking the genuineness of the applause that followed some of the scenes. The characters, drawn with considerable brutal force, were all well played. Particularly good were Wilson Melrose as Brent, Ethel Clayton as Jarvis, Byron Douglas as Martin, and Walter D. Greene as Hunt. Louise Closser Hale as an elderly stenographer in Hunt's office gave an amusing and natural portrayal. \* \* \* Klaw & Erlanger produced, in Buffalo, last Monday night, for the first time, at the Star Theatre, *The Air King*, a musical satire on aeronautics. The book is by H. B. Smith and the music by Raymond Hubbell. The big cast is headed by John Slavin, who plays the role of a bell boy, who through mischievous meddling and force of circumstances makes a flight across the Atlantic Ocean in a stolen airship. The first two acts are laid at Seabright, and the last in France. Josie Hall returns to the stage after an absence of six years to play the eccentric role of a manicure girl, posing as an heiress. Thomas Meighan makes his first venture into musical comedy in the part of an airship inventor. Frank Belcher, Scamp Montgomery and Ann Tasker are also in the cast. *The Air King* goes to the Colonial Theatre, Chicago, for a run opening tomorrow. \* \* \* A new play by the academician, Henry Lavedan, entitled *Sire*, and based on his well-known novel, was produced last week in Paris at the Theatre Francais. The key to the action is the palming off of the comedian upon an old Vendean Royalist, Mlle. De St. Salbi, as a son of Louis XVI. To expiate the fraud after it is discovered the pseudo Dauphin, in the revolution of 1848, defends the Tuileries in behalf of Louis Philippe and dies on the royal seat in the throne room. According to the advices here by wire the first and second acts are charming. There is a delightful caricature of secret political societies in the other acts. The presentation is admirable, M. Huguenot and Mlle. Pierson holding the chief roles. \* \* \* Geraldine Farrar emerged refulgent last Monday night at the Metropolitan Opera House

ANNUAL  
TUNE OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for BARRY and GINSBURG'S  
"MAN OF THE HOUR AND WAY DOWN EAST"  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director

FRANK WYMAN, Manager

Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

as Tosca in Puccini's opera of that name. Miss Farrar, filled with the joyous confidence of youth, will be nothing if not versatile. He has cheerfully invaded the realm of the soprano leggiera and been "semper libera" in *La Traviata*, and she has stormed the heaven-reaching heights of Tannhauser, and shown the world that the saintly Elizabeth was young and very human. There was no other novelty in the performance save the conducting of Egisto Tango, which was full of stress and a more than generous outpour of tone. Mr. Scotti was the same sardonic Scarpia as heretofore and Mr. Martin was a mellow voiced, though not heroic Cavaradossi. \* \* \* Mme. Tétrazini added a new role last Monday night to those in which she was already familiar to patrons of the Manhattan Opera House. She donned the vivandiere's uniform, took up her drum and acted and sang Marie in *The Daughter of the Regiment*, which Mr. Hammerstein had revived chiefly for her benefit. She entered blithely into the spirit of Donizetti's youthful heroine, and she pouted as prettily and pranced as gayly as could have been asked. On Tuesday night Audran's tuneful operetta, *La Mascotte*, was produced at the Manhattan Opera House before an audience that nearly filled the auditorium. It was the first time in several years that *La Mascotte* had been put on the grand opera stage in New York, and Mr. Hammerstein offered it as a feature in his series of comic operas. The familiar strains were as heartily received last night as if they were new. Mlle. Delormes appeared as Bettina. M. Dufour was the Pippo and was a capable suitor of Bettina. The comedy roles were played by M. Blondel as Lorenzo VII. and M. Moyroud as Rocco, the farmer. These gentlemen kept the audience in a very good humor all evening. M. Dambrine sang the leading tenor role, that of Prince Frederic. The three acts were carefully set. The audience especially liked the last scene outside of the inn in the Duchy of Pisa. The light effects here were finely managed. A large chorus under the direction of Alfred Haakman, who was imported by Herr Oscar to conduct the opera comique series, went through several swinging marches and light dances and added a great deal to the general effect of the piece. Louis P. Verande staged *La Mascotte*. \* \* \* F. C. Whitney will produce Paul Bourget's play, *Divorce*, at the Lyric Theatre tomorrow afternoon. For the present the play, the English version of which is by Stanislaus Stange, will be seen only at matinees on Monday, Tuesday, Wednesday, Thursday and Friday of each week. The players include Mary Shaw, Maude Fealy, Isabelle Waldron, Roberta Drosti, Holly Haines, a child actress; John Glendinning, Eben Plympton and John Westley. Bourget's novel, *Un Divorce*, was dramatized by Bourget and Andre Cury for the French stage. It was produced last season at the Vaudeville Theatre, Paris. \* \* \* Annie Russell is again to be starred by

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 1,000 population. For time write F. R. BARCROFT, Manager

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage

H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.

Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

Charles Frohman next season in a comedy now being written. Mr. Frohman says he expects to present her in New York and London. \* \* \* The Messrs. Shuberts have engaged Cyril Scott to star in *The Lottery Man*, the new comedy by Rida Johnson Young. His leading woman will be Janet Beecher. \* \* \* The Shuberts announce that they soon will make an American production of the Drury Lane spectacular drama, *Dick Whittington*. \* \* \* There is to be a change of circus programme at the Hippodrome beginning tomorrow. The arenic feature of *A Trip to Japan* will have ten new acts, including Ray Thompson in an equestrian specialty, Thalero's novelty circus, Ella Bradna and Frederick Derrick in an equestrian act, the Lorch family, acrobats; the five Peres, ladder equilibrists; the three Ploetz Larollas, acrobats, and the Manello Marnitz troupe of balancers. \* \* \* When Col. Henry W. Savage sent his production of the Alexandre Bisson drama, *Madame X*, to Chicago, it was his intention to have it remain only four weeks, and then to be transferred to New York. But the Chicago public has demanded the retention of the play so insistently that it was impossible to withdraw it. The tenth week of the run is now in progress and shows receipts even greater than any preceding, the total at each performance being absolute capacity. At the present writing it appears that New York will have to wait until January for this sensational work.

ROB ROY.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.







## Los Angeles is Awaiting the Annual Ball of the Theatrical Treasurers' Association

LOS ANGELES, Dec. 2.—Mr. Morosco's company is this week playing *The Heir to the Hoorah*, while Mr. Blackwood announces that the sequel to this play, *Hoorah for the Heir!* will soon be produced at the local Belasco. Another play announced for an early presentation at the Belasco is Gertrude Nelson Andrews' new play, *Through a Window*. Mrs. Andrews will assist in the staging of the piece, Charles Ruggles has been engaged for another year with the Belasco company. The Theatrical Treasurers' Association has decided to give another ball. It will take place January 27, 1910, in the Goldberg-Bosley Assembly rooms. It will be one of the social functions of the season. More details later. Ferris Hartman has at last yielded to the popular demand and next week we will have the pleasure of again hearing Mr. Walsh sing the title role in *The Love Tales of Hoffman*. Are we really to have a new Orpheum, or is it only a periodical joke? At any rate the old theatre has been recarpeted in bright red, and that helps some. Mr. Morosco announces that the Burbank's production of *St. Elmo* will be made next week, with A. Byron Beasley in the name role. Mr. Morosco hurries forward his own production and issues a warning against its presentation elsewhere. Beatrice Noyes, who will be remembered for her excellent work with the Belasco Company, is now playing the leading role in one of the Eastern Blue Mouse companies. Miss Noyes recently played several performances in *The Ringmaster*, getting up in the part in twenty-four hours.

AUDITORIUM—When you sit through a most enjoyable evening watching *The Man from Home*, you most heartily endorse the judgment and patronage of Mr. C. People and his wife, which has made for the play's great popularity and success. Next day, when you think it all over and try to put a mental finger on the "why," you're a bit puzzled. Constructively there isn't any wonderful genius displayed in this play by Booth Tarkington and Harry Leon Wilson, neither is there remarkable brilliancy of dialogue or startling originality of plot, though in no one of these ways is it mediocre by any means. But, nevertheless, there's a world of pithy satire scattered through the lines of *The Man*; a plenitude of heart interest in the course of the four acts, sufficient comedy of the "light" order to please the most frivolous, and, by no means least, though enumerated last, a lot of very good acting. So finally you conclude that its "just good because," and let it go at that. Fresh from its long "runs" in New York and Chicago, Liebler & Co. have provided a really good all-round company for the tour of the Shubert houses. Henry Hall, who has the title role, makes of his "attorney-at-law, from Kokomo, Ind.," a character most lovable, with the style of unctuous drollness which made Sol Smith Russell so great a

public idol. The rugged honesty of the man is appealing, and Mr. Hall makes both his comedy and his heroics seem real. Charles D. Herman plays Grand Duke Vasilivitch very cleverly, imparting a courtliness of demeanor and speech quite ideal in the character. Mary Elizabeth Forbes, who is cast as the title-worshipping American heroine, is no stranger to us, and her work as Miss Granger-Simpson is but another strong credit mark for her. Vaughan Trevor has played several parts similar to the empty-headed English noble of the present cast, but none better than he plays the youthful Hon. Almeric St. Aubyn. Harrington Reynolds is quite at home as Lord Hawcastle, while the Ivanhoff of John Martin is a well-acted bit. Emma Meffert, Bertha Welby and the others in the cast of principals are all well suited to their parts. The play is elaborately and suitably mounted.

BELASCO—The *Climbers*, by the late Clyde Fitch, is the attraction at the Belasco for the week. The play has been given before at the same house and also at the Burbank. It is an interesting story, but also a depressing one, and does not leave an altogether pleasant taste in the mouth. There are three characters in the play that stand out apart from the rest. These are, the husband, the wife, and the man in love with the wife. Frank Camp as Dick Sterling the husband, is consistent in his interpretation of the role. Mr. Stone plays Ned Warden in a quiet and refined manner that is characteristic of the Belasco's leading man. Miss Magrane does well in the trying role of Blanche Sterling, the wife. Ida Lewis plays Mrs. Hunter; Miss Taylor has the ingenue role. Fay Bainter is also seen to advantage in the part of Jessie Hunter. Other parts are well taken by William Yerance, Richard Vivian, Howard Scott, Charles Ruggles, Grace Gardner and Adele Farrington. The setting of the stage is particularly attractive, especially the hermitage scene. The performance does credit to the company.

BURBANK—Paul Armstrong's play, *The Heir to the Hoorah*, is being given a very pleasing revival at the Burbank this week. This comedy is not a great play, but it is an interesting one and also very real. We are introduced to a new member of the company this week. David Landau makes his first appearance as Dave Lacy, brother of Joe. His impersonation is excellent and gives promise of fine things in the future. Mr. Beasley is convincing and strong as Joe Lacy. The women's parts are sort of thankless roles, but are well handled by Blanche Hall as Mrs. Joe Lacy; Louise Royce as the mother-in-law; Lovell Alice Taylor as Mrs. Kate Brand, and Margo Duffet as a maiden aunt of the Lacys. Mr. Hartford is the villain. Other parts are well taken by Harry Mestayer, Henry Stockbridge, John Burton and Willis Marks. The piece is well staged and once again Miss Taylor has an opportunity to wear some stunning gowns.

MAJESTIC—The *Singing Bandits*, a mediocre vehicle being used by Tom Perse and his talented wife, Edith Mason, is the attraction at the Majestic this week. It is a story of love and brigandage in the Italian mountains, and serves to introduce several standards like the sextette from Lucia, which are sung with finish and spirit. Miss Mason's voice is one of those clear, beautiful sopranos, used with utmost intelligence and makes one long to hear her in something worthier of her gifts. Bernice Holmes uses her splendid contralto in as finished, if not as brilliant, a manner as Miss Mason does her soprano. Harold Reeves, a baritone of no mean capabilities and schooling, adds to the small but efficient cast of but eight people.

MASON—After a half week's darkness, the Wyatt playhouse re-opens tonight for three nights and a matinee of Victor Moore & Co., in George M. Cohan's *The Talk of New York*. This is heralded as a worthy play-sequel to *Forty-five Minutes from Broadway*, and will re-introduce Mr. Moore in his famous role of Kid Burns. A mention of the piece will be included in next week's letter.

GRAND—Richard Carle wrote a lot of himself into *The Tenderfoot*, yet somehow Ferris Hartman seems to fit just as well into the role of Zachary Pettibone as did the author-creator. And this without giving tangible evidence of imitation. His microbe-curing lemon and the mule, "Rupert," assist largely in the fun-making. Plot? Oh, what's the use? There's as much of an one as Carle ever supplies, but the play's just a case of "everybody have fun with the star," and they all do. Josie Hart's sartorial display is worthy of note, so for that matter is her acting, and Josephine Islieb does some commendable singing. By far the best solo numbers of the score fall to the lot of Oscar Walch, who plays and sings well the part of the cowboy-soldier of fortune. A good character bit is contributed by Walter Catlett as the Chinese servant, Hop Lee, while his dancing elicits unusual praise. An adequate mounting and the usual Hartman chorus numbers aid in making the offering worth while.

ORPHEUM—The *Drums of Doom*, a sketch as sordid and dreary as its name forebodes, is splendidly portrayed by Minnie Seligman and her company. Unadulterated misery and despair are depicted in a masterly manner, both in the lines, by Mr. Stuart, and in the acting of Miss Seligman. Nell Lockwood and Hazel Bryson, both well known locally, return with their song material, and are receiving the warmest of welcomes, which they well deserve for good work. The Three Bounding Gordons do excellent work in a series of "bounds." The Bootblack Quartette in fetching songs and honest humor constitute a pair of well received new teams. As she was last week, Mlle. Bianci is the most artistic number on the bill, with her magnificent work. Also, Ed Lavine is a clever number of last week. The balance of the holdovers are Kelso, Walsh and Melrose, with their acrobatic performance, and Hal Godfrey in a new sketch of his own, *A Very Bad Boy*.

LOS ANGELES—The bill at the Los Angeles is headed by Jack Lallen and May Carson in a skating specialty that is really very clever and quite out of the ordinary. An exceptionally good musical number is given by Willison and Stonaker. They sing some Irish ballads well. All there is to recommend the act of Will J. Harris and Harry Robinson in *A Bunch of Kids* are a few bright and snappy songs. Walter Spencer and Barney Williams offer a sketch act that is not too bad. Frank J. Parker, assisted by Allen Smith, appears in *A Hotel Room in Mid-Air*. Parker is a very clever equilibrist. Edith Haney, "the pocket edition comedienne," begins her act with a doll impersonation and adds an Anna Held song and a German character ballad.

FISCHER'S—The Kelly-Massey entertainers at the little First Street house have a diverting little farce in *My Uncle from Japan*, this week. It concerns the numerous complications arising from the action of an amorous youngster who marries, out of hand, the young woman to whom he has been sent as a matrimonial ambassador by his uncle, who has fallen in love with the girl's picture. John Kelly makes much of the mistreated uncle, while Chas. Figg is suitably cast as the dashing nephew, and Harry Oakes elicits much fun as a henpecked husband. Lillian Massey, Josephine LeRoy and Nan Halperin complete the cast. There are several well-rendered song numbers in which both principals and chorus are seen and heard to advantage.

UNIQUE—Mme. Hentz has changed her mind again (woman's unalterable prerogative). This time it is "owing to urgent request," and the announced change of policy to straight vaudeville has been indefinitely postponed. The patrons of the house are to be favored as of yore with a double vaudeville allotment each week, and one of Al Frank's playlets. This week, *The Irish Eskimos* is the howling farce presented by Waldo, De Vere and Gates; Carberry and Nelson offer *A Night with the T. M. A.'s*, while the stock company is seen in *A Good Job*, with Al Franks, James Spencer, Frank Morton, Annie Bauman and Dawn De Lane in the cast.

FLORENCE EMERY..

DEL MONTE.—The following members of the Land of Nod company, which gave two performances in the T. A. Work Theatre, at Monterey, on Thanksgiving day, reached Del Monte on Monday, the 22nd, and remained until Friday, the 26th: O. L. Mayhood, Mae Adams, Kattryn George, S. E. Rork, wife and daughter, Mary Welch, Dorothy Ellis, Besilee Merrill, George Fox, Ed. Coe and Olive Allen. On Tuesday and Wednesday the Thespians wandered about the beautiful grounds of Del Monte, rode horseback, explored the antiquities of Monterey, or motored along the Seventeen-mile Drive, enjoying their rest greatly. On Saturday evening, November 27, nearly all the guests of the Hotel Del Monte gathered in the Art Gallery to listen to a recital on the fine organ recently installed there. Dr. H. J. Stewart's masterly renderings were appreciated highly. ARTHUR INKERSLEY.



## Correspondence

PHILADELPHIA, Nov. 21.—The only brand new theatrical attractions of the week are to be found at the Garrick, where Max Rodgers opened an engagement, appearing in a musical piece called *The Young Turk*, and at the Grand, which offers a dramatic version of *St. Elmo*. Interesting reappearances are those of Havana, with James T. Powers, at the Lyric; Anna Held in *Miss Innocence* at the Chestnut-street Opera House, and *The Girl from Rector's* at the Walnut. Remaining over from last week are Maude Adams in *What Every Woman Knows*; the delightful Barrie comedy in which the popular actress is seen quite at her best at the Broad, this being the final week of her engagements. The big melodramatic success, *The Round Up*, with its thrilling situations and massive scenic effects, at the Forrest, and *Old Dutch*, the new musical comedy by Edgar Smith and Victor Herbert, which has met with pronounced success at the Adelphia, where it is given by a large and talented company, headed by Lew Fields in an amusing and meritorious characterization of the title role.

CALVIN M. FRANKLIN.

NEW ORLEANS, La., Nov. 27.—TULANE—Robert Mantell, ably supported by Marie Booth Russell and a capable company, is giving us a veritable feast of Shakespeare's best masterpieces. His repertoire consist of *Hamlet*, *Othello*, *King Lear*, *Merchant of Venice*, *Romeo and Juliet*, *As You Like It*, *Louis XI.* and *Macbeth*. In his mastery of the various roles, the star displays great genius and exhibits those scholarly attainments rarely seen upon the modern stage. While there may be some division of opinion as to the conception of just what the immortal bard meant to create, there can be no question as to Mantell being a great actor. His stage presence is striking and his voice has that commanding sweetness which completely electrifies his audiences. He scored heaviest in *Hamlet*, *King Lear*, *Othello* and *Macbeth*, just as Miss Russell was the more brilliantly conspicuous as *Juliet*, *Rosalind* and *Portia*. The stage settings and costumes were quite in keeping with the period. Fritz Leiber stands out among a company of competent actors in dazzling colors. He is a Shakespearean artist of excellent parts, combining intelligence, handsome physique and a good voice. Guy Lindsey, Geo. Stilwell, Alfred Hastings, Edward Lewers, Genevieve Reynolds and Agnes Elliot Scott are deserving of individual mention for noteworthy support. Mr. Mantell will be seen on the Coast about February, under the management of Howard Smith, who sends regards to Charlie Farrell. Next week—*Rose Stahl*; Dec. 5, Cohan & Harris Minstrels. CRESCENT.—Al H. Wilson in his new play, *Metz in Ireland*, is packing the theatre at each performance. Wilson's singing is the conspicuous feature as of yore and his support is strong and capable.

W. L. McCONNELL.

ST. PAUL.—Wm. H. Crane, in *Father and the Boys*, packed the Metropolitan, both cities, and more than pleased. Mr. Crane looks and acts better than he has for several seasons. *The Great Divide*, at the Grand, St.

Paul, had a fair week, 21st. Good play but ordinary company. The St. Paul Orpheum, big business and a fine show, all week 21st. The company presenting *My Partner's Girl* disbands next week. Reason, too expensive a show and long jumps. It's a shame that so good a melodrama and such an excellent company should close so early in the season. "Col." Low Scott and handsome wife, who are doing Europe, will return to this land of snow and ice about Dec. 15th. In the meantime the Metropolitan, St. Paul, has been successfully handled by Asst. Manager Scanlon. Halo Gala, a mid-winter street fair, put on by the merchants of St. Paul, will boost the local show shops week Dec. 6. Geo. Fawcett, in *The Great John Ganter*, did well at the Lyric, Minneapolis, week 21st. Mr. Fawcett is well remembered as leading man of a summer stock company in 1903, supporting Percy Haswell (his wife.) Mme. Sembrich, supported by La Forge, pianist, and Francis Rogers, baritone, filled the Auditorium 23rd. Blanche Bates, in *The Fighting Hope*, at Metropolitan, St. Paul, week 28th. We are now enjoying (?) our first real touch of winter. Oh for the sunny clime of "New" Frisco.

AL. G. FLOURNOY.

MISSOULA, Mont., Nov. 27.—We are still here and things look fine, business gets better every week. Manager Lionel announced that no matinee would be given Thanksgiving day because he wanted to go to the football game. There are three old college players in the company so you may imagine what reception greeted his remarks. The game was a good one and we howled ourselves hoarse. Next week *Work and Wages* will be put on, followed by *My Country Sweetheart*, then *Jim, the Westerner*. The company loses Mr. Gear Dec. 6th, when he leaves for Chicago. It looks as though our business manager will go also, for he likes the road better than stock, and is too good an agent to spend his time writing daily news items for stock money. Mr. Moulton is very popular here, and Mr. Lionel accepted his notice with the provision

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty,  
National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for  
**Clancy's**

STAGE HARDWARE

Complete Stock at

**Williams** Hardware & Stock Co.  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

AGENTS AND MANAGERS' HEADQUARTERS

**THE  
CONTINENTAL  
HOTEL**

Absolutely  
Fire Proof.  
Lobby  
Beautiful.

Class A  
Building.  
Vienna Cafe  
in  
Connection

ON ELLIS STREET, NEAR POWELL STREET, DOWN TOWN.  
Near Orpheum, New Morris Theatre, New Columbia Theatre.  
SAN FRANCISCO, CAL.

F. P. SHANLEY, Manager, formerly manager Hotel St. James.

that should nothing turn up before three weeks passed that Moulton was to stay. He wants to go to California. Miss Winston has become a great favorite here. It is not often that a leading woman can pull both ends and the middle at the same time but the feat is being accomplished by her. I could write three or four books on this subject so had better ring off.

W. S. VAN DYKE.

CARSON CITY, Nev.—Lake Theatre (Hayes & Murray, proprietors) keeps up its reputation and offers a fine program each week. Ethel Berian is singing the illustrated songs this week, and Mrs. J. E. Muller, the talented pianist, charms the audience with her improvisations on popular themes. Mint Theatre closed its doors last week on account of too much expense and too small a hall. Valley Forge company failed to show up at the opera house. A. H. M.

LONG BEACH, Nov. 26.—Josephine Dillon, who played the summer season here with the Bentley Grand Stock Company, and who has been

playing as leading woman in *The Christian*, in *Riverside*, returns to Long Beach Thursday evening with the Hollingsworth company. This company opens at the Byde-a-Wyle Theatre Thursday evening in *College Chums*, and comes to Long Beach with an established reputation for good, clean, clear-cut work.

SAN BERNARDINO, Dec. 1.—At the Unique (J. W. Leonard, lessee and mgr.), the Shuberts last night made their initial offering in this city, presenting *The Gay Musician*; the production belongs in the class of first class comic opera, and many good soloists are included in the cast. The chorus was tuneful and well costumed. An excellent house thoroughly enjoyed the offering, and doubtless other attractions by the same providers of amusement will follow. At the Opera House (Mrs. M. L. Kiplinger, owner and mgr.), 10, will be presented *The Three Twins*. The Temple (new film and vaudeville house) is doing good business, with twice-filled seats nightly.

J. E. RICH.



Texas Guinan and Chorus in *The Gay Musician* at the Valencia Theatre next week



## Correspondence

OAKLAND, Nov. 30.—The Soul Kiss was the attraction at the Macdonough 29-1 and proved a disappointment. The Spoilers is booked 2-4 and The Man of the Hour 5-11. At the Liberty the performance of Dorothy Vernon of Haddon Hall was also below the high standard that usually marks the Liberty productions. The important role of Dorothy Vernon was taken by Viola Barry, a local actress, who recently returned from England. Miss Barry is a young actress of fine personal appearance and has a promising future before her, but at present she does not possess the necessary qualifications to fulfill such an important role. She appeared nervous at the initial performance, but will most likely gain more self-confidence as the week progresses. The cast is also weakened by the absence of George Friend, who is taking a well earned rest. Sidney Ayres is also under the weather. Robert Harrison was good as Sir Malcom Vernon, but could not show to advantage as the role was one that did not appeal very strongly to the audience. As his bluff old father, Henry Shumer was one of the best characters of all. Harrison Ford, Bishop's latest acquisition, shows up well and is making good. Robert Lawlor as the dwarf jester sustained the role well. Walter Whipple, Andrew Bennison and George Rand had prominent parts and did well. Lady Vernon was a trifle too heavy for Bessie Sankey. Mina Gleason and Edith Lyle in their respective roles of queens of England and Scotland were very satisfactory. The staging was very elaborate and the scenery appropriate. Facing the Music next and then The Judge and the Jury. At the Orpheum business is good. Edwin Stevens in An Evening with Dickens is probably the best thing of the bill, although last week's holdover, Our Boys in Blue, is still the recipient of nightly ovations. Howard's Musical Shetlands, Milt Wood, De Haven Sextette, Tempest and Sunshine trio, Bobby Pandur and Brother and McConnell and Simpson make up the balance of a fine program. Henry Thompson in His Honor the Mayor is scoring a big hit at The Bell and is greeted by big houses at every performance. The entire program is one of interest. The County Fair will be the Christmas attraction and the Admirable Crichton for New Year's at The Liberty. Geo. Hamlin will give a concert at The Liberty, 8, and Fritz Kreisler, 17. The local parlors of N. S. G. W. and N. D. G. W. gave a benefit at The Liberty, 30, and were recompensed with a large sum which will be used as a fund for homeless children. An address was made by Congressman Knowland. The Glee Club of the University of California leaves for an extended southern tour, 24. Miss Ruth Waterman, the celebrated contralto, will give a song recital at Ebel Hall, 7. She will be assisted by Antonio de Grassi, Miss Susan Waterman and Fred Maurer Jr.

LOUIS SCHEELINE.

BERKELEY, Nov. 29.—Through the success of the concert last week in the campus, the Glee Club of the University of California will be able to make the usual southern trip this term and give concerts at the differ-

ent cities between here and Los Angeles, viz.; Santa Barbara, Dec. 23; Oxnard, 24; Long Beach, 25; Pasadena, 27; San Diego, 28; San Bernardino, 29; Pomona, 30; Redlands, 31; Riverside, January 1; Los Angeles, 2; Porterville, 4; Visalia, 5; Hanford, 6; Fresno, 7; Modesto, 8. The club will leave Berkeley Dec. 22, probably going by boat to Santa Barbara.

CHICO, Nov. 30.—The Man of the Hour, presented by a very ordinary cast, except Felix Haney in his old part, showed last night to a fair house. Next, Land of Nod. Arrangements have been completed between the Butte County Investment Company and the United Investment Company of Reno, Nev., whereby the latter concern has leased the new theatre on Broadway, near Fourth street, which is now nearing completion. The firm which will conduct the theater controls a string of moving picture and vaudeville houses reaching from Boise City, Ida., to Salt Lake City, and also several houses in Nevada. H. Greenwall, representing the lessees, is in Chico today. He states that the playhouse will be opened within a few weeks. The work on the building will be completed tomorrow.

SEATTLE, Nov. 29.—Moore—A large house turned out last night to view The Traveling Salesman, and manifested their joy in the comedy by laughter and applause. It is a good, wholesome story, and Mark Smith is especially suited to the character of Bob Blake. Alhambra—Dark. Grand—Seattle for the third time is being delighted by George Cohan's Forty-five Minutes from Broadway, and two big audiences were in order at the Grand yesterday. Charley Brown is Kid Burns this year, and is extremely good in the part. The rest of the company is up to the standard, and the songs never grow old. Seattle—At the Old Cross Roads is being given an excellent interpretation by the Russell & Drew stock company. Its action is comparatively quiet, with a delightful southern setting, and it is a pleasing departure from the highly colored melodramas usually presented at the Seattle. Lois—The Warrens of Virginia is having its first production in Seattle at the hands of the Lois stock players. The crowds who went to the Lois out of curiosity to see this Belasco play were greatly surprised at both the play and the manner in which the D. S. Lawrence Co. handled it. The play is great in every respect and the production is truly wonderful for a stock company. It is good enough to warrant a two-week's run. Orpheum—Edwina Barry heads the bill. With her company she produces The Home-Breaker, in which she takes the part of Dotty Plumdaff, a domestic with a penchant for kissing every man she meets and then macing him for his photograph. Other good ones on the big bill are Fay, two Coleys and Fay, minstrels; the Brahms Ladies' Quartet, the Potter-Hartwell Trio, three very agile and graceful young folks; Jock McKay, a Scotch comedian of the Harry Lauder kind and quality; Carlotta, the Human Dragon, and The Tossing Austins. Majestic—Albers' polar bears, twelve of them, make a great big feature of the Majestic Theatre bill. Other strong features of the bill are offered by the Brothers Whitman, flexible wonders; Gertrude Van Dyke, the soloist with two distinct singing voices; Robisch and

## Van Ness Theatre Two Weeks, Starting Monday, Nov. 29

Matinee Saturday Only

**He's Here At Last! The Big Rumble of the Show World**



"I still think I am a better dancer than any living author, and a better author than any living dancer."

GEO. M. (HIMSELF)  
**COHAN** His  
Royal Family

And an All-Star Cast

IN  
MR. COHAN'S  
SENSATIONAL  
MUSICAL  
SUCCESS

**The  
Yankee  
Prince**

A Double-Breasted, Triple-Plated, Laughter-Riveted  
Comedy, with

**A Hundred Players**

Augmented Orchestra

**A Million Laughs**

## Van Ness TWO WEEKS Commencing Monday Dec. 13

**FRITZI  
SCHEFF**

In Charles Dillingham's Production of the Comic Opera

**The  
Prima Donna**

By Henry Blossom and Victor Herbert.

Prices, 50c. to \$2.00      Seat sale Thursday.

THE BEST DOLLAR ATTRACTION IN THE WEST  
HENRY McRAE OFFERS

**THE SPOILERS**

Dramatized from the Popular Novel, The Spoilers  
BY BEN LEACH

The Best Story of Alaskan Life Ever Written. A Sixty Foot Car of Secrets. A Great Play with a Great Cast of Twenty People, including Miss Margaret Oswald and Eli Smith, with His Famous Team of Malamute Dogs.

**WARNING**

Stock Managers and others are warned not to play any version of this play, as I hold all right to the Pacific Coast and will protect same. HENRY McRAE.

A Few Open Dates in California. Address, A. J. HOTCHKISS, Business Manager, This Office.

Childress, famous fun-makers; Lola Yberri, la belle Mexicaine and premier danseuse, assisted by the soprano soloist, Louise Taylor; Ray Fern, one of the greatest singing comedians that has yet come across. Pantages—The

feature act is Princess Irene and her seven African lions and two Alaska bears. This is considered one of the most startling animal acts before the public. There are other excellent acts on the bill. E. MORGENSTEIN.



## THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Var



Ness the-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Harry Bernard

The best producing musical comedian on the Coast is Harry Bernard, who is achieving a sensational success at the American Theatre with a series of short comedies, of which an attractive chorus is a great feature. Mr. Bernard is a very unctuous comedian, and during the past two years he has played long engagements around San Francisco with unvarying success. At present he has ordered several new comedies, and the first one is now finished. It is from the pen of Will Carlton and will have its first production next week. Other new pieces will follow in rapid succession. Mr. Bernard's company is noted for the ability of the actors, the clever, fine work of the chorus, and the real humor brought out so plentifully in the performance.

### Correspondence

TACOMA, Nov. 27.—Tacoma is to have a new vaudeville theatre, situated on Pacific Ave., between 11th and 13th Sts., two blocks distant from the present theatre district. Peter Sandberg, who is erecting a seven-story building on the property, has leased the two ground floors to an Eastern vaudeville enterprise for a period of five years. N. C. Darling, for the past three months manager of the Pantages Theatre in this city, leaves next week for Denver to take charge of the Pantages Theatre there, relieving Manager W. J. Timmons, who will return to Tacoma. Mr. Timmons has a host of friends in Tacoma who will be glad to see him on duty at Pantages once again. King Dodo returned to the Tacoma Theatre Nov. 21, drawing the usual Sunday night crowd. Wright Lorimer, in The Shepherd King, opened 23rd for an engagement of two nights. The play was interesting from a historical and scenic standpoint, and was well acted by a large and capable company. Mr. Lorimer made an excellent impression here and the play was well patronized. The Traveling Salesman, at this house Thanksgiving afternoon and evening, displayed his samples and "delivered the goods" at the same time. The theatre was decorated with flags and pennants for "out in front." The real thing in the Traveling Salesman line was present in the shape of the Tacoma association, who filled the boxes and one hundred seats in the parquet. The play, given to an S. R. O. house, was so pleasing that a return engagement has been secured for Dec. 11. Mark Smith as Bob Blake was a big hit, and the other male members of the company were well cast. Miriam Nesbit created an

excellent impression and Diana Hunker contributed a well acted character sketch. Interesting to the older patrons of the Tacoma was the fact that Mr. Smith's father, Mark Smith II., was the popular baritone singer with the Duff Opera Co. that opened the Tacoma Theatre in January, 1890. Tonight the always popular Forty-five Minutes from Broadway was greeted by an enthusiastic audience. The company suffers perhaps in comparison with those formerly appearing here in the play, but was in the main satisfactory. Charley Brown, who played the part of Kid Burns, is a former resident of Tacoma, and while here was the guest of his brother, city agent of one of the transcontinental railway lines. Coming attractions—The Bugle Band, Nov. 30; In Dreamland, Dec. 1; Kreisler, violinist, recital, Dec. 3; The Third Degree, Dec. 4-5. At the Pantages this week, Prof. Herbert's trained dogs and cats were a big drawing card and the act an enjoyable one. Coyne & Tinton had a clever athletic act. Disguised as clowns, Del Torelli & Glisando gave a musical act that was unique as well as comical. Eddie Redway's act was a laugh getter. He was assisted by Gertrude Lawrence. Kane & Adams in musical nonsense, and James R. Walter in character singing, made up the balance of the bill. Next week—Tyrolean Sextette, The Three Lucifers, dancers; Moore & St. Claire, in comedy; Emery & Silvern, acrobats; Fisher & Burkhart, musicians, and Cornym, with his blockhead family. The bill at the Grand was a diversified one. Sydney Deane & Co., in a playlet embracing humor and pathos, demonstrated what Christmas on Blackwell's Island might be. A clever acrobatic act was given by the Brothers Damm. Nellie Burt offered some good character songs and dances. Johnnie Hoey and Jeannette Mozor pleased with a sketch introducing some clever dancing. Max Duffex had a contortionist, including a musical, stunt. George H. Wood, the black face comedian, got the laughs as usual. Next week Myrtle Burns and company, sharpshooters; The Bohemian Sextette; Nat Nazarro Troupe; Gertie Everette, comedienne; Wilson and De Mondeville.

SAN DIEGO, Cal., Dec. 1.—The Shuberts have secured a lease on the Isis Theatre, the largest and finest house here, and one of the most attractive on the Coast, and it is their intention to book at least two of their attractions in here every week. The Man from Home will appear here for two nights, Dec. 14-15, to be followed by Charles Cherry in The Bachelor. The house was built some twelve years ago by John C. Fisher, of Floradora fame, and was known for a number of years as the Fisher Opera House. The Theosophists have had the house for the past four years, during which time no traveling companies have played the theatre. A boycott was placed on the theatre at the time they secured control of the house by the labor unions here, but this has been raised for the Shuberts, as the management of the house will employ nothing but union labor. W. B. Gross, known all over the country as King Edward, owing to his striking resemblance to his Majesty King Edward VII, has been appointed local manager for the Shu-

berts. Mr. Gross was for years connected with Shore Acres and knows the show business from A to Z. Mr. Gross of late has been acting as assistant manager of the Garrick, and has a large following here. His many friends, both in and out of the profession, will be glad to learn of his new appointment and wish him much success. The Garrick is dark until Dec. 5-6, when The Three Twins appear here. Manager Jack Dodge is wearing the smile that won't come off, as there is some advance sale. Looks like S. R. O. both nights. The Singing Bandits, with Persee and Mason, follow, Dec. 7-8. Charlie King and his excellent stock company are doing good business at the Pickwick this week, with Florence Roberts' great success, The Strength of the Weak. The company, as usual, are all handling their parts in a commendable manner. Miss Rambeau continues to be the bright twinkling star, and gives an excellent portrayal of her difficult part this week. Chas. King, Pietro Sasso and Frank Bonner are also conspicuous for their good work. Anna Eva Fay is the headliner at the Queen this week, and the crowds are just flocking to see her. On account of the enormous business, Manager Donnelan is running special matinees daily. The balance of the bill is below the average and consists of the Floydells, comedy gymnasts, who have nothing new or startling to offer, and Dorothy Vaughn, who has a fair singing act. Motion pictures and the Queen's Peerless Orchestra conclude.

THOMAS HEFFRON has become stage director for Vaughn Glaser in his Cleveland stock.

G. L. SCHLESINGER, who is regarded as one of the greatest box office generals of the country, with a wonderful record in the Colonial Theatre, Chicago, is this season manager, back with The Yankee Prince Co.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Merchants' Exchange Building. Telephone Kearny 2563.

### Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

This Saturday Afternoon and Evening.  
last times of **CHARLES CHERRY** in  
**THE BACHELOR.**

Starting Sunday Matinee, December 5th.  
Regular Matinee Saturday. For Two  
Weeks, John P. Slocum's Presentation  
of the Brilliant New York Comic  
Opera Triumph,

### The Gay Musician

By Julian Edwards, with Miss Texas Guinan and a select all star cast of prominent favorites. Splendid chorus; beautiful show girls; magnificent costumes; augmented orchestra.

Night prices:—50c. to \$1.50; Saturday  
Matinee, 25c. to \$1.00; seats at the theatre  
and Emporium.

Next:  
**THE MAN FROM HOME.**

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, December 6, and Through-  
out the Week, the Play Beautiful.

### A Message From Mars

By Richard Ganthony. Its First Stock  
Theatre Presentation in San  
Francisco.

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America  
Week Beginning This Sunday Afternoon  
Matinee Every Day

#### A BIG NEW SHOW

EVA TAYLOR & CO., in the Laughable Hit,  
Mrs. Jones Smith Carey; FLORENCE  
BINDLEY, in the Musical Monologue, An  
Afternoon at Home; STELLA H. MORRIS-  
INI AND HER LEAPING SIBERIAN  
WOLF HOUNDS; FOUR FLOODS; THE  
TWO BOBS (Adams & Alden); QUINLAN  
& MACK; MABEL MCCANE; NEW OR-  
PHEUM MOTION PICTURES. Last week,  
WM. H. THOMPSON & CO., presenting first  
time here, Sir Henry Irving's Masterpiece,  
Waterloo.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and  
Holidays)—10c, 25c, 50c.  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

SECOND BIG WEEK

### Kolb & Dill

Present Themselves in the Great  
N. Y. Success

### The Rich Mr. Hoggeneheimer

Evening Prices and Sunday Matinees,  
25c to \$1. Saturday Matinee, 25c, 50c and  
75c.

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager  
Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

### GILLE PRINTING CO. SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION  
3065

### THE FRANCIS- VALENTINE CO. Show Printers

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The most original genius of the American stage is here this week with a great show, which he has called *The Yankee Prince*. It is a show that is as much a reflection of his personality as he is himself. The show is both an entertainment and an achievement. Every line, every song, every bit of business is the output of the agile brain of George M. Cohan (age something like 27), and the chief part is played by Cohan himself, and although he has generously written fat parts for his leading people, he holds his own without any forcing to the front. He has many imitators, but no equals. He has a peculiar voice, a peculiar walk, somewhat theatrically exaggerated, and a peculiar way of delivering his speeches and talking his songs, but the genius of the man is so compelling that it comes pretty near to this condition—that the Cohan way is right because Cohan does it. Anyway, this is the feeling that takes possession of you. In the strong support, Tom Lewis and Sam J. Ryan, almost one and undetachable for years, are the two most prominent. These clever actors are artists and it is unnecessary to dwell upon their work, it is so well known. Jerry J. Cohan, the father of George M., is a splendid actor of gentle dignity, and Mrs. Jerry is more than a good character woman, and her Mrs. Fielding is a finely shaded comedy effort. Lila Rhodes, also of the Cohan family, is a young girl who was called on suddenly to take Josephine Cohan's place, and her ability will grow with her opportunities. As she is now, she is a dainty little woman who can dance amazingly well. The rest of the company are pleasing, and the chorus large and expert. The production is really royal and there are so many features of business introduced that these are worthy of a special article. One that is most vivid in our memory—the burlesque pantomime of the marriage of Percy and Evelyn—is a most graphic, original and illuminating piece of business.

## Valencia Theatre

In the days when the old Columbia flourished on Powell street, there used to come out occasionally as leading support a fine looking, pleasant and well groomed young Englishman, who always left a very pleasant impression. In the interim he has been plugging away and is now a star in Clyde Fitch's comedy, *The Bachelor*. His name is Charles Cherry, and his personality is just as agreeable, his clothes have the same well fitting appearance and his satisfaction with his work is just about as evident, and not at all disagreeable to the audience. He knows he is a good actor and is sufficiently modest about it. The play is a real Clyde Fitch exposition of subtle satire, up-to-date slang and woman's idiosyncracies, not to mention a genuinely clever reflection of the ways and thoughts of men. It is always safe to say that Fitch is unapproachable when it comes to creating women. But he falls down on his men—yes, he really does. Sure! But I have the temerity to make a stand. I believe his men are just about as accurately depicted. Surely Mr. Cherry's bachelor is a real, true reflection from life, and the bits furnished by the two boys—one, the slangy, fresh office kid, and the

other, the ambitious, selfish, over confident youth who thinks he thinks with a mature man's mind—are about as clever as anything that even the most manly and vigorous of our playwrights have builded. These two youths are played admirably by Ralph Morgan and Charles Laite. As a contemporary so aptly put it on Monday morning, one star was advertised and two appeared. Ruth Maycliffe was the unexpected luminary. She possesses a daintiness, a wholesome charm and an apparently spontaneous lightweight humor that is simply irresistible. Her portrayal of the girl who changes her name and goes out as a typewriter, to support her mother and put her brother through college, and then falls in love with her employer, is one of the finest, most ideally balanced results we have been supplied with. She is going to the top fast. Mrs. Randell, the mother, was sympathetically played by Lillian Paige, and the Hilda Flint was amusingly burlesqued by Alice Riker.

## Alcazar Theatre

The Warrens of Virginia, tomorrow night, closes its second big week. As the name implies, it is a southern drama laid during the civil war, and is characteristically Belasco in atmosphere. The plot surrounds the love affair of a southern belle, Agatha, daughter of General Warren, played prettily by Evelyn Vaughan, and a young northern lieutenant, Ned Burton, portrayed by John Ince. The end is very pleasing. Howard Hilsman, as the old southern general, Buck Warren, was at his best; Evelyn Vaughan, as usual, was acceptable as the southern maiden, in love with Lieutenant Burton, the part played by Mr. Ince. The character of the northern lieutenant is not altogether that of a hero, and is a bad one for a leading man to play. The scenery and the musical numbers were beautiful and worth while.

## Princess Theatre

The third week of the Rich Mr. Hoggenger is closing in a manner satisfactory to every one concerned with this bill of fun and music. C. William Kolb is doing excellently as Mr. Hoggenger, whose marital aspirations cause so much of the merriment. Lillian Berri, Carlton Chase, Sydney de Grey, Olga Stech and the other favorites of the company are making hits nightly. It will be some time before another attraction succeeds this popular piece.

## Garrick Theatre

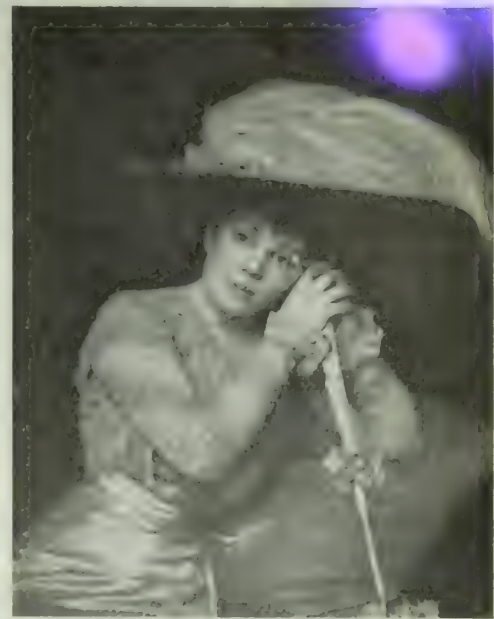
It is a far cry from the *Soul Kiss* of last week to the *Shepherd King* of this. The initial letters of each word of the title of the two bills are the same. There the resemblance stops short, like grandfather's clock, never to go again. The play that has held the stage of the Garrick during the past six nights to houses of a size to make both managers and actors glad is one of the unique pieces of contemporary dramatic literature. It demonstrates, as does *Ben Hur*, that Biblical material, if properly presented, has a greater charm for the world and his wife than has that same material between the covers of the book of books. This fact is obviously not newly discovered by the

writer. That astute manager of everything that makes money by appealing to the dear public, William A. Brady, has erstwhile noted the same thing, while pulling in the shekels with attractions varying from a prize-fight to *Way Down East*. If the *Shepherd King* did not have something very appealing about it is dollars to doughnuts that the eagle eye of Brady would not have seen an opportunity to point a moral and adorn a tale with the drama in which Wright Lorimer and his efficient supporting company are doing such pleasing work. As a theatrical David, Lorimer is quite beyond criticism. It is not stretching the truth to say he looks the part—he acts it, too. The entire support, from the leading woman to the supers, are deserving of the same commendation. Spectacularly, the play is the equal of *Ben Hur*, without, of course, the big racetrack scene. As a book *The Shepherd King* is far superior to the dramatized form of General Lew Wallace's novel. Then, too, the actors in this company can and do act. It is seldom that one has the pleasure of listening to so many players, all with good voices. None of them talk through their noses. Lorimer has an unusually pleasing voice of exceptional cadence and musical quality. The David of the play is at every moment the blonde-haired hero, who invariably has the last word, and who never fails to take the scene from everybody whenever he makes an entrance. David's lowly home near Bethlehem, his celebrated encounter with Goliath, the heavy-weight of Gath, whose free-for-all standing challenge was taken by the youthful psalmist with dire results to the challenger and holder of the belt, the trials of the romantic hero of Israel's golden age while in the palace of Saul at Gibeah, the meeting with the Witch of Endor, and an interpolated love story, these are the material out of which the spectacle is woven. David's unwarranted treatment of Uriah, the Hittite warrior, with whose wife, Bathsheba, the psalmist was enamored, and other dark stains on the character of the shepherd signer, are not touched upon. The higher critics of the Bible might object to the present play as not being strictly in accord with the materials contained in the Scriptures, but the dear public has no such objection to make. Wright Lorimer and his big company have been playing this one bill for lo these six years, and verily it seemeth not a thing unlikely that these mummers shall play this self-same bill for six years more. Anyhow, the company is clothed in purple and fine linen on and off and appears to be eating regularly, so, as long as the actors, managers and the people who pay to get in are satisfied, the higher critics may go hang.

D. J. GRAUMAN returned from the East last Wednesday.

LORRAINE BUCHANAN is playing in vaudeville for a short time.

KELLAR, the magician, who has retired from theatrical work, has bought a residence in Los Angeles. It is at Seventh and Wilshire Place, the house being two stories, English architecture, with large lot. The reported price was \$18,000. Mr. Kellar expects to build a garage and remodel the second floor of the house, and do some fine decorating throughout the residence.



*Fritz Scheff, the brilliant singer who comes to the Van Ness Theatre, week of December 13.*

## Personals

MAE KEANE was married in San Jose last Tuesday to a non-professional.

LAST week in Oakland, Lena Salinger, with The Three Twins Company, suffered the loss of \$150 worth of new furs.

MANAGER CLARENCE DROWN, of the Los Angeles Orpheum, with his family, are on the way to Honolulu for an outing of several weeks.

ROY APPLGATE, a former Seattle theatrical man, is in charge of the Charles Cherry company, now playing this city with the coast to follow.

WALTER HOFF SEELEY is now in Los Angeles and expects to visit Salt Lake and Denver before his return next week.

B. R. CLAWSON, JR., a well known circus and theatrical man, who at one time was an extensive house manager in Chicago, is ahead of *The Bachelor* for the Shuberts this season.

HERBERT CARR, a well-known character actor, died in Washington city last Monday. Carr was seen here in 1903 with Nance O'Neil, and last year on the Coast with Mary Mannering in *Glorious Betsy*.

ARTHUR LOTTO, who for years was identified closely with San Francisco theatricals and who is regarded as an exceptionally brilliant newspaper man, is in town ahead of John P. Slocum's big musical show, *The Gay Musician*.

MANAGER W. M. RUSSELL, of Seattle, has gone to Portland to assume temporary charge of the Portland Theatre, relieving Frank Hood, who has been over in Portland since the new house first opened, and who now returns to the treasurership of the Seattle Theatre.

SIDNEY HERBERT IZOD, residing at the Congress hotel on Ellis street, who is a very valuable and artistic member of the Kolb & Dill Co., and is known as Sidney de Grey, has petitioned the superior court for permission to adopt the name of Sidney Herbert de Grey, as he considers it a more suitable name for one of his profession. He also says that the name of de Grey is an old family name and has been adopted by numerous members of his family.



## Vaudeville

### The Orpheum

The Orpheum bill this week is very entertaining. The chief interest centers around W. H. Thompson in his latest sketch, *Pride of Regiment*. Mr. Thompson is a good actor, but the vehicle he has now is not up to his ability. How it could run fourteen months at the Haymarket, London, is beyond me; however, that is what the program states. It seems a shame to waste the talents of three such good actors as Mr. Thompson, Miss Allen and Mr. Webber, to say nothing of the time it would take to play a good sketch. Vittoria and Giorgetta open the bill and do some very clever hand balancing. The comedy is very far fetched though and could well be dispensed with. Fraulein Katchen Loiset, with a pretty voice and some beautiful pigeons, also a Boss of the Road dog came strong into favor. It is a neat, pleasing act, with a novel finish, the dog impersonating a German student, a tramp, a mother-in-law, etc., in a very clever manner. Quinlan and Mack in a laughable act, *The Traveling Dentist*, are seen to especially good advantage; Hymer and company, Mabel McCane, Ben Welch (always good) and *The Two Bobs*, with a reel depicting the tea industry, finishes the bill.

### The National

The National has another bill this week composed of headliners. The Godlowski troupe of Russian dancers open the bill, followed by a special moving picture, which is very interesting. Bradlee Martin and his excellent little company in a very funny comedy, *Jessie, Jack and Jerrie*, do good work. Mr. Martin in the character of Jerrie is at his best and that is excellent. The act is quite out of the ordinary, full of funny situations, good lines and—good actors. Jessie Courtney, played by Mrs. Martin, is capably done. Mr. Wallace as Jack is good in support. Billy Clark in *Cork* is as popular as he always is in a San Francisco house. He has been good for from eight to ten encores a performance during the past week. That speaks for the character of his work. Crimmins and Gore, favorites from the Atlantic to the Pacific, are as entertaining as ever. Miss Gore sacrifices her good looks to play the part of the tough girl, which she plays with unusual ability. She gets a laugh out of every line. Mr. Crimmins can certainly dance. Their act is very funny, their songs make bulls eyes, and the entire turn is a success from start to finish. The three vagrants sing and play a return date this week. The five Malberus acrobats have a finished act that is deserving of high praise. They work quickly, neatly and with no posing. It is all work with them the whole time they are on. The boy deserves special mention and will make a name for himself in vaudeville there is no doubt. Not forgetting the orchestra and the pictures, the whole show at the National may be called a success.

### Pantages-Central

Packed houses have been the rule since the Central has opened on Pantages time. Manager Tiffany has

some good ones to offer to the public, and there will be no disappointed patrons if future shows keep up to the standard set by the one of this week. Edith Stanley, as the piano girl, has a number which is highly original, artistic and quite in a class by itself. The young lady plays and sings her own songs. She has a very pleasing personality and has the faculty of looking stunning in her gowns, which are works of the dressmaker's art. Miss Stanley is a whole show in herself, and if the rest of the bill were poor, which it is not, she would still be worth the price of admission. The Lerollos, wire equilibrists, are an exceedingly clever couple. Both perform some clever stunts. To see the lady member of the team walk on the slack wire is something that baffles belief. It has to be seen to be believed. Bunchu and Alger are two Kentucky girls with voices. And those girls do sing! George Winfield and company have a very racy French farce, *Am I Your Wife?* It is a clever comedy. Both Mr. and Mrs. Winfield are clever folks. He gives a clever bit of acting as a drunken twin brother that is a gem in its way. Charles Kembling, with his illustrated songs, is a favorite. Shayne and King have an amusing Hebrew act. La Bella Italia troupe share honors with the Levollas in being features of the bill. Both acts are entirely different, yet each reaches the same grade of excellence in its particular way as does the other. Rosa Bella is the world's greatest tambourine soloist, and as a harpist is far above the ordinary. This troupe has an artistic setting that is quite unusual. Besides being well dressed the members composing the turn are all good musicians. There is a small boy, five years old, who plays the violin and who directs the music in a manner that would reflect credit upon an old professional.

### American Theatre

Opening the extremely good bill this week is an entirely new and novel act, *The Stellings*, European comedy hat throwers. Hats of all shapes and sizes, old and new, trimmed and untrimmed (while you wait). Such a collection of hats! And every one used for some comedy stunt. Mrs. Stelling has a gown for each performance, each one more beautiful and artistic than the other. They are creations of Parisian art. The Stellings make one enjoy thoroughly the fifteen minutes they show. Williams and Dale one would expect from their billing to be two song and dance artists. Not at all. They are a good sister act. Miss Dale has a very rich and deep contralto voice; her song, *The Sweetest Story Ever Told*, is old, but never tiresome when sung as she sings it. Belle Williams you all know. She is a clever-noon shouter and is a real comedian. The Imperial Musical Comedy Company, with Harry Barnard as star, is presenting *McCabe in Paris*, which is the best they have done so far. It is a scream from start to finish. The company are shown to fine advantage. Mr. Barnard is a funny comedian and gets his fun over the footlights. He has a good mate in Jim Rowe. Both men are clever and work very well together. May Barnard and Florence Brown are both very good and handle their parts as well as any one could. Miss Barnard is a very pretty

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

NEW CIRCUIT

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in CALIFORNIA, UTAH, COLORADO, KANSAS and Eastern Connections. Good Acts Can Always Secure Immediate Bookings. Booking Department, 1117 MARKET STREET, W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
Main Office, 144-150 POWELL ST. SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago  
Phone Douglas 5702

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479  
Affiliated with Osborne's Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.  
Managers who are not on this circuit, read my list of bookings in your column; write the managers I am doing business with and find out for yourself. Every one of the houses I am booking for is making money—"That's the answer."

woman. The chorus deserves special mention for their work. Each and every girl shows she takes an interest in the show. The wardrobe looks fresh and clean. Each girl is a good dancer and, in fact, Mr. Barnard deserves credit for the clever work the entire company, and Miss Gerré Gerard also for the musical numbers. The names Colby and May for years has been in big letters. Mr. Colby in his ventriloquist act is very amusing and has some very clever talk. Miss May, the dancing doll, has a perfect make-up and is very clever. Bandy and Fields, known from coast to coast, are renowned for their dancing. Mr. Bandy has the cup for the world's greatest buck dancing. He can do anything with his feet in the realm of terpsichore. His imitations of funny walks were exceedingly clever. Miss Fields can dance too and hold her own with her clever partner. Following were La Velle and Grant, exponents of physical culture. The posing of the team is very artistic and Mr. La Velle's muscular posing in particular classy. Both do stunts to show wonderful development of muscles and strength. The pictures and orchestra are both splendid this week. Three packed houses a day prove the popularity of the house.

## New Vaudeville House for Eddy Street

San Francisco is to have a new vaudeville theatre in the downtown district. Hallinan & Getz, the theatrical managers, who recently leased property at Haight and Cole streets,

Frederic O. Osborne, Mgr. Theatrical Code.  
"Santapole." Home Phone F5037.

## New York Dramatic Agency

Booking Dramatic and Vaudeville Acts. Organizing and routing companies, supplying "Scripts," etc. Belasco Theatre Bldg., Los Angeles—Entire Third Floor.

## MADISON'S BUDGET

.....JUST OUT.....NEW

.....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

### Price One Dollar

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARENT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York.

1445 hangers and programs of early S. F. Theatres. Copies of *Figaro*, *Uncle Sam*, etc.

upon which they are erecting a vaudeville theatre, on Monday leased property situated on the south side of Eddy street, between Powell and Mason. The property has a frontage of 62 feet on Eddy street, with a depth of 137.6 feet, running through almost to Market street. A lease on the intervening property has also been secured, which will give an entrance from Market street. The tenure of the lease on both properties is said to be about fifteen years, for which a total rental of approximately \$300,000 is to be paid. The lessees will at once erect a class A vaudeville theatre, with balcony, which will have a seating capacity of about 1,000.



## Class A Building For Seeley & Morris

Construction work on the American Music Hall, the new vaudeville theatre to be conducted under the direction of the William Morris company, will, according to promise by O'Brien & Werner, the architects, be completed by July 1 next. The building will be strictly class A in every detail. The front facade will be worked out in white terra cotta, set off with bronze. The seating capacity will be 2,200 and the interior has been designed with a view for the comfort of the patrons, the chairs being larger and set farther apart than is the rule in most San Francisco theatres. There will be a balcony and gallery and a large number of stage boxes and loges. A sumptuous lounging room and promenade foyer will be placed under the balcony.

## Story of Guilty

Guilty? as a vehicle for Donald Bowles in vaudeville gives him the opportunity to run the entire gamut, from airy light comedy to pathos, and finally to the most intensely dramatic. The sketch has sometimes been likened to Raffles, but it resembles the former only in the fact that its hero is a most debonair burglar. In all respects the plot is absolutely original. The story deals with the downward career of an attractive young man through various combinations of circumstances, till finally he serves time for murder. It could have no more fitting title, for the audience is left to render judgment at the fall of the curtain. Guilty?

## The Wigwam

Wigwam Theatre.—The bill this week is a representative one, and the business accordingly. The following acts made up the show. John Sturgeon & Co., Dorothy Dahl, Kitabanzai Troupe, Steele & Edwards, Ed. Gallagher & Co., Ernest Yerxa.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Dec. 5, 1909:

NATIONAL, San Francisco—W. C. Hoefler, Von Mitzel and Maynard, Josephine Gassman and Pick, Inza

and Lorella, Rusticana Trio, Tom Linton and his Jungle Maids, Max Duffek. BELL, Oakland—Crimmins and Gore, Malvern Troupe, Billy Clark, Bradlee Martin & Co., Godlewsky Troupe, John Bergamasco. WIGWAM, San Francisco—Bell and Caron, Morris and Morton, Rosedale Four, Harry Thomson, Harry and Kate Jackson, Mlle. Martha, Billy Vest. CALIFORNIA, San Francisco—Five Musical Lovelands, The Stellings, Dixie Trio, M. Robert Thomas, James Polk, Ardell Brothers, Glorine. GRAND, Sacramento—John Sturgeon & Co., Dorothy Dahl, Steele & Edwards, Ernest Pantzer & Co., Dick and Alice McAvoy, George Jones. GARRICK, Stockton—Three Vagrants, Josh Dreano, Ernest Yerxa, Maude Caswell & Co., James Corrigan, Barton and Fee. THEATRE JOSE, San Jose—Edna Davenport, Helen Beresford & Co., Ed Gallagher & Co. LOS ANGELES, Los Angeles—La Velle and Grant, Colby and May, Howard Missimer & Co., Frobel and Ruge, Josephine Ainsley, Killion and Moore. AMERICAN, San Francisco—Ross and Dale, Spaulding and Dupree, The Labakans, Monkey Circus, Lorraine Buchanan & Co., Harry Bernard & Co. QUEEN, San Diego—McLellan and Carson, Edith Haney, Barney Williams, Will Rossiter's Bunch of Kids.

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Dec. 5, 1909:

AMERICAN, San Francisco—Norris's Educated Baboons. GARRICK, Stockton—College Trio, Josh Dreane. OPERA, Watsonville—Glorine, Eddie Dolan, Boss & Claire. WORK, Monterey—Rose & Rose, Dilges, Fanny Donovan. ELITE, San Mateo—The Bregers, Alfredo. LYRIC, Redwood City—Dorris DeFiddies, Chic Kehoe. IDEAL, Salinas, Woodward and Dog. BELL, Hollister—Menlo. EMPIRE, Red Bluff—Gambold & Metcalf. IRIS, Chico—Three Biehls. GEM, Marysville—Joe and Ola Hayden. NOVELTY, Visalia—Delray & Douglas, Art Phillips. OPERA, Coalinga—De Lorraines. OPERA, Hanford—Kenmere & Matthew. LYCEUM, San Francisco, 29th and Mission—White & Smith, Kalder. PAR-RA, Bakersfield—French Sisters, Margie Long.

EUGENE WILLIE  
**Howard & Howard**  
"THE HEBREW MESSENGER BOY AND THE THESPIAN."  
Orpheum Circuit

**George Bloomquest**  
AND HIS COMPANY  
Present "NERVE" in Vaudeville

Charles E. **Royal & Elliott** Edythe  
Presenting Charles E. Royal's wonderful Burglar Playlet,  
IN VAUDEVILLE "STRAIGHTENING A CROOK,"  
and six other excellent playlets. BERT LEVEY, AGENT.

**Carlin & Clark**  
Playing Orpheum Circuit.



PLAYING TO PACKED HOUSES EVERYWHERE  
**The Great Marshall Show**  
ADVANCED VAUDEVILLE Featuring  
EDWARD C. MARSHALL  
Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display.  
MANAGERS: Write for Open Time.  
Permanent Address: 144 POWELL STREET, S. F.

**Harry—Sutton & Sutton—Kitty**  
THE RUBE, THE GIRL AND THE PUMPKIN  
Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

**Denton Vane**  
WITH EDWIN T. EMERY  
In Vaudeville

**Donald Bowles**  
With His Company in "Guilty?"  
Orpheum Circuit

**Louise Kent**  
In Vaudeville  
Her Own Company Pantages Circuit

## News From George Gill

Mine host, Chris Ward, of the St. James, was in receipt of cheering news from George Gill, who is taking treatment in the Pottenger Sanitarium, Monrovia, near Los Angeles. The letter reads as follows:

Monrovia, Cal., Nov. 28, 1909.

My Dear Ward:—My headquarters are here, where I am expected to remain for some time. Well they ordered me to bed as soon as I arrived. I suppose it will last for a couple of weeks and then they will let me get up for awhile. My pulse on arriving was 130, weight 134, with my clothes on, so I have lost 24 pounds somewhere; my temperature is normal. Oh, but it is cold here at nights and we sleep with both sides of the bungalow wide open! and at 6.45 a. m. I have to get up and take a sponge bath, and the water is from a deep well—Oh! Oh! Oh! I have my

## Capt. Nat Ressler & Co.

THE MILITARY STARS,  
PRESENTING THE WORLD'S FAMOUS  
REVOLVER SCENIC ACT

## GEORGE LAUDER

First American Tour  
Australia's Foremost Ventriloquist, with  
His Life Size Mechanical Figures.

breakfast brought in at 7.20, quite a change from the old way, but I seem to like it. Give my regards to all friends. Best wishes. Yours sincerely,  
GEO. E. GILL.

Archie Levy wired Alma Bell, the girl who killed her lover in Auburn, and was acquitted of the charge last week, a vaudeville offer of \$250 per week. Upon the advice of her attorney she declined the very flattering offer.



**3 times a day**

**Chicago-Kansas City**

AND POINTS EAST

EASTERN EXPRESS

Leave San Francisco, 7:15 a. m. Leave Oakland, 7:40 a. m.

OVERLAND EXPRESS

Leave San Francisco and Oakland, 8:00 p. m.

CALIFORNIA LIMITED

Leave San Francisco and Oakland, 10:00 p. m.

Courteous employees—Unique scenery—Harvey meals—Equipment built by Pullman—One management all the way to Chicago. Our descriptive folders give reliable information.

JAS. B. DUFFY, GENERAL AGENT, 673 Market Street, S. F.  
T. LOVE, T. A., Market St. Ferry Depot, San Francisco.  
J. J. WARNER, G. A., 1112 Broadway, Oakland.



## ... VALENCIA THEATRE ...

Two weeks commencing Sunday  
Matinee, Dec. 5. Matinees Sundays and Saturdays.

FIRST TIME HERE. BETTER THAN THE MERRY WIDOW. JOHN P. SLOCUM'S PRESENTATION OF THE BRILLIANT NEW YORK COMIC OPERA TRIUMPH.

# ... The ... Gay Musician

By Julian Edwards. Book and Lyrics by Siedle & Campbell.

As presented 100 nights at Wallack's Theatre, New York. The big success of last season and of this, with

## Miss Texas Guinan, of Denver

and the all-star cast of prominent favorites. The best singing chorus in America. Most beautiful of show girls. The most gorgeous costuming and effects of the year.

Regular sale of Valencia Theatre prices. No higher.

The original New York Co. Second season. A great musical treat. Now making a trans-continental tour.

Will play Portland, Ore., week of Dec. 17; Seattle, Wash., week of Jan. 2; then to Winnipeg, St. Paul, Minneapolis and Chicago.

## Personals

JOHN CORT is in town for a few days.

ELMER BOOTH is now directing the stage at the Grand Theatre, Salt Lake City.

Mack Swain will close his Santa Cruz stock Sunday night, and will re-organize at once for the road.

MABELLE BAKER is on the road to recovery. Miss Baker, formerly leading woman with Kolb & Dill, is rapidly convalescing, after eight weeks in the St. Francis Hospital with a broken leg. She succeeded Adele Rafta on a moment's notice and made more than good. Nat Wagner, manager of Kolb & Dill, told Miss Baker her place was open at any time she's ready. But she may go East for she has received a wire from a very prominent New York firm with a flattering offer to join a new production, to be produced in January. "There," said Miss Baker, "if I were in want and could work, I'd never be lucky enough to get such an offer. Miss Baker is still on crutches and will probably be for a couple of weeks.

## Ethel Barrymore Has a Strapping Son

NEW YORK, Nov. 29.—Mrs. Russell Colt, known to the theatre going public as Ethel Barrymore, became the mother of a son today at the home of August Belmont, where the Colts are staying.

## Shuberts Gain New Time

The Shuberts are gradually adding to their Coast time. The Gay Musician broke in at the Garrick in San Diego last Monday, and likewise played Santa Barbara and San Luis Obispo on the way up. These have heretofore been syndicate strongholds. Whether or not they will be "open door" houses from now on is not known.

## The Orpheum

The Orpheum announcement for next week is worthy of the closest perusal. Eva Taylor, who last distinguished herself in this city in the Frohman farce, Chums, will appear in the very amusing comedietta, Mrs. Jones Smith Carey. She will be assisted by Laurence Grattan, Earl Ford and Blanche Craig. Florence Bindley, the gifted and versatile comedienne, will introduce her musical monologue, An Afternoon At Home. She personates a number of celebrities and gives several songs and dances and a Xylophone solo, and winds up with an imitation of a French vocalist accompanying herself on the piano. Stella H. Morrisini, a statuesque English beauty and one of the best animal trainers in Europe, will introduce her wonderful leaping Siberian Wolf Hounds and several little trained Shetland Ponies, and the Four Floods, announced as acrobatic merry-makers, will indulge in an entertainment of skill and originality. One of the most interesting features of next week's programme will be the first presentation in this city of Sir Arthur Conan Doyle's one-act drama Waterloo, by William H. Thompson, which was one of the late Sir Henry Irving's greatest successes. His support will include Evangeline Irving, a younger sister of Isabel Irving. Next week will conclude the engagements of the Two Bobs, Quinlan & Mack and Mabel McCane. A recently imported series of Orpheum motion pictures will be the finale to a thoroughly enjoyable performance.

## Valencia Theatre

Charles Cherry and the original company from the Maxine Elliott theatre, New York, will make their last appearances in Clyde Fitch's delightful comedy, The Bachelor, this Saturday afternoon and evening and at a special matinee Sunday, Julian Edwards' comic opera, The Gay Musician, will begin a run limited to two weeks. The Gay Musician, which comes under the personal direction of

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

## Marjorie Rambeau

All High Class  
ROYALTY PRODUCTIONS

This Week  
THE STRENGTH OF THE WEAK

John P. Slocum, is now in its second season and ran last year for one hundred nights at Wallack's theatre, New York, to capacity audiences. It has also been presented in the principal cities of the country at the leading theatres, and everywhere it has met with lavish praise from both public and press. One of the principal charms of The Gay Musician is that it is of a neat and most refined order, vulgarity finding no place in its presentation. In Boston, Philadelphia, Baltimore, Washington, Pittsburgh, St. Louis and other large cities The Gay Musician has proved the hit of the season, and its present tour embraces what is known as "City time," for engagements of one or more weeks. Among the principals are Texas Guinan, the comic opera prima donna; Harry Benham, the baritone; Roger Gray, comedian and dancer; Margaret Crawford, character actress and singer; Leo. H. White, W. Flave Ryan, Freda Klingel, ingenue, and others prominent on the stage. Herman Heller's splendid orchestra will be augmented for The Gay Musician and the coming engagement bids fair to be one of the big musical events in the amusement history of the city. The usual matinee will be given on Saturday. The Man from Home, the comedy that has had a record-breaking run in both New York and Chicago, will follow The Gay Musician at the Valencia Theatre.

## Alcazar Theatre

A Message from Mars, which is to be the next offering, commencing Monday night, was written by Richard Ganthony, and after running two years in London it had a year's brilliant success in New York and then was sent on tour. Just as soon as it was released for stock company use, Frederic Belasco secured it for the Alcazar. It tells the story of Horace Parker, an Englishman on whom fortune bestowed some of life's most substantial blessings, including youth, perfect health, vast wealth, a pleasing exterior and a charming fiancée. But he is possessed of two vices which are by no means uncommon. They are an offensive self-conceit and a selfishness that seems to be without limit. To give an adequate production of this play, which has been aptly designated The Beautiful, the Alcazar's unexcelled artistic and mechanical resources are severely taxed, as the staging calls not only for elaborate pictorial effect, but demands numerous trick devices which are essential to a coherent development of the plot. By one of these, in the first act Parker is instantly transformed from a richly-garbed gentleman into a shabby beggar, and the audience wonders how the change has been operated. All the Alcazar favorites and a number of extra people will be in the cast.

John Ince, as Parker, will have the most subtle role he has yet been given in the Sutter-street playhouse, and in the title part Louis Bennison will be afforded opportunity to do some great acting. Charles Dow Clark will portray a tramp, a character that some critics have pronounced the best drawn in the play. Evelyn Vaughan will be seen as Parker's fiancée, Howard Hickman as one of her suitors, Bessie Barriscale as a petite maid, and Grace Travers and Adele Belgarde will also be seen to good advantage.

J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
660 Guerrero Street, Bet. 18th and 19th

## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

DROP CURTAINS SCENERY  
**FLAGG**  
EDWIN H. FLAGG  
SCENIC CO.  
CAPITAL STOCK  
\$50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Ellensburg, 4; Seattle, 5-11; Tacoma, 12-13; Vancouver, 14-15; Victoria, 16; Bellingham, 17; Everett, 18; Portland, 19-25; Pendleton, 26; La Grand, 27; Baker, 28; Weiser, 29; Boise, 30; Pocatello, 31.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—La Fayette, 5; Alexandria, 6; Shreveport, 7; Pine Bluff, 8; Hot Springs, 9; Little Rock, 10; Fort Smith, 11; Springfield, 12; Clinton, 13; Columbia, 14; Jefferson City, 15; Du Quoin, 16-17; Edwardsville, 18; Alton, 19; Robinson, 20; Champaign, 21; Hoopeston, 22; La Fayette, 23-24; Muncie, 25; Chicago, 26-Jan. 1.

**ALCAZAR STOCK**.—San Francisco.

**BELASCO STOCK CO.**—Los Angeles.

**BISHOP'S PLAYERS**.—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI**.—Pocahontas, Va., Dec. 4; Sunday, 5; Welch, W. Va., 6; Bluefield, 7; Pulaski, Va., 8; Johnson City, Tenn., 9; Chattanooga, 10; Knoxville, 11; Sunday, 12; Macon, Ga., 13; Athens, 14; Atlanta, 15-16; Rome, 17; Piedmont, Ala., 18; Sunday, 19; Ensley, 20; Birmingham, 21; Talladega, 22; Tuscaloosa, 23; Meridian, Miss., 24; Demopolis, Ala., 25; Sunday, 26; Selma, 27; Montgomery, 28; Opelika, 29; Columbus, Ga., 30; Albany, 31.

**CHARLES CHERRY**.—(The Shuberts.)—Los Angeles, Dec. 5, week.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—Ardmore, Okla., 6; Oklahoma City, 7; Guthrie, 8; Wichita, Kans., 9; Winfield, 10; Independence, 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee, 16; McAlester, 17; Fort Smith, Ark., 18.

**DAVID WARFIELD** (David Belasco),—Dallas, Dec. 6, 7, 8, 9, 10; Phoenix, 15; San Diego, 17-18; Los Angeles, 20 to 25, week; San Francisco, 27 to Jan. 8, two weeks.

**HENRY McRAE** in the Spoilers; Sacramento, Dec. 5.

**HUMAN HEARTS** (Western), (Wm. Franklin Riley, mgr.)—Pocatello, 4-5; Preston, 6; Franklin, Utah, 7; Logan, 8-9; Brigham, 10; Provo, 11.

**IN WYOMING**, Western (H. E. Pierce & Co., mgrs.)—Walla Walla, Wash., Dec. 12; Waitsburg, 13; Dayton, 14; Pendleton, Ore., 15; The Dalles, 16; Hood River, 17; Oregon City, 18; Vancouver, Wash., 19; Hillsboro, Ore., 20; McMinnville, 21; Corvallis, 22; Albany, 23; Salem, 24; Eugene, 25; Grants Pass, 27; Medford, 28; Ashland, 29; Dunsmuir, Cal., 30; Red Bluff, 31; San Jose, Jan. 1; Stockton, 2.

**ISLE OF SPICE CO.**, F. A. Wade, mgr.—Asheville, 6; Greenville, 7; Columbia, 8; Augusta, Ga., 9; Charleston, S. C., 10; Savannah, Ga., 11; Brunswick, 13; St. Augustine, Fla., 14; Jacksonville, 15; Cordele, Ga., 16; Macon, 17; Griffin, 18; Columbus, 20; Albany, 21; Americus, 22; Eufaula, 23; Montgomery, Ala., 24; Mobile, 25; Meridian, Miss., 27; Selma, 28; Tuscaloosa, 29; Anniston, 30; Romo, 31.

**MAN OF THE HOUR**, Western—Brady & Grismer)—Eugene, Ore., Dec. 10; Astoria, 11; Portland, 12 to

15; South Bend, Wash., 16; Aberdeen, 17; Tacoma, 18; Victoria, B. C., 20; Vancouver, 21-22; Westminster, 23; Bellingham, Wash., 24; Everett, 25; Seattle, 26 to Jan. 1; Ellensburg, 3; North Yakima, 4; Walla Walla, 5; Colfax, 6; Pullman, 7; Lewiston, Idaho, 8; Spokane, Wash., 9 to 15; Missoula, Mont., 17; Helena, 18; Great Falls, 19; Butte, 20.

**KING DODO** (John Cort, mgr.)—Albany, 4; Eugene, 6; Medford, 7; Red Bluff, 9; Chico, 10; Marysville, 11; San Francisco, 12-18.

**MOROSCO'S BURBANK STOCK**.—Los Angeles.

**NEWMAN-FOLTZ CO.**—Hanford, Nov. 28-Dec. 4; Bakersfield, 5-12; Oxnard, 13-18; Los Angeles, 19-24.

**OLGA NETHERSOLE**.—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**RICHARDS & PRINGLES FAMOUS MINSTRELS**—(Holland & Filkins)—El Dorado, Ark., Dec. 1; Crossett, 2; Hamburg, 3; Lake Village, 4; Warren, 6; Monticello, 7; Dermott, 8; Monroe, La., 9; Vicksburg, Miss., 10; Port Gibson, 11; Natchez, 13; Brookhaven, 14; Hazelhurst, 15; Jackson, 16; Yazoo, 17; Clarksdale, 18; Memphis, Tenn., 25; Holly Springs, Miss., 27; Tupelo, 28; Columbus, 29; Aberdeen, 30; Corinth, 31.

**ROYAL CHEF CO.**, F. A. Wade, mgr.—Battiesburg, 4; Biloxi, 6; Mobile, Ala., 7; Meridian, Miss., 8; Tuscaloosa, Ala., 9; Aberdeen, Miss., 10; Columbus, 11; Selma, 13; Columbus, Ga., 15; Griffin, Ga., 16; Athens, 17; Macon, 18; Cordele, 20; Americus, 21; Albany, 22; Thomasville, 23; Jacksonville, Fla., 24; St. Augustine, 25; Waycross, Ga., 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

**SANFORD DODGE**—(B. S. Ford, mgr.)—Manti, Utah, Dec. 6-7-8; Ely, Nev., 12-13; Elko, 18; Lovelocks, 20; Reno, 24-26.

**THE GIRL QUESTION** (Western, H. H. Frazee, prop.)—Greeley, 4; Ft. Collins, 6; Longmont, 7; Boulder, 8-10; Colorado Springs, 11; Denver, 12-18; Victor, 19; Pueblo, 20; Larned, 21; Hutchinson, 22; Ark City, 23; Anthony, 24; Wichita, 25; Guthrie, 26; Oklahoma City, 27; El Reno, 28; Wichita Falls, 29; Ft. Worth, 30; Dallas, 31-Jan. 1. (Eastern)—Columbus, Dec. 1; Indianapolis, 2-4; Terre Haute, 5; Brazil, 6; Robinson, 7; Bloomington, 8; Bedford, 9; Columbus, 10; Madison, 11; Cincinnati, 12-18; Hamilton, 19; Dayton, 20-22; Wilmington, 23; Urbana, 24; Lima, 25; Youngstown, 27-29; Wheeling, 30-31-Jan. 1.

**THE MISSOURI GIRL**.—(Merle H. Norton, lessee; Joe Rith, mgr.)—Yakum, Nov. 4; Yorktown, 5; Floresville, 6; Beeville, 7; Corpus Christi, 8; Laredo, 9; Pearsal, 10; Devine, 11; Seguin, 12; Hondo, 13; Del Rio, 14; Eagle Pass, 15; Uvalde, 16; Sabinal, 17; San Marcos, 18; New Braunfels, 19; Smithville, 20; La Grange, 21; Elgin, 23; Marble Falls, 24; Llano, 25; Lampassas, 27; Killeen, 28; Goldthwaite, 29; Coleman, 30; Ballinger, 31; San Angelo, Jan. 1; Miles, 3; Brownwood, 4; Comanche, 5; Stephenville, 6; Dublin, 7; Thurber, 8; Weatherford, 10; Jackboro, 12; Graham, 13; Bowie, 14; Henrietta,

15; Vernon, 17; Seymour, 18; Haskel, 19; Stamford, 20; Anson, 21; Abilene, 22; Baird, 24; Merkel, 25; Colorado, 26; Midland, 27; Sweetwater, 28; Hamlin, 29.

**THE WOLF**.—Bonham, 4; Dennison, 6; Sherman, 7; Wichita Falls, 8; Gainesville, 9; Weatherford, 10; Cisco, 11.

**THIRD DEGREE** (Robt. Priest, adv.)—Tacoma, 4-5; Aberdeen, 6; South Bend, 7; Chehalis, 8; Ellensburg, 9; North Yakima, 10; Walla Walla, 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anacosta, 18; Butte, 19-21.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Arkansas City, 4; Guthrie, 5; Oklahoma City, 6; El Reno, 7; Amarillo, 8; Wichita Falls, 9; Gainesville, 10; Denison, 11; Waco, 13; San Antonio, 14; Bay City, 15; Galveston, 16; Beaumont, 17; Houston, 18-19; Palestine, 20; Sulphur Springs, 21; Dallas, 22-23; McKinney, 24; Ft. Worth, 25; Shreveport, 26; Greenville, 27; Paris, 28; Texarkana, 29; Hot Springs, 30; Pine Bluff, 31. (Eastern)—Youngstown, Dec. 1; Wheeling, 2-4; Buffalo, 6-11; Toronto, 12-18; Hamilton, 20; Petersboro, 21; Belleville, 22; Kingston, 23; Brockville, 24; Ottawa, 25; Montreal, 27-Jan. 1.

**TOO MANY WIVES**, with Joseph Co., Inc., mgrs.)—Bakersfield, 5; Fresno, 6; Oakland, 7-8; San Francisco, 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

## Dick Jose Has Brilliant Opening

**BRIDGEPORT**, Conn., Nov. 25.—Into the gold of the present Bridgeport theatrical season came Silver Threads at Jackson's Theatre last night when Richard J. Jose reappeared here after several years absence in Martin V. Merle's new domestic drama. Merle, in Silver Threads, has fitted Jose with a vehicle that spells success with a capital "S," for it is a play destined for popularity and a long career. After the surfeit of new-thought, graft, persecution and problem plays, "Silver Threads" comes as a decided relief. Its homeliness, directness and heart-interest all ring true, for it is a simple tale, simply told. "Silver Threads" unfolds the story of John Laurie, his brother, Ben, and John's two daughters, Ruth and Kathleen. Around the lives of this little family, Merle has entwined a story that is replete with dramatic and comedy situations, and into it he has woven the songs of old—the songs that Jose has made classic. A large and appreciative audience enjoyed the star, his company and the play last night, and judging from the reception they accorded the production all expectations were fulfilled. In Ben Laurie, Jose has found a most congenial role. As the lovable old blacksmith he has created a character that stands alongside of Denman Thompson's famous Old Homestead character, and the late Jim Herne's uncle, Nat Berry, in Shore Acres. By his big, jovial, tender personality, he won the hearts of the audience, handling his dramatic and his comedy scenes with equal ease and ability. In the first act he sang, When You and I Were Young, Maggie, and Silver

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. Lincoln Building, Market and Fifth Sts.

Threads Among the Gold, the play being based on the latter song. In the third act he introduced, with excellent effect, Abide With Me, Belle Brandon and Dudley. In all of his songs, Jose was applauded to the echo. The star found splendid support at the hands of Leslie Stowe, who offered an excellent portrayal of John Laurie. Louise Kent brought both charm and power to the role of Ruth Laurie, and her change to the part of Mme. Paulina was an artistic as well as a dramatic success. Her gowns were revelations. Eva Condon was a sweet and winsome Kathleen, playing with a girlish charm that was most refreshing, and Edith M. Cook, as Aunt Eliza B., was excellent in the quaint and original character. W. D. Stone was a droll and humorous Toby Trotter, and John Miesen was sufficiently natural as Robert Osbourne, the heavy. In fact, Miesen was most artistic in a difficult role. Hobart Cavanaugh, as Al Carey, the youngster who thinks himself a man for all of his 20 years, was one of the most refreshing features of the cast. Cavanaugh plays the boy naturally and artistically, with the proper amount of enthusiasm and youth. The production is perfect from a scenic standpoint, the quaint old sitting room in act one being a marvel of accuracy and detail. Mr. Jose has every reason to be proud of his play, his production and his company, and Bridgeport is to be congratulated on having seen this excellent attraction.

**HARRY S. HOPPING** mourns the loss of his mother, Mrs. Mary L. Hopping, whose death occurred at her home, 5226 East North street, Indianapolis, Ind., November 10, after an illness of four weeks, from Brights disease. The funeral was conducted at the family residence and interment made at Crown Hill cemetery, Nov. 13, 1909.

**WHEN** N. C. Goodwin appears next spring in London in the new musical comedy by C. M. S. McLellan and Ivan Caryll, he will be not merely a salaried star but an investor as well. He has effected a partnership arrangement for this venture with George Edwards, under whose management the scheme is projected, and he will hold exclusively the American rights. Mr. Goodwin will devote a part of the present winter to his mining affairs, but will also find time for a siesta at his Los Angeles home.

All Kinds of  
**SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts.  
Portland, Oregon

**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles



## William Morris Coming

Walter Hoff Seely has received a wire from William Morris saying that the latter will leave New York today for this city in order to talk over with Mr. Seely the plans for the new American music hall. The site in Ellis Street immediately back of the Orpheum has been chosen, and work has already been started. Morris advises Seely that he will arrange for a tour of Harry Lauder, the "great Scotchman," to this city and that the vaudeville star will open the American music hall. Further news is to the effect that a lease has just been closed by Morris in St. Louis. He has taken over the Coliseum Theatre there and it, with a vaudeville house in Cincinnati, will be opened next Monday by the Morris corporation. Still another Morris theatre will be established in Indianapolis.

## Big Thing If Carried Out

NEW YORK, Nov. 20. A theatrical company, which will be made up exclusively of Broadway stars right down to the chorus, and which will outshine even the Lambs all-star company, is being organized by the Shuberts for a transcontinental tour at the conclusion of the present theatrical season. The company will include every musical comedy star now under Shubert contract—Lew Fields, Sam Bernard, Eddie Foy, Frank Daniels, James T. Powers, Andrew Mack, William Norris, Lulu Glaser, Louise Gunning, Blanche Ring, Marguerite Clark and others—and in the chorus will be players of note like Flora Parker, Harriet Stanton, Hattie Lorrain, Elsie Ryan, Daisy Dumont, Florence Martin, Edith Decker, Clara Palmer, Winnie O'Connor, Gertrude Darret and a score of others now singing in Broadway musical comedies. Both Lee and J. J. Shubert will travel with the company as managers. This is the first time Lee Shubert has found it possible to leave New York long enough to make a trip to the Pacific Coast. J. J. Shubert crossed the continent a short time ago to perfect a chain of theatres to the Pacific Coast, and many of these theatres, owned by the Shuberts, have never been seen by Lee Shubert. Lee Shubert declared that the organization of this monster company will not merely be a money-making enterprise. He said: "Of course, the expense of this undertaking will be enormous, and we are not looking for profit."

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## Virginia Harvey

AT LIBERTY

CHARACTERS AND HEAVIES

Versatile, ten years' experience in well known Eastern stocks and productions. Elegant wardrobe.

Address  
1308 Seventh Ave., Seattle, Wash.

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

## Arthur E. Witting-Mattie Davis

Character Actor

Joint or Single

AT LIBERTY

Character Actress

Address San Diego, Calif., Boundary and Howard Streets.

## Reva Raymond

Leading Woman

Mack Swain Company.

## Augustus Phillips

Leading Man

Alcazar Stock—San Francisco

MARJORIE

## Rambeau

Featured

Chas. King Stock Co., San Diego

LILLIAN

## Burnett

Characters

Chas. King Stock Co., San Diego

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

ELAINE DAVIS

Charles King Stock Co., San Diego, Cal.

SAM F. MOULTON

"Live Men Bury the Dead"  
Bus. Manager Winston Stock Co., Permanent address, 1017 W. Third St., Los Angeles.

ALEXANDRA HALL

Heavies and Characters

At Liberty Care DRAMATIC REVIEW

GLENN H. JONES

Juveniles

At Liberty Care DRAMATIC REVIEW

MISS JOSEPHINE BARDA

HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John Cheshire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987

Arthur E. WITTING-DAVIS Mattie  
Character Actor Character Actress  
Joint or single. At Liberty. Address  
San Diego, Cal., Boundary and Howard Sts.

ALENE Z. JOHNSON

Soubrette

In Honolulu with Musical Comedy.

GILMORE WALKER

Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

CHAS.—THE GLOCKERS —ANNA  
"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

MAX WAZIMAN

Newman-Foltz Co.

ADA LUCUS

Soubrette and Ingenue  
Dramatic offers invited.  
Care DRAMATIC REVIEW

ORRIN SHEAR

Eccentric Characters

Engaged

FRANK OPPERMAN

Supporting Millidge Sherwood  
in King Lear

JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

DAVE LERNER

Playing the David Warfield Roles  
With Nat Field at Central Theatre

COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care DRAMATIC REVIEW

THURLOW WHITE

Leads, Heavies  
Address, Dramatic Review

HERBERT MILTON

Characters and Heavies  
At Liberty Care of DRAMATIC REVIEW

CHARLES E. GUNN

Leads

Care DRAMATIC REVIEW

BERT PORTER

Juveniles

Newman-Foltz Co.

EDWARD B. LADA

General Music Director  
for Belasco & Mayer

A. BURT WESNER

Comedian  
At Liberty Care DRAMATIC REVIEW

TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

HARRY J. LASK

Representative New York Clipper,  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist  
At Liberty. 3748 Vermont Ave., Los Angeles

MINOR REED

Scenic Artist  
At Liberty Address DRAMATIC REVIEW

CARRIE CLARKE WARDE

Characters

CHESTER STEVENS

Heavies  
Grand Opera House Stock, Los Angeles

MARY HARVEY-BARBOR

Leads (Versatile)  
3d Ave. Theatre, Seattle

FREDERICK GILBERT

Burbank Stock, Los Angeles

ARTHUR SHEPPARD

Scenic Artist Care DRAMATIC REVIEW

HOWARD FOSTER

Care DRAMATIC REVIEW

IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

PIETRO SOSSO

Chas. King Stock Co.  
Pickwick Theatre, San Diego

ANITA MURRAY

Ingenue  
At Liberty Care of DRAMATIC REVIEW

HERMAN HELLER

Musical Director  
Valencia Theatre Social engagements filled

DAN KELLY

Comedian  
Care DRAMATIC REVIEW

FLORENCE DAVENPORT

Ingenue or Soubrette  
At Liberty. Care of DRAMATIC REVIEW

GEORGIE WOODTHORPE

Characters  
Broadway Theatre, Oakland

ALFRED ROWLAND

Harold Nelson Co. En Route

LAURA LUCILE HEIMLICH

Leads  
Everett, Wash.

FRED S. CUTLER

Manager Richard Jose  
In "SILVER THREADS"  
Address care DRAMATIC REVIEW

OLGA GRAY

Leading Woman  
Empire Stock Co., Fresno, Cal.

ANNA RODGERS

Ingenues and Leads  
At Liberty Care of DRAMATIC REVIEW

HILDA GRAHAM

Leads  
Care DRAMATIC REVIEW.

GEORGE VON BLIX

Stage Manager  
Newman-Foltz Co



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

THEATRICAL WORK A SPECIALTY

## Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## Florence Oakley

Leading Woman

Ye Liberty Playhouse, Oakland.

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Louis Morrison

Belasco Stock Co.

Los Angeles, Cal.

## Seibert & Lindley

Presenting the headline act, "HER OWN MOTHER," in vaudeville.

## Sidney B. Payne

Lyric Stock, Portland, Or.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Budd Ross

Comedian

At Liberty

Care DRAMATIC REVIEW

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Priscilla Knowles

Leads

## Bennett Jack

Stage Director.

Lyric Theatre, Portland

## Carlton Chase

Leading Man

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothern  
Closed June 17thImmediately Engaged by  
Frederic Thompson for Folly of the Circus  
To open June 29th



## Spotlights

As the Sun Went Down, by Geo. D. Baker, which Arthur C. Aiston is sending on tour this season and which will appear here, has had the advantage of having one of the strongest companies that can be gotten together. Estha Williams, whose work in the leading role of At the Old Cross Roads, had much to do with making that play an eight years winner, is being featured, and in her support are such well-known people as Edwin Walter, W. A. Whitecar, Arthur E. Chatterdon, Phil Connor, Arthur W. Bentley, R. F. Sullivan, William Sexton, Jenny Dunbar, Flora Byan, Margaret Millar and several others of equal note. The Lee-Lash Scenic Company of New York have furnished the scenery, which has been gotten out under the personal direction of W. F. Hamilton, formerly of the firm of Moses & Hamilton. The tour is to be a long one, including a trip to the Pacific Coast, after the first of the year. Manager Aiston, who has given our theatregoers nothing but the best of plays and the best of companies, is endeavoring to duplicate his previous successes with his newest production, As the Sun Went Down.

The native drama this season has a conspicuous representative in Charles B. Hanford. An American actor in an American play by American authors constitutes his offering for the season. The public has shown a hearty appreciation of the enterprise, which reflects the theatric genius of our own continent.

Tom Lewis, the comedian who will be recalled for his performance of The Unknown in Little Johnny Jones, when it was originally produced at the Columbia Theatre nearly four years ago, is with Geo. M. Cohan and his Royal Family. Lewis has a character in The Yankee Prince not unlike his former excruciatingly funny creation in Little Johnny Jones, and his success this season has been so emphatic that Mr. Cohan has declared his intention to write a play for him.

Robert Mantell has wired Gottlob, Marx & Co. to the effect that he intends to produce eleven plays during his forthcoming engagement at the new Columbia Theatre. The list of productions includes The Lady of Lyons, Louis XI, Macbeth, King Lear, The Merchant of Venice, Hamlet, King Richard III, Romeo and Juliet, Othello, As You Like It, and Richelieu.

David Warfield has started West for a tour of the Pacific Coast cities never before visited by him in the capacity of a star. His tour through the South has been one of the biggest financial and artistic successes.

Jos. M. Gaite's announces the immediate production of a new comedy. The new production, which is called Bright Eyes, is a musicalization of the successful farce Mistakes Will Happen and is by Charles Dickson, Otto Hauerbach and Karl Hoschna, who wrote, respectively, the book, lyrics and music. The new play is in three acts, and Mr. Gaite's has provided it with a very elaborate scenic setting and has introduced a number of elaborate and novel mechanical and electrical effects. The new play is produced with all that elaborateness and close attention to detail that made Three Twins such a stupendous suc-

cess. The cast will be headed by Cecil Lean and Florence Holbrook and will contain a number of well-known players.

After having enthusiastically endorsed the project at a banquet, the board of directors of the Los Angeles Merchants' and Manufacturers' Association met last week to formulate plans for the winter aviation meet there. There will be ten days of aerial racing, starting January 10th. Fifty thousand dollars has already been raised for prizes. Fifty thousand more will be collected. Dick Ferris, the well-known theatrical manager, started the idea and has the management of the celebration.

Emma Bunting, so it seems, is to have the good fortune of a New York engagement in the very near future. For the next few weeks she will play Lena Rivers through Oregon and California, closing at Los Angeles. She will then take train for New York, where her managers, Barton & Wiswell, have promised her a starring engagement in the metropolis in a new play they are now selecting for her. The selection of the play has narrowed down to two offerings, one by George Broadhurst, the other by Mary Ellen Ryan. Each of them will allow Miss Bunting to be on the stage sixteen-fourths of the time, which is something that all her audiences demand. —Seattle Star.

The Harold Nelson Company has gone into stock in Astoria, Ore., for a few weeks.

Negotiations have been closed with Henry B. Sire, owner of the Bijou Theatre, New York, whereby, beginning on December 1st, the attractions in that playhouse will be booked by the Shuberts for the next year.

The sensational hit of years in New York theatricals is Seven Days, the new comedy by Mary Roberts Rinehart and Avery Hopwood which Wagenhals & Kemper are now presenting at the Astor theatre. The piece came in quietly and without any flourish of trumpets, and made such an instantaneous success that it played to "standing room only" on the second night. Since then it has been the talk of the town, and the theatre has been entirely inadequate to hold the crowds which have been besieging the box office for seats.

Gottlob, Marx & Company's season following will show George M. Cohan, Fritz Scheff, David Warfield, William H. Crane, Marie Cahill, Robert Mantell, Olga Nethersole and Robert Edeson.

William H. Crane has told a St. Louis correspondent that he has made his plans for a farewell tour. But the date for the tour is not yet fixed. "It depends on Mrs. Crane," said the actor. "My wife always travels with me, and when she says she is tired of it and cannot continue, then I shall give my farewell tour." Mr. Crane announces that he will not produce any more plays. "Mr. Ade's Father and The Boys will do me for the rest of my time on the stage," he said, "and it will last for several seasons." For his farewell tour Mr. Crane will give Father and The Boys, The Henrietta, David Harum and The Senator.

As the Sun Went Down, a new play of western life, by Geo. D. Baker, which will be presented by Arthur C. Aiston's company here this season promises to be one of the dramatic treats of the present season. Man-

## Special Notice

In conjunction with my Clothing Sale the following Specials will be offered in my Haberdashery Department on the days only as here specified:

December 1st and 2nd:	\$5.00, \$6.00 and \$7.50 Fancy Vests.....	\$2.50
December 3rd and 4th:	2.50 Pajamas .....	1.65
" " "	3.50 " .....	2.25
" " "	10.00 Silk Pajamas.....	6.00
December 6th and 7th:	1.50 Shirts .....	1.05
(Cluett's Excepted.)		
December 8th and 9th:	All Grades of Underwear.....	20 per cent Discount
December 10th and 11th, last two days of Sale. Particulars later.		

NO. 57 POWELL ST.  
SAN FRANCISCO

Chas. S. Rosener

THE SUCCESS OF SUCCESSES

## SILVER THREADS

By MARTIN V. MERLE. Staged by WM. ROBERT DALY.

STARRING

Richard J. Jose Supported by a Strong  
NEW YORK CAST

NOW PLAYING NEW ENGLAND

Address: Broadway and 39th Street, New York. F. S. CUTLER, Manager.

## Scenery For Sale

Two Drops. 27 Pieces.

Complete Production of Carmen.

The Francis-Valentine Co.

285 13th St., San Francisco.

TURNING THEM AWAY

THE

## Ewd. Armstrong Musical Comedy Co.

Now Playing to Capacity Business, Grand, Vancouver. The Best Musical Comedy Company on the Pacific Coast.

WHY?

Because We Have the Best Shows. Because We Have the Best Comedians.

Some Class to This Bunch

WILL ARMSTRONG, EDW. ARMSTRONG, GUS LEONARD, GEO. HOWARD,  
MISS ETHEL DAVIS, MISS CLARA HOWARD, MISS DOROTHY LEE

And a Chorus of Ten Baby Dolls

We Played Pickwick, San Diego, 20 Weeks. We Play Here 35 Weeks.

CALIFORNIA MANAGERS: Write us for time after January, 1910.

EDW. ARMSTRONG, Manager.

## Bear This Attraction In Mind!

Pacific  
Coast Tour  
Early  
in  
1910

AS THE SUN  
WENT DOWN  
By Geo. D. Baker  
With  
ESTHA WILLIAMS

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

ager Aiston, who has given our theatre-goers Friends, Tennessee's Pardner, At the Old Cross Roads and other first class attractions, is said to have outdone himself in this, his latest effort. The company is a very strong one and is headed by Estha Williams, who is well known in this city for her excellent work in many different plays. The company in support is a first class one. Scenically the play is mounted elaborately, a special baggage car be-

ing required for the transportation of the company's scenery and properties.

David Warfield is to play The Music Master during his coming engagement at the Van Ness theatre.

Now that the new Columbia theatre is rapidly nearing completion, Klaw & Erlanger have arranged to send out their massive production of The Round Up. The great Canyon scene will rise to a height of sixty feet into the scene lofts.



# THE SAN FRANCISCO DRAMATIC REVIEW

• MUSIC AND DRAMA •

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, December 11, 1909

No. 16—Vol. XXI—New Series



Bertha  
Darrel



## John Blackwood Returns to Los Angeles from the East and Outlines Plans

According to the plans of John H. Blackwood of the Belasco Theatre, Los Angeles, who has just returned from a trip to New York, the stock company end of that theatrical business is to receive a fresh impetus this season, instead of producing chiefly plays that have enjoyed a vogue elsewhere, the Belasco management proposes to make as many as a dozen new productions, for the greater part in the interest of the big managerial firms of the East. Mr. Blackwood, in discussing the plans of his theatre for the coming winter season to a DRAMATIC REVIEW representative in Los Angeles said: "In New York I found that the unprecedented success of The Dollar Mark at the Belasco Theatre had attracted the attention of the chief producing managers of the country to Los Angeles in general and the Belasco company in particular. Klaw & Erlanger and Joseph Brooks, especially, look upon the plan of producing some of their new plays in Los Angeles before they are made known in other localities with no little degree of favor, and by special arrangement with this prominent firm the Belasco company will on December 27 give the first presentation on any stage of a play entitled, Through a Window. This play is by Mrs. Gertrude Nelson Andrews, who is very favorably known locally by reason of her play, Kate Shannon, which was produced at the Auditorium two seasons ago by Florence Stone. Through a Window was to have been produced in New York this fall with Lillian Albertson in the role that will be played here by Thais Magrane. It is a story of San Francisco the night before the day following the fire. Joseph Brooks will come on from New York to witness the production at the Belasco, and at least one of the local performances will engage the services of Miss Mary Bertrand, a niece of Margaret Anglin, who is to play the chief feminine role when Klaw & Erlanger make the Gotham production of Through a Window in March. The Klaw & Erlanger scenic models have been shipped to Los Angeles and the presentation on the Belasco stage will be identical in every way with the one that will be disclosed in New York. Another new play that will receive an early production at the hands of the Belasco company is Waste. It is the work of Porter Emerson Brown, a well known magazine writer who supplied Robert Hilliard with his present starring vehicle, A Fool There Was. The production of Waste is to be made by special arrangement with Frederic Thompson, while The Gringo, a new comedy from the pens of Robert H. Davis, the editor of the Munsey publications, and Henry Kirke, a University of California alumnus, is a comedy that should offer fine fun-making possibilities for Lewis S. Stone and his Belasco associates. Hoorah for the Heir, a sequel to The Heir to the Hoorah, will be produced at the Belasco some time in February under the personal direction of the author, Paul Armstrong. Following this comedy-drama of the West, Mr. Armstrong will also put forward another play called Sierra, in which Mr. Stone and the other

Belascoites will have the assistance of N. C. Goodwin, who has for some time cherished an opportunity to appear in Sierra, with a view to using the play for starring purposes if it fulfills ante-production prophecies. The Denver Transfer, a new detective play with an intensely interesting story, will also first see the light of a Western stage at the Belasco. The Denver Transfer is the work of Paul Wilstach. Red Saunders, a play founded upon several of Henry Wallace Phillips' stories and written by Willard Holcomb, will also be included among the Belasco's premier presentations. In addition to the above mentioned pieces the play schedule of the Belasco includes a host of unusually interesting and dramatic products. George Broadhurst is to be represented by at least two new plays, The Garden of Lies and a new comedy entitled The Captain. Many of the most recent Eastern successes will be staged at the Belasco, with an occasional dip into musical comedy, a form of stage entertainment in which the Belasco players have already demonstrated their expertness. Among the earlier musical pieces to be offered will be George M. Cohan's Fifty Miles From Boston and Forty-five Minutes From Broadway." Mr. Blackwood says that within the next ten months he will be at the head of a new theatre in San Francisco, in the conduct of which he will be associated with D. J. Grauman and J. M. Welch. Mr. Grauman is at present erecting a fine new playhouse in the northern metropolis. It will have a seating capacity of almost 2,000 and will be one of the handsomest theatres in the West. Mr. Welch is the general manager of Cohan & Harris. Speaking of the plays in New York at the present time, Mr. Blackwood said "that the condition was unparalleled and that half a hundred failures could not all be accounted for on the very supposable ground that the plays were bad. Grand opera has a large share in the detraction of patronage from the theatres," said he. "People in the East are mad about opera, and they spend money by hundreds or even thousands, not by hundreds of thousands. Henry Russell's new Boston opera has actually killed the theatrical game, for the time being, in the Hub." "Since my return," Mr. Blackwood added, "I have been asked many times about a stock company warfare in this city. There is no such thing to my knowledge, and if there was I think I would know something of it. The people who go to the theatre in this and every other city in this country care mighty little about managerial squabbles. Their chief concern is what we managers are offering to them in return for their money. The Belasco is recognized as one of the most successful stock companies in the country. My sole concern shall be to maintain this reputation and if novelties in the shape of new plays, together with a fair percentage of plays of recognized worth and established value played by a company of the merit of the Belasco organization, can accomplish this object the Belasco will sail along right merrily on the sea of popular esteem."

## Oliver Morosco is Home in Los Angeles and Discusses the New Combine

Oliver Morosco returned to Los Angeles on December 2, and to a correspondent of the DRAMATIC REVIEW, went into an extended talk on the new scheme that he and Fred Belasco are now working on. These two managers have at present the Burbank Theatre here, and the Alcazar in San Francisco, for stock purposes, and within six or eight months will establish a chain of stock theatres throughout the West. Mr. Morosco states that this chain will be the greatest system of stock theatres in the world, and the controlling factor in its line west of the Mississippi. They have secured an option on a new theatre in Kansas City, an option on the Shubert Theatre of New Orleans, have made all preliminary arrangements for another theatre in California, and will also operate stock theatres in Portland, Seattle, Denver and Salt Lake City. Such large prospects, of course, give the managers a great deal of pre-eminence in the selection of plays, and upon this point Mr. Morosco said: "We may be said to have tied up absolutely the best plays of the country. Further, we have secured options even upon the future output of producers and authors, and will give Los Angeles, in stock, plays that cannot be had elsewhere outside of regular high-priced road productions. In order to do this we had to pay cash, in many instances, and at large figures." Mr. Belasco and I went down Broadway with \$20,000 in actual money. We spent every cent of this in advance royalties—but we secured what we wanted. I can best illustrate this with our purchase of the rights to Brewster's Millions, for use in our theatres. I asked for it, and was met by the instant assurance that it would not be possible to get it for stock at present. I argued—to little avail. Then I put down money—and when I had laid \$3000 in gold on the table I got my contracts. Brewster's Millions will be given its first stock production at the Burbank Theatre. Another place where a cash argument was the only thing available was in the purchase of the exclusive rights to St. Elmo. This remarkable play, dramatized from an old book, has become a sort of furore in and about New York. At one time no less than fourteen companies announced versions, mostly pirated. The pirates were all check-mated by the owners, Holcomb and Glaser, and notwithstanding some impressions to the contrary, ours will be the first stock production of the play. The fourth company was sent on the road last week. St. Elmo has just broken all records in Cleveland, O. About February 1 I will give the first production of a new play by Edgar Selwyn, under Mr. Selwyn's direction. He may play in the piece. In fact, this is quite probable. I will also try out a new play by Frances Matthews. The Conspiracy, a play called The Sugar Trust, and several other pieces. We have returned to California with an absolutely exclusive call on the output of Liebler & Co., Sanger & Jordan, Wagenhals Kemper, the American Play Company, Alice Kauser, Darcey and Wolford, Charles Frohman, David Belasco, Henry B. Harris

and Henry Miller. We have the first call on the entire output of Eugene Walter, whom many consider the long awaited great American playwright. Among the novelties I have scheduled for production is The Barbarians, a sensational drama of modern Chinese life. Plays I have secured for next season include The Man from Home, The Fourth Estate, Mrs. Wiggs of the Cabbage Patch, The Easiest Way, Is Matrimony a Failure? The White Sister and Henri Bernstein's Israel and Samson, never before seen in the West. For more immediate use I have at hand Nurse Marjory, Merely Mary Ann, The Thief, A Message from Mars, The Lion and the Mouse, Pierre of the Plains, The Ringmaster, Sweet Kitty Bellairs, The Darling of the Gods, Just Out of College and other favorites. My new leading woman, Frances Nordstrom, is an up-to-date young genius with tremendous temperament and genuine mahogany hair. The new ingenue, Ethel von Waldron, is a clever little girl who has been an immense favorite in Chicago, and is equally talented. She is really an ingenue-lead, though in the main she will be seen here in strictly ingenue roles. As announced, Mr. Belasco, who is now rehearsing Miss Nordstrom in the role of The Girl of the Golden West, will be here to direct the production of that piece at this theater December 26. I have also attended to the booking of the Majestic, and, commencing Christmas week, I will present the best line of attractions seen at that house so far, The Top o' the World, the first of the pieces I have secured, will be a sample. Plays in New York? Briefly, I would say that The Easiest Way is colossal; Is Matrimony a Failure? the first genuine comedy in years; Seven Days, a fine farce and a great money maker; The Fortune Hunter, the most enjoyable entertainment in New York; Israel, a very strong drama for thinkers, with one tremendous climax; The Fourth Estate, a fine newspaper melodrama, and with its new ending, a probable success; Arsene Lupin, with William Courtenay, a thrilling melodrama glorified by great acting; The Silver Star, a gorgeous production, and Genee, the greatest dancer of the time. The best musical show in New York is The Dollar Princess, with The Chocolate Soldier a close second. David Belasco is working desperately upon his newest production, The Lily, and says that he believes it will be the greatest thing in his career. Nance O'Neill is slated for an important part in this. I visited every prominent stock company in the country, said he, and believe me, there is none to compare in efficiency with Mr. Blackwood's, or our own at the Burbank. I have no idea of fight, he continued. We will go our way and the other house, with its excellent company, will go its way. Mr. Belasco has withdrawn entirely from that organization. I am glad to be at home, glad to be in time to vote for Smith and a progressive town, and for those councilmen who took the lid off the height-of-buildings ordinance, and as well vetoed the movement for Sunday closing of places of amusement.





*Oliver Morosco Enterprises*

HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

## Oliver Morosco's Plays

*Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Carolina

Is the New Majestic a winner? Well, we guess yes

MOROSCO'S  
BURBANK THEATRE  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

Hamburger's MAJESTIC Theatre  
The Handsomest in the West  
Cost \$300,000.00  
Oliver Morosco, Lessee & Mgr  
For time address JOHN COIT

MAJESTIC  
THEATRE  
LOS ANGELES, CAL.

..... OPEN TIME .....  
Weeks of Dec. 5th, 12th and 19th  
A 1 Attractions Only  
Address OLIVER MOROSCO.      Better Hurry  
OLIVER MOROSCO, Lessee and Manager

## Watsonville Opera House

WATSONVILLE, CAL.

Seating capacity 700. Modern and up-to-date. Booking two high-class shows twice a month. Gave Sousa \$481.00 on a matinee Nov. 1.

CHAS. PRYOR, Manager



## Hotel St. James

Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every  
Friday night.

CHRIS WARD, Manager

## Bailey and Austin in the Top O' Th' World

Another clever team of vaudeville artists have taken wings and entered the legitimate after two years of hard work to show they can make "good" and are now classed as "stars" and placed in the firmament of the stars' constellation along with the Montgomery and Stones; Elsie Janis, Rock and Fultons and others who a short while back graduated from the same source. Bailey and Austin have stood the "gaff," so to speak, for a couple of seasons and now come into their reward as the stars of the big fantastical musical comedy, *The Top o' th' World*, which comes to this city Jan. 2. Bailey and Austin have the support of Charles Harris, a clever eccentric comedian, Walter Wills, who played Con Kidder in *The Red Mill*; Florence Smith, the first of the San Toys; Pearl Revare, formerly with Roger Brothers; Al Grady, the famous animal impersonator, together with Daisy Fuguet, Katherine Hutchinson, Will-Nell Lavender, Monnie Gordon, Percy Walling, Francis Carrier, T. J. McMahon and D. J. Flanagan. The company includes seventy-five people, with a chorus of beautiful girls, who dance and sing with great effect.

## Too Much Opera

Oscar Hammerstein said recently, before he left for Philadelphia, that he thought New York was getting too much opera. If I had not opened my season with three novelties, he said,

I don't know what sort of business I might have had. The reason I think that New York is getting too much opera is the result of my experience in Philadelphia. There my houses have been sold out ever since I opened the season, and they tell me that every seat is sold for *Sapho* tonight. Mr. Hammerstein thinks that the popularity of his Philadelphia house indicates that the supply does not exceed the demand over there. The revival of *Le Jongleur de Notre Dame* was the chief event this week at the Manhattan Opera House. Massonet's opera was sung by Mary Garden, Maurice Renaud and Charles Glibert in the leading roles. Other members of the cast are Mme. Dufranne, Crabbe, Lucas, Larkin and Huberdeau. *Sapho* was sung by Mary Garden, Charles Dalmores, Eva D'Alvarez and Hector Dufranne.

## Frank Gould Sued by Bessie DeVoe

Shortly before Frank Gould left New York for Europe he was served with papers in a breach of promise suit brought by Bessie de Voe for over \$200,000. The papers have been filed in New York, and Delancey Nicoll, who is representing Gould, will fight the case to the bitter end. Bessie de Voe is well known on the stage, having appeared in vaudeville in the team of Young and De Voe and with the Rogers brothers. Gould is said to have met the dancer and to have been pleased with her sincerity of purpose. He thought her superior to her surroundings and hoped to be able to advance her career. It is said that in every way he could Gould tried to lighten her burdens. Their friendship naturally attracted attention in New York, and while Miss de Voe's name was not mentioned in the recent divorce proceedings brought by Mrs. F. Gould, the young actress' name did come up in the perjury case in which Mrs. Ben Teal was sentenced to a term of imprisonment on a charge of manufacturing evidence against Gould.

ANNUAL  
TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
Pacific Coast Representative for Brady and Grismer's  
MAN OF THE HOUR and WAY DOWN EAST  
"A GENTLEMAN FROM MISSISSIPPI"

W. J. ELLEFORD, Sole Proprietor and Director  
WILLIS BASS, Business Manager  
Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager

Rental or will play first-class companies on percentage

H. Lewin

H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES      MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.

Address WALTER A. CLARK, Mountain View, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon

S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.

Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager

The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.

287 Thirteenth St., S. F.

## Nat Goodwin Will Now Stick to Acting

NEW YORK, Nov. 27.—Nat C. Goodwin has announced his retirement from the financial world in which he has had rather a pyrotechnic career. He has resigned as vice-president of the firm of B. H. Sheffels & Co., dealers in mining stocks, and has left for his home at Ocean Park, Cal. Goodwin says: "I find that the fact of my having been before the public in a professional way for many years has proved an incentive for sensational newspapers to continually undertake to put upon me personally the responsibility of every sensational fluctuation in the mining issue with which I have been identified." It is understood that Mr. Goodwin has disposed of all his mining interests.

## Mantell Runs Up Against Child Law

NEW ORLEANS, Nov. 25.—Because of a freak child labor law in

Louisiana, which is vigorously enforced by a woman factory inspector, Robert Mantell, the Shakespearean actor, has been forced to abandon his presentation of *Richard III* in New Orleans next Saturday night. Mr. Mantell refuses to substitute hobbledoys for children in the parts of the two young princes in the tower, and thereby insult his audience and make Shakespeare ridiculous. He utterly refuses to cut and mutilate the play, to leave out the greater part of two acts, including some of the strongest scenes and most touching lines in the tragedy. The local public has just awoke to the predicament that will prevent *Richard III* ever being produced here because of the Louisiana Legislature, in endeavoring to protect the children in their own mills and factories from overwork and danger to life and limb, passed a child labor law which has been so stretched as to prove such a serious drawback to the drama and the opera as to seriously cripple them, if not to threaten their ruin. New Orleans is left in a class to itself, allowing no character under 16 years of age to be presented here.

**Madison's** Budget No. 12, Just Out  
Parent's Stationery Co., 816 Van Ness Avenue, S. F.



## Alexander, Handcuff King, in the Toils for Raw Work

Monday evening of last week, James O'Kelly, a towboat man of Coos Bay, secured the arrest of "Doctor" Astro, alias Alexander, a clairvoyant and handcuff king, formerly of St. Paul, and Stella Tynan, a one-time vaudeville performer, and accused them to the police of having conspired to foist Miss Tynan on his sympathies as his long lost stepdaughter and heiress to \$5,000, which O'Kelly's wife left to the daughter when she should be found. If O'Kelly's story is true, and the police do not doubt it, "Doctor" Astro, Miss Tynan and a third person, a man, worked on O'Kelly as thrilling a deception as was ever perpetrated in the melodramatic atmosphere of San Francisco. O'Kelly is a wealthy resident of Coos Bay. He is a man about 50 years of age. Five years ago he married a widow. Before her death Mrs. O'Kelly told her husband that she had a daughter by a former husband to whom she wished to will \$5,000. When she and her first husband had parted the father took the little girl and Mrs. O'Kelly has not seen her for years. O'Kelly had never seen the girl. O'Kelly promised his dying wife that he would institute a search for the girl. Shortly after his wife died he came to San Francisco and began his quest. One day he found "Doctor" Astro's clairvoyancy parlor at 1035 Market street. He went in. The "doctor" declared that he could help O'Kelly find the girl, but that frequent seances would be necessary. The seances were held in a hot, close room and O'Kelly, used to fresh air, would take off his coat during the materializations. When his coat was off, in the opinion of Detectives Riordan, Wren and Bud, who were engaged on the case, Astro and his assistants would go through their victim's clothes and from the letters and papers there find out all about O'Kelly. They got hold of O'Kelly's watch one day and rushed to a nearby gallery and took a photographic copy of a picture of O'Kelly's wife, which the man carried in the cover of his timepiece. Then the plot was ready to break. They told O'Kelly that he would find his stepdaughter at the Winchester Hotel on Third street. O'Kelly went there and Miss Stella Tynan met him with the sobbing cry of "Father." O'Kelly wasn't too easy. He demanded some proof of the girl's relationship to his wife. She wept gently and said that she had nothing to show in proof but the photograph of her dear mother. She produced the copy of the watch picture. "Here is mother's picture," she sobbed. O'Kelly was convinced. He gave the girl \$1,200 on account, all his wife's jewelry, diamonds, watches and clothes. He planned for her to go to Coos Bay with him. Then the girl disappeared. She told the police she had been mistreated by Astro and decided to leave him and not divide up the loot. She started for Chicago, but Astro and his assistant took her off the train and hurried her back to the city. Monday evening O'Kelly, made skeptical by the girl's disappearance, saw Miss Tynan, Astro and the second man on the street together. He informed the police of the alleged

conspiracy and the group were followed. Astro and the girl were arrested and placed in detainee. They were later charged with grand larceny by trick and device. The police recovered \$480 and most of Mrs. O'Kelly's jewelry and clothing.

## Al. Luttringer III

Marion, Ohio, Nov. 27, 1909.

Chas. Farrell, Editor of DRAMATIC REVIEW, San Francisco, Cal.

Just a line to let you know of the serious illness of Al Luttringer, who was taken down very suddenly with a severe case of typhoid fever. His father and sister were wired for from San Francisco to come to Marion, O., where he was confined in the hospital. On their arrival they found his condition very serious, and were given little hope by his doctor and nurse. He has been in the hospital seven weeks, but last Monday was removed in the ambulance to his parents' temporary home, and he is now doing very nicely, with the exception of a slight set back, due to congestion of the kidney caused from cold. On Nov. 16, his birthday, he was presented with beautiful flowers by the Elks lodge of Marion, the White Rats of America, of which there were a number engaged at one of the local theatres. The T. M. A.'s of Marion, also presented flowers and fruit. His family have nothing but praise for his doctor, who happens to be the local physician for the T. M. A.'s of Marion. They also wish to thank his lodge, No. 26, T. M. A. of Oakland, for their kind and prompt brotherly attention shown to him. While it will be some time before he is able to be up and about, I feel confident, with the skillful attention given him by Dr. E. Brady, he will be healthier than ever. Hoping that his many friends in San Francisco will hear of his illness, also learn that his address for some time to come will be care of Orpheum Theatre, Marion, Ohio, I beg to remain, Yours sincerely, G. TURNER.

**Managers!!** If you don't like your Actors  
**Actors!!** If you don't like the Company you are in

## See Menzel About It

### Menzel's Dramatic Agency

915 Van Ness Avenue

Telephones { S. 2877  
Franklin 4260

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

## Personals

HENRY McREA, now starring in The Spoilers, likes San Francisco and is considering a stock proposition in this city.

MRS. LOUIS HARRISON, wife of the playwright and actor, died suddenly of heart disease Nov. 26, in her apartments at the Hotel Marlborough, New York. Mrs. Harrison before her marriage was an actress, playing under the name of Anna Schulz, and was a popular favorite two decades ago on the Pacific Coast and in the South.

JOSEPHINE COHAN, George Cohan's sister, who created the part of Evelyn Fielding in The Yankee Prince, and played it until recently, is in Los Angeles, having been forced by illness to retire from her part in The Yankee Prince. Miss Cohan—who in private life is Mrs. Niblo—has been very ill. She has had severe heart trouble, and she may never dance again. Her retirement will be a distinct loss to the stage, as she is unquestionably the best soubrette on the stage, and a dancer par excellence.

## LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S.F. opp. Kearny Phone Douglas 3192

ALL of the many friends of Mr. and Mrs. John Hale will be surprised to learn that Mrs. Hale (Ruby Bridges) has brought a divorce action against Mr. Hale, the papers being filed in Louisville a few days ago. Miss Bridges alleges both abandonment and cruel treatment. Her husband has as yet given no indication that he will contest the suit. Miss Bridges was very recently seen on the Coast in The Climax. Before that she played here a number of times with 'Way Down East and with The Man of the Hour. Mr. Hale has been associated with William A. Brady enterprises for many years. He has been here twice with The Man of the Hour and not long ago with A Gentleman From Mississippi. This marriage was always considered a most happy one.


## SPECIAL NOTICE

# The Christmas Number OF The San Francisco Dramatic Review

WILL BE PUBLISHED

Saturday, December 18th, 1909

And will be the finest and most interesting Theatrical  
Paper published in the United States

 Have YOU reserved your space?



## Oliver Morosco Has Picked a Los Angeles Winner in St. Elmo

Los Angeles, Dec. 9—The Burbank company and its production of *The Play of the Year*, is attracting a large amount of attention this week and incidentally also attracting large audiences too. The only authorized version of *St. Elmo* is being used by Mr. Morosco's company and it is the first time the play has been produced in the West. Walter Hoff Seeley is in town in the interests of William Morris. He announces that Harry Lauder will play here early in January. If the time is open the Temple Auditorium will be used, if not either the Shrine or the Simpson Auditorium will be chosen. George Broadhurst is completing his new farce, *The Captain*, which will be produced at the Belasco Theatre this winter. Yesterday, while on their way home in Mr. Stone's automobile, Mr. Stone and Mr. Vivian met with an accident. Their machine collided with a heavy meat truck while they were trying to get out of the way of an approaching street car. Both men were bruised some but made their appearance last night in the cast of *Monte Cristo*. Mrs. Gertrude Nelson Andrews arrived in town yesterday. Mlle. Fritz Scheff will celebrate her wooden wedding Monday night at the St. Francis Hotel in San Francisco. Next week the Belasco company will present Cosmo Hamilton's play of capital and labor, *The Master Key*. This is by special arrangement with William Brady. Harry Earl and his wife are now associated with the Unique. Mr. Earl will be remembered as stage manager at the Grand last summer and he has been engaged in the same capacity by the management of the Unique. Manager Clarence Drown is expected to return home soon from his trip to Honolulu. Wallace Munro is in town. For several years he has been in charge of Louis James' tours. He is now manager for Olga Nethersole, and will present his new star here in a few weeks. Harry Alexander has rejoined Mr. Berry at New Orleans. Mr. Alexander will act as advance agent for the Lambardi Opera Company during its American tour. AUDITORIUM—*The Bachelor*, one of the last of Clyde Fitch's plays, is being given a fine production at the Auditorium this week. The comedy is in three acts and requires the small cast of seven people. It is one of these light entertaining stories with plenty of good, clean comedy and a pretty story. All of the characters are likeable and are well portrayed. The story is of a confirmed bachelor and his stenographer. Without realizing what has happened he falls in love with the girl and she with him. They meet with some difficulties but everything is adjusted happily for all concerned in the last act, and wedding bells make a fitting ending for the play. Charles Cherry plays the title role consistently and intelligently. Ruth Maycliff, who is as pretty as a picture, plays the stenographer; she is a very winning and attractive Jenny. She is a charming young comedienne. The balance of the parts are well handled by F. Percival Stevens, Ralph Morgan, Lillian Paige and Alice Riker. BELASCO—Lewis S. Stone and the

Belasco company are this week giving a big production of *Monte Cristo*, the Dumas romance. Mr. Stone is Edmund Dantes, the romantic hero who is cast into prison for no reason of which he knows. His escape in a well nigh miraculous way, and his return to avenge his wrongs are both well known incidents of the play and they are as interesting and wonderful as ever. The master hand of Scene Artist Brunton is in evidence and the whole production does credit to all connected with it. Frank Camp does excellent work in the role of Nortier. Miss Magrane plays the leading feminine role of Mercedes. Howard Scott is cast as Villefort and William Yerance as Danglars. The other characters, in the hands of Richard Vivian, Charles Ruggles, Adele Farrington and Fay Bainter, are well taken care of. BURBANK—The much talked of *St. Elmo* is being given a splendid production at the hands of Mr. Morosco's able company of players. *St. Elmo* is the dramatization of a very old novel; it has made a tremendous success in the East and the present offering is the first Western production of the play. The scene of the play is laid in the South before the war. The first act discloses a duel between *St. Elmo* Murray and Murray Hammond. Hammond is killed. A little girl, Edna Earl, is witness to this duel. Her grandfather, the village blacksmith, also dies in the first act and the little girl is left alone. *St. Elmo* goes out into the world and the next we see of him is after several years have elapsed and the little girl is no longer little but a charming young woman. *St. Elmo* has become an avowed woman hater, but at last love finds the way to the man's heart. Mr. Beasley is convincing and does some really fine acting as *St. Elmo* Murray. Miss Hall seems very real as the little girl, and does clever work in the later and stronger scenes of the play. David Landau does a good bit in the character of the blacksmith, and Harry Mestayer has the short part of Murray Hammond. Willis Marks has a character role. Miss Royce and Miss Taylor both do well in their respective parts. The Burbank presentation of the play is a very good one. MAJESTIC—*The Majestic* is dark this week. Next Sunday the house will again be open for the production of *The Spoilers*. The engagement is for one week. MASON—Once again Mlle. Fritz Scheff is with us. Her vehicle for the present engagement is *The Prima Donna*, by Victor Herbert and Henry Blossom. There is some beautiful music in the piece but nothing that demands a great deal of the singers. Miss Scheff and Vernon Davidson do have some numbers that are difficult and they show of what the two artists are capable. William Harcourt as Capt. Bordenave does some fine acting. He belongs in a place where he has opportunity for real acting. The comedy of the piece is furnished by John Hazard as the bandmaster, and Martin Haydon as a young officer. The costumes are appropriate, the stage settings adequate and the chorus can sing. Mlle. Fritz Scheff is just herself, attractive,

vivacious and a charming prima donna; her presence dominates the stage at all times. Last week, Thursday, *The Talk of New York* opened at the Mason. The piece, by George Cohan, is not the success that many of his have been, however it is a vehicle that displays the talents of the star, Victor Moore. Mr. Moore's *Kid Burns* is surely entertaining and he was supported by a large company that in the main did good work. Had this piece not followed so close on the heels of *The Yankee Prince* it would undoubtedly have made a bigger hit. As it was they did a good business here. GRAND—After numerous requests, Mr. Hartman at last yields to the demand and we see his company in *The Love Tales of Hoffman* this week. As Hoffman, Mr. Welch has the opportunity to display his fine tenor voice to better advantage than in any other part he has been called upon to sing. To him falls the bulk of the work of the performance but we are never tired of listening to him. He is well assisted by Josephine Islieb. Her voice has not the strength nor power adjusted happily for all concerned.

of Miss Neilson's, who sang in the former production. However Miss Islieb does well and works hard and she deserves commendation. Joseph Fogarty is seen as Dr. Miracle. Walter de Leon is cast as a servant and Elvia Rand is Niclausse. The costumes are most effective and the scenery and lighting effect well managed. The production is, in many ways, better than the former one. ORPHEUM—Our Boys in Blue hold the fort this week, with a rousing act, wherein we are shown drills in infantry, guard mount, sentry duty, bayonet and artillery practice, finished with a very realistic battle scene. The men are experts in their different movements, all made without command, and the act is as inspiring as it is instructive. Lulu McConnell, with her convulsing grimaces and faint shadow of a voice, presents a *Stormy Hour*, ably assisted by Grant Simpson. The tale of a family difference, aroused by a jealous misunderstanding, is made very funny by the fascinating comedy manner of Miss McConnell, and her inimitable personality. By far the best strong man act that has ever visited the Orpheum is that of Bobby Pandor and his brother, whose stunts are vastly different from the general run. These two perfect specimens of humanity go through their wonderful feats of strength with ease, abandon and grace, that make their act one of enjoyment. The Tempest and Sunshine Trio, with more sunshine than tempest, present an act consisting of numerous sprightly songs with as many changes of costume, all done in a smooth and unaffected manner. The holdovers are Minnie Seligman and Williams Bramwell, in the nerve racking *Drums of Doom*, *The Bounding Gordons*, *The Bootblack Quartette* and *Lockwood and Bryson*, in honor of whom the Elks filled Monday night's house. LOS ANGELES—Good vaudeville is being demonstrated at this house this week, for there is *The Ventriloquist* and his Doll, with Mr. Colby and Miss May to show us how it is done; also Lavelle and Grant in a splendid feat of hand balancing, showing well developed muscles used to good advantage. Frobel and Ruge have a novel aerial act, brightened with bits of com-

edy. Frank Killeon and Dick M. contribute much to the fun and Harry and Messimer & Co. present *Mister Stranger*, a sketch of fantastic nature and funny throughout. FISCHER'S—*The Maid of Dundee* is the offering at Fischer's this week and is a musical comedy from the facile pen of Will Carleton. Mr. Kelly as the detective does his usual good work. Chas. Figg plays the captain of the baseball nine, in love with the soubrette. Annie Bauman has the role of *The Maid of Dundee*, Nan Halpern, the soubrette. Frank Vack makes his first appearance as Fritz Flugel, a German bookmaker. Miss Massey as the cross and crabbed aunt has one of her best character parts. Among the song hits are *Cubanola*, *In Politics* and *Carrie-Marry-Harry*. The chorus do good work. OLYMPIC—*The Alphin-Fargo Musical Comedy* Company are presenting *Poppyland*, a very clever play revolving around a fiend of the dope variety. Dave Morris, as the gentleman addicted to the product of the poppy, gives a splendid portrayal. Laurel Atkins Blair has the leading role and makes good her reputation for comedy. Walter Spenser also makes his initial appearance, together with Frank Morton. The balance of the cast, including Maude Rockwell, Blossom Seeley, Jules Mendel, Leonard Brisbane, with an excellent chorus, go to make up a strong company and provide plenty of excellent entertainment. UNIQUE—Commencing with the Monday matinee, a change of policy goes into effect in this house, when Harry Earl, Grace Rauworth and company open with a play called *A Wife's Peril*. This was produced at the Grand Opera House some time ago, and is now repeating its success of that time. It is a comedy drama of intense interest and is well produced by this capable company. In addition to the above company are two vaudeville acts—*The Armands*, in a novelty musical act, and *The Goldmans* in a skit devoted to singing and character changes.

FLORENCE EMERY.

## Clever People in the Gay Musician

THE GAY MUSICIAN is the prettiest comedy that San Francisco has seen for many a day. Denver should be very proud when she has been the home of such a product as Texas Guinan, the star of the company. Miss Guinan wins you immediately with her sweet smile and naturalness, and when the curtain falls on the last act, she has made such an impression you're not quite ready to go home. Miss Guinan has the secret of a sure success—she is just herself, and that is a very fascinating self. She doesn't you of anyone, nor does she work like anyone else; she's just Texas Guinan, and before very long artists will be giving imitations of Texas. She can both act and sing.

LOTTIE KENDLE, an old favorite here, who starred in her own show, is a stunning brunnette with a very expressive face and pretty figure, and four stunning gowns to show it off. Miss Kendle has a rich contralto voice and sings with a great deal of feeling. She also is very natural in her acting and a strong and attractive figure in the success of *The Gay Musician*.



## Correspondence

NEW YORK, Dec. 5.—Paul Bourget's Divorce, last Monday afternoon at the Lyric Theatre, is a play that leaves a host of impressions. Divorce is one long series of debates, and as the topics of discussion are the outcome chiefly of a local point of view that has little direct relation to conditions outside of France, the arguments are at times unnecessarily tedious. It is easy enough to understand a Paris audience being interested, possibly excited, over the arguments in Divorce, but the particular phases of the question which form the basis of M. Bourget's play do not touch us so closely. Moreover, our blood runs somewhat more coldly. M. Bourget is interested in proving that the marriage of a divorcee without the church's sanction is in effect the same as a marriage in "free love"—that is to say, in this particular case the evils attendant upon a union contracted under the "law of conscience" are practically repeated in the case of a divorced woman who has married under a civil ceremony while her first husband still lives. The resultant evils are precipitated when Lucien, son of Gabrielle Darras by her first husband, falls desperately in love with a trained nurse, Berthe Planat, who is discovered to have had a child as a consequence of a union contracted under the "law of conscience" arrangement, which in this particular case has made it possible for the man to decamp as soon as he grew tired of the woman. As M. Darras is a free thinker, and has always been opposed to the Church, matters are further complicated now that his little daughter is about to be confirmed, the wife coincidentally developing a religious fervor supposedly dead since her second marriage. The upshot of the matter is that the son goes to live with the nurse, and the husband and wife appear to be on the breaking point, when—and this a somewhat unconvincing concession to popular prejudice—they agree to exercise forbearance toward one another. The cast included May Shaw, Maude Fealey, Eben Plympton and John Glendinning. \* \* \* An entirely new circus bill, one of the most expensive ever seen outside of a three-ring circus, was put on at the Hippodrome last week. It included a most thrilling dive from the dome of the great playhouse to an inclined platform erected on the stage, by Desperado, who is billed as the Daredevil Rider, and who, it may be said, justified his claim to the title. Desperado's act is unlike anything ever attempted by any of the various other death-defying lunatics, who keep people's hearts in their throats. The platform on which he alights is arranged so as to break his fall and carry him in a kind of semi loop-the-loop to the center of the stage where he lands on his feet. A miscalculation of a few inches in his descent would doubtless result in death quick and certain. Among the newcomers on the bill, also, are the Lorch family of acrobats, ten in number, who perform most wonderful balancing feats; Ray Thompson, equestrienne, who, with a man partner, turned somersaults and performed other marvelous acrobatics on horseback; the Five Peres, ladder equilibrists, who

climber to the tops of ladders which they balance like stilts, and then walked about the stage on them while going through various contortions; Ella Bradna and Frederick Derrick, bareback riders, no less interesting than Miss Thompson; Thaleno's Novelty Circus, consisting of a number of beautiful dogs who ride on the backs of ponies; the Ploetz Larellas, acrobats, and the Manello Marnitz Troupe of balancing wonders. Altogether it is an extraordinary addition to what is perhaps the most magnificent spectacular show in the world. The audience applauded the new acts to the echo. The circus, however, is merely a prelude to the marvelous spectacles that have been interesting great crowds of visitors to New York since the opening of the theatrical season \* \* \* In the performance of Sapho last week at the Manhattan, Mary Garden gave a much more convincing performance of Fanny than she did when the opera was previously produced, and it is chiefly the dramatic work of Miss Garden that counts in Sapho. The music of the entire opera is a succession of dissonances, with only a rare lucid phrase, which sort of composition naturally hides rather than displays any vocal ability. Dalmores repeated his splendid impersonation of Jean, and Dufranne, Huberdeau and Mlle. Soyer were applauded for some capital work. \* \* \* Lohengrin was sung last week for the second time this season at the Metropolitan Opera House, and again gave satisfaction to a large and sympathetic house. Gadski, in admirable voice, was the Elsa, a role in every way adapted to her voice and style. Carl Joern repeated his interesting impersonation of Lohengrin, though indisposed, and Louise Homer once more sang the part of Ortrud. Otto Goritz, an artist who has not been praised enough here, made an excellent Telramund, while Allan Hinckley was the Heinrich. The performance was in every way one which did credit to the Metropolitan. The most interesting feature of it was perhaps the work done by the chorus. Alfred Hertz conducted with his accustomed earnestness. **ROB ROY.**

CARSON CITY, NEVADA.—Lake Theatre, Hayes & Murray, proprietors, December 4 the management devoted half of the receipts to the Leisure Hour Club for its building fund. The house was packed to the doors. The regular line of films was displayed, interspersed with interesting features under the direction of E. D. Vanderlieth of the Leisure Hour. The mandolin club, composed of Mrs. J. E. Muller, Mrs. G. T. Mills, Mrs. H. R. Mighels, Mrs. F. E. Regan, and Miss Harvey Cameron, rendered two selections; Messrs. Ruedy and Gosemerker sang a German song, and the farce, Improving a Husband, was effectively given by Miss Ethel Davis (daughter of the well-known Sam Davis and sister of Philip Ver-rill Mighels) and Jack Richards, a rising young barrister, recently of San Francisco. **A. H. M.**

ST. PAUL, Minn.—Week of 28th contained a lot of good things for the theatre goers of the twin cities, notably Blanche Bates at the Metropolitan in The Fighting Hope. This is the play that ran one year at the Belasco-Stuyvesant Theatre, New York. Little Nemo, with Joe Cawthorn, Harry Kelly, Harry Clay Blaney,

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for  
**Clancy's**

STAGE HARDWARE

Complete Stock at  
**Williams Hardware & Stock Co.**

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

AGENTS AND MANAGERS' HEADQUARTERS

**THE CONTINENTAL HOTEL**

ON ELLIS STREET, NEAR POWELL STREET, DOWN TOWN.  
Near Orpheum, New Morris Theatre, New Columbia Theatre.  
SAN FRANCISCO, CAL.

F. P. SHANLEY, Manager, formerly manager Hotel St. James.

Absolutely  
Fire Proof.

Lobby  
Beautiful.

Class A  
Building.  
Vienna Cafe  
in  
Connection

Master Gabriel, Dave Abrams, Amie Ehrich, Queenie, Vassar and a dozen other bright lights in the musical comedy world open at the Metropolitan Dec. 5 for week. Theo. Roberts, in The Barrier, comes week, Dec. 12. At Theo. Hay's Grand, Via Wireless thrilled packed houses all week. A typical melodrama, with a carload of scenery and several double-dyed villains is Via Wireless. Coming, week Dec. 5, Beverley. A good bill at the Orpheum all week, headed by Julius Steger, he of the whiney voice, and excellent company in an excellent playlet, The Way to the Heart. Rest of bill strong. T. Daniel Frawley spent several days here last week en route to Winnipeg. He and Jim Neil were together most of the time. Shuberts' new St. Paul theatre is now billed for a grand opening March 1, 1910. John Considine visited the twin cities last week. It is reported that two new houses will be built here in the near future. Truly my old boss is "It" with a capital I. May his shadow never grow less.

**AL. G. FLOURNOY.**

LONG BEACH, Dec. 6—Bentley Grand (L. H. Bentley, owner; Perry Girton, manager). Last week the Girton Stock Company presented The Holy City, the greatest production ever seen at this theatre. The play was well received by a large and enthusiastic audience each night. Iva Shepard made a beautiful stage picture, clad first in a scarlet robe, which changed to drapery of pure white instantaneously, at the finals in the first act. Her wicked abandon in this act was passionate and realistic. Her work throughout was finished. Albert MacQuarrie was extremely effective as Judas. James Guy Usher has returned to the company from the Belasco Theatre in Los Angeles, and was especially good in a double role. Corbett Morris was excellent as Lazarus. James Dillon, a new member of the company, gave a good account of himself as Peter. Gertrude Claire also deserves praise. The balance of the company were exceedingly well cast. The stage settings were beautiful. This week the company is seen in a comedy. This is the last week of this popular company and we regret to see them leave. They open at the Unique Theatre in San

Bernardino. Long Beach Theatre (Leonard & Osborn, managers). Harry Hollingsworth and company opened here last week in College Chums to good business. This is their last week. The moving picture shows are all doing a good business. Two new ones will open soon. Judge Bentley was here from Minneapolis during the past week.

HANFORD, Dec. 2.—As repertoire companies have been shut out of Hanford for several years, Walter Newman, of the Newman-Foltz company, got busy with the Daniel of the La Grande Theatre and persuaded that gentleman to enlarge his stage, build dressing-rooms, put in an inclined floor and opera chairs. Consequently the Newman-Foltz Company opened a week's engagement last Sunday night to a capacity house and has been filling it every night since. By seven o'clock Sunday evening the street in front of the La Grande was blockaded with people, and fifteen minutes before the curtain rose the house was packed to suffocation. The American was the play and seemed to hit the proper chord with the Hanford audience. The Newman-Foltz Company are making good everywhere, and considering the times, their big business is remarkable. It shows that the people want good performances at popular prices.

CHICO, Dec. 8.—King Dodo comes to the Majestic. Snap, the comedy presented by local talent Thanksgiving night for the benefit of the Chamber of Commerce was repeated on the evening of December 7 at the Majestic for the same cause. Unfortunately, adverse weather and the fact that Chico is a "one-night" town caused the efforts of those who so generously contributed their services, to be lightly rewarded, for the audience was small and there was little satisfaction in the endeavor to arouse enthusiasm.

MARYSVILLE, Dec. 6.—On Wednesday evening, December 1, The Man of the Hour played to a fair house, and while not up to expectations, the actors were very capable, especially those playing Phelan and Horgan. The theatre-goers are now looking forward to King Dodo, December 11.



## Correspondence

OAKLAND, Dec. 8.—After an absence of about a year, The Man of the Hour was again presented at The Macdonough, December 7, and received a right royal welcome. The house was filled and the play greatly enjoyed. The Man of the Hour will continue until the 10th and then George M. Cohan in The Yankee Prince. Facing the Music opened to a big house at The Liberty, Monday evening and has played to good houses ever since. The play had never been presented here before and proved to be one of the best new shows seen here for some time. George Friend gave a droll impersonation of the Rev. John Smith and the other Mr. Smith found a worthy keeper in the hands of Sidney Ayres. Walter Whipple's Colonel Smith was good, and the Dick Desmond of Harrison Ford was particularly well rendered. As a detective, Henry Shumer had Sherlock Holmes beaten to a frazzle. As the two wives, Edith Lyle and Bessie Sankey showed to advantage, and Mina Gleason as the housekeeper was more than pleasing. During the performance a nice little specialty in the singing and dancing line was executed by Claribel Becker. The Judge and the Jury will be the next attraction. At the Orpheum, Ben Welch is a scream and the audience never seem to get enough of his Hebrew and Italian spiel. Edwin Stevens is again scoring heavily in a new sketch, Guardy. Other numbers include John B. Hymer, Vittoria & Giorgetta, Katchen Loissett, De Haven Sextette, Howard's Musical Shetlands, and Milt Wood. The attendance has been fully up to The Orpheum standard and the quality of the performance is as good as ever. The motion pictures of the final game in the Detroit-Pittsburg championship series is being featured at The Bell and is proving of unusual interest. It is one of the best pictures ever seen here. Besides this some clever stunts are presented by Godlewsky Troupe, John Bergamasco, Bradlee Martin & Co., Billy Clarke, and the Malvern Troupe. George Hamlin, the tenor, gave a concert at The Liberty on the 8th, to an enthusiastic audience of music lovers. Owing to a heavy downpour the attendance was slight, but those who braved the storm were well repaid, as Mr. Hamlin proved a rare treat. Fritz Kreisler appears on the 17th. The Orpheus Club will give their annual concert at The Liberty on the 14th. Maribel Seymour has accepted a temporary engagement with Bishop's players and will appear in next week's cast. The County Fair and Admiral Crichton are in preparation by Bishop's players. LOUIS SCHEELINE.

PORTLAND, Ore., Nov. 29.—Hellig—(Calvin Hellig, mgr.; William Pangle, res. mgr.)—The Thanksgiving offering at this theatre was Wright Lorimer in The Shepherd King. Business was good throughout the engagement. The play is one built along the lines of Ben Hur, and the management have given it a production that is not far behind that play from a scenic standpoint. Mr. Lorimer proved to be an artist of more than average ability, and the supporting company was sufficiently adequate.

Last night at this house, John Cort offered his revival of King Dodo. Eleanor Kent and Zoe Barnett were the very bright spots of the company, and they scored the largest sized hits, William Friend was not equal to the demands made upon him in the title role. The chorus is fairly well drilled. Coming—Fritz Kresler in concerts. PORTLAND—(Russell & Drew, mgrs.)—There was no attraction at this house last night, the opening for the next booking being tonight, when Dallas Welford offers Mr. Hopkinson. BAKER—(George L. Baker, mgr.; Milton Seaman, bus. mgr.)—The Johnson-Ketchel pictures are being offered at this house for three nights. The Spanish War Veterans give their annual minstrel show at this theatre 1st and 2nd. The next regular booking is Forty-five Minutes from Broadway, which opens Dec. 4. ORPHEUM—(John F. Cordray, mgr.)—With all kinds of novelty the past week's bill at this theatre was indeed an interesting one. Florence Bindley in her monologue act, a Quiet Afternoon at Home, was really a tip-top headliner—in fact, just as good an act as one could wish for, comprising as it did, singing, dancing and acting, and all done with artistic action. John Birch, billed as the man with the hats, has an act out of the ordinary, and pleased the audience, as did The Four Floods in their burlesque acrobatic work. This week's bill includes—Donald Bowles & Co., The Klein Family, Perry & White, Fox & Millership Sisters, Williams & Tucker, Caicedo, and Carl Nobel. Lyric—(Keating & Flood, mgrs.)—The Sign of the Four is offered at the Lyric this week for the bill. It went well at the opening yesterday. Will D. Howard plays the leading role this week, and gave a good performance of the sleuth of fiction. Priscilla Knowles had a small role, but got all possible out of it. Sidney Payne, Robert Athon and Effie Johnson had the other parts of any importance and gave finished portrayals thereof. Next week—Tempest and Sunshine. Grand—(Frank Coffinberry, mgr.)—The acts announced for the ensuing week are: Carlotta, Sydney Deane & Co., Damm Brothers, Mr. and Mrs. O'Brien, George H. Wood, Nelly Burt and Fred Bauer. Pantages—(John Johnson, mgr.)—This week's bill includes: Herbert's Cats and Dogs, Deltorelli & Glissando, Keene & Adams, Coyne & Tinion, Redway & Lawrence, James R. Water and Leo White. A. W. W.

San Diego, Dec. 9.—GARRICK—(J. M. Dodge, mgr.)—Dec. 5-6 The Three Twins to big houses and proved to be one of the best musical shows of the season. Persse & Mason in the Singing Bandits did only fair business on account of rain. They have a very fair singing show. The Three Twins will play a return engagement here Christmas. PICKWICK—(Scott A. Palmer, mgr.)—The Charles King Stock Company is putting on The Regeneration this week to very fair business. Mr. King, as the Bowery Tough, gives an excellent interpretation. Miss Rambau gives excellent support as does the balance of the company. QUEEN—(John Donnellan, mgr.)—Manager Donnellan is putting on one of the best shows in many a week at the Queen this week. The bill is headed by Rossiter's Bunch of Kids, who have an excellent act that is replete with catchy songs. Edith Haney, the pocket edition comedian,

## Van Ness Theatre

Two Weeks, Starting  
Monday, Nov. 29

Matinee Saturday Only

He's Here At Last! The Big Rumble of the Show World



"I still think I am a better dancer than any living author, and a better author than any living dancer."

GEO. M. (HIMSELF)  
**COHAN** His  
Royal  
Family

And an All-Star Cast

IN  
MR. COHAN'S  
SENSATIONAL  
MUSICAL  
SUCCESS

The  
Yankee  
Prince

A Double-Breasted, Triple-Plated, Laughter-Riveted  
Comedy, with

A Hundred Players

Augmented Orchestra

A Million Laughs

THE BEST DOLLAR ATTRACTION IN THE WEST  
HENRY McRAE OFFERS

## THE SPOILERS

Dramatized from the Popular Novel, The Spoilers  
By REX BEACH

The Best Story of Alaskan Life Ever Written. A Sixty-Foot Car of Scenery.  
A Great Play with a Great Cast of Twenty People, Including Miss Margaret Oswald and Eli Smith, with His Famous Team of Malamute Dogs.

### WARNING

Stock Managers and others are warned not to play any version of this play, as I hold all right to the Pacific Coast and will protect same.

HENRY McRAE.

A Few Open Dates in California. Address, A. J. HOTCHKISS,  
Business Manager. This Office.

## SAVOY—The Theatre Cozy

McALLISTER NEAR MARKET

For one week,

Commencing Sunday, December 12

Matinees Thursday and Saturday. John Cort presents  
a Mammoth New Production in his revival of the Greatest of Comedy Operas—

## KING DODO

with Eleanor Kent, William Friend, Zoe Barnett and a capable cast and chorus.

Prices: 25c. to \$1.50. Popular Matinee Thursday  
Box Office opens Friday, December 10, 9 a. m. Seats also at the  
Emporium.

scored a big hit with her dainty act. Barney Williams has a good 20 minute monologue that went well. McLallion and Carson have a skating act that is very clever and entertaining.

Motion pictures conclude. Good business. GRAND, EMPIRE, BIJOU and UNION report good business with motion pictures and illustrated songs.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. E. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness rhe-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Bertha Darrel

The very beautiful picture on our front page this week is that of one of our best singing soubrettes, who for the past two years has made her home in San Francisco, looking after her business interests. Miss Darrel, winsome of manner, and beautiful of face and figure, came into notice when she originated the contralto lead in *When Johnny Comes March Home*. Other triumphs followed and she gained a reputation for fine work and her voice was considered to be of exceptional quality. Miss Darrel has just concluded to make her reappearance in a Broadway musical success, and has planned to open the season in the spring. The exact date will be announced later in THE DRAMATIC REVIEW. There is no doubt but that a big success awaits the new venture.

### Morris Theatre, Salt Lake

WALTER HOFF SEELEY returned to his San Francisco office last Wednesday after a quick and effective trip to Salt Lake and Los Angeles. In Salt Lake, Mr. Seeley secured the co-operation of Samuel Newhouse, the Salt Lake mining millionaire, and a contract was signed whereby Mr. Newhouse pledged himself to start at once the erection of a magnificent theatre in the finest location in Salt Lake City, at the corner of State street and Exchange place. Architect Cobb, of Chicago, is now drawing plans and the theatre will be finished by Sept. 1, 1910. In Los Angeles Mr. Seeley arranged with Wm. Garland, the real estate operator for a site for the Morris Music Hall. While away, Mr. Seeley also perfected plans for the appearance of Harry Lauder and a vaudeville company, to play the Auditorium in Denver, opening Jan. 3, then the Mormon Tabernacle in Salt Lake (the first time the place has been given to a theatrical company), the Auditorium in Los Angeles, Dreamland Rink in this city and a trip covering the main cities of the Northwest. While in Salt Lake City Mr. Seeley took in a performance of The Squawman, as played by the Willard Mack company, and pronounced it very fine. Mr. Mack has returned to the cast and is immensely popular in the Mormon city. His wife, Maud Leona, will replace Blanche Douglas in the leads next week.

### Correspondence

SPOKANE, Wash., Dec. 6.—The Auditorium Theatre was dark last week and until 10-11, when The Alaskan will be seen here; 12-14, The Third Degree. At the Spo-

kane, last week, Honeymoon Trail, with Bert Baker and a good supporting company, closed a successful week's business. George Primrose Minstrels opened to a packed house, 6. Next week, In Dreamland. Last week's bill at the Orpheum, headed by Alice Lloyd, broke all records at the house. Thursday night there was a special program after the evening performance for the Shriners, who filled the house. Friday evening the Elks were there in a body, the house being decorated in their colors. Miss Lloyd was presented with a large bouquet of flowers, while the Elks' quartet sang Auld Lang Syne. This week's bill is up to the standard, and was approved by two large houses at the opening performance. Frank Tinney heads the bill and is a very clever comedian. Franklyn Underwood-Frances Slosson, in a sketch, Dobb's Dilemma. Basque Grand Opera Quartet sing well. Donovan-Arnold, in a singing and talking act, is well handled. Belle Davis and her Crackerjacks in Southern pastimes, take a prominent place on the bill. Lauettos' Japanese jugglers; Fox-Foxies' circus of trained dogs, cats, and motion pictures. At the Washington are seen The Romany Opera Company in La Fiesta di Agosta, consisting of seven grand opera soloists; the Four Baltus, Olympian acrobats; J. C. Tremayne Co., presenting one-act farce-comedy, The Girl of the Times; Frank Mackley, wizard of the banjo; Gardner-Golden, blackface comedians; Marie Fitzgibbons Chaleuse, eccentric, and motion pictures. The usual good bill at Pantages. Le Van Trio, novel sensational comedy gymnasts. The next feature act is May Tully Co.'s playlet, Stop, Look, Listen; the Novelty Dancing Four; Nancy Withrow, pianologue; Del-a-Phone, imitations; Valdare-Varno, comedy cyclists; Wm. D. Gilson, song illustrator, and motion pictures conclude the bill. The Arcade moving picture house, recently opened, is managed by Sol Levy, and they are showing the latest pictures, and crowded houses are the rule. SMYTH.

SEATTLE, Wash., Dec. 6.—Alhambra Theatre—After being dark for several weeks the Alhambra opened up last night to a large audience. An English play, with British players, was the offering, and set a new pace for laughter. Mr. Hopkinson is the funniest farce, and Dallas Welford the funniest comedian, that has been seen in Seattle for a long time. Mr. Welford has an excellent support, and although the other characterizations are clever and amusing, "Hoppy" is the whole show. Moore, Theatre—Admirers of Ezra Kendall will turn out in full force this week to see him at the Moore in The Vinegar Buyer, although this is not the first time he has been seen here in the same comedy. A number of new jokes have been introduced and Mr. Kendall's rendition of the part is as delightful as ever. Grand Theatre—Billy Clifford and his company are at the Grand in The Girl at the Helm, which will close its engagement next Wednesday night. It is a jolly piece and a good company, with just sufficient plot to make things go. There are a number of songs which will catch the popular favor. Seattle Theatre—The Queen of the High-

way, Charles A. Taylor's exciting play, is being offered by the Seattle Stock Company and drew two big crushes yesterday. Lois Theatre—The Lois Company are presenting Zira, which is the first production in stock of this fascinating play based on the famous story of The New Magdalen, by Wilkie Collins. The old play has been modernized and will always be a great attraction. Orpheum—The new bill commencing this afternoon will consist of Alice Lloyd, The McNaughtons, Brothers Perman, Cross & Josephine, La Tosca, Two Arkansas, and Joe Garza. Majestic—The top-liner is The Operator. Pantages—Arthur Houston in his skit, Roosevelt in Africa, while built for fun, is just as strenuous as the popular ex-president, and is both artistic and meritorious. Houston is a world traveler, and in his journeys has picked up many valuable trophies of the hunt and exploration. He uses these trophies to decorate his act, and it will be a surprise to all who are accustomed to the ordinary line of acts. E. MORGENSTERN.

CHICK KEHOE is a new member of The Spoilers Company.

CHARLES ROYAL and Edith Elliott have joined Henry McRae in The Spoilers.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Merchants' Exchange Building. Telephone Kearny 2565.

**Savoy** The Theatre Cozy  
McAllister, Near Market  
Built at a Cost of \$150,000

GRAND OPENING, SUNDAY DEC. 12  
FOR ONE WEEK  
Matinees Thursday and Saturday  
JOHN CORT Presents a Mammoth New Production in His Revival of the Greatest of Comedy Operas

### KING DODO

WITH  
ELEANOR KENT WILLIAM FRIEND,  
ZOE BARNETT and a Capable  
Cast and Chorus

PRICES—25c to \$1.50. Pop. Matinee Thurs.  
Box Office Opens FRI., Dec. 10, 9 a. m.

### Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

This Saturday Afternoon and Evening,  
last times of CHARLES CHERRY in  
THE BACHELOR.

Starting Sunday Matinee, December 5th.  
Regular Matinee Saturday. For Two  
Weeks, John P. Slochm's Presentation  
of the Brilliant New York Comic  
Opera Triumph,

### The Gay Musician

By Julian Edwards, with Miss Texas Guinan and a select all star cast of prominent favorites. Splendid chorus; beautiful show girls; magnificent costumes; augmented orchestra.

Night prices:—50c. to \$1.50; Saturday  
Matinee, 25c. to \$1.00; seats at the theatre  
and Emporium.

Next:  
THE MAN FROM HOME.

### New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday Evening, December 13th, and  
Throughout the Week  
Channing Pollock's Dramatization of Miriam  
Michelson's Famous Story of a Girl Thief

### In The Bishop's Carriage

Splendidly Acted. Superbly Staged.

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America  
Week Beginning This Sunday Afternoon  
Matinee Every Day

### The Flower of Vaudeville

DONALD BOWLES and His Company, in  
Guilty? by Victor H. Smalley; THE KLEIN  
FAMILY; HARRY FOX and MILLER-  
SHIP SISTERS; CARL NOBEL; FLORENCE  
BINDLEY; STELLA H. MORRISINI  
and Her Wonderful Leaping Siberian  
Wolf-Hounds; FOUR FLOODS; NEW  
ORPHEUM MOTION PICTURES. Last  
Week of EVA TAYLOR and Company, pre-  
sented first time Lawrence Grattan's Pic-  
turesque Fantasy, DREAMONA.

EVENING PRICES—10c, 25c, 50c, 75c.  
Box Seats, \$1.00.  
MATINEE PRICES (Except Sundays and  
Holidays)—10c, 25c, 50c.  
Phone Douglas 70

### Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663  
Ellis Street, near Fillmore  
Samuel Loverich, Manager

FOURTH BIG WEEK

### Kolb & Dill

Present Themselves in the Great  
N. Y. Success

### The Rich Mr. Hoggenheimer

Evening Prices and Sunday Matinees,  
25c to \$1. Saturday Matinees, 25c, 50c and  
75c.  
Commencing THURSDAY, Dec. 16th  
KOLB & DILL IN AFRICA

### AMERICAN THEATRE

Market St., near Seventh  
Abe S. Cohn, Manager  
Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION 3065

**THE FRANCIS-VALENTINE CO.**  
Show Printers  
Thirteenth St., near Mission, S. F. Cal.  
Specious Headquarters for Theatrical Agents  
PHONE-MARKET 2114  
Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

George M. Cohan and his all star cast in *The Yankee Prince*, are still pleasing large audiences at the Van Ness, but not as large as was confidently expected, especially when it is remembered that George M. Cohan was one of the best friends San Francisco had at the time of the big fire. Mr. Cohan gave the proceeds of each and every show from 10 o'clock the first day for weeks afterwards sold papers, sang songs and one of his shows to the sufferers, and besides this he was one of the largest individual money contributors. Taking all this in consideration, one would imagine he would play to S. R. O. It is certainly not the fault of the show or anything connected with it, for it is conceded that *The Yankee Prince* Company and performance is in a class by itself. George M. Cohan has surrounded himself with a cast of artists, and the shining luminary is young Mr. Cohan himself. The entire show is an artistic success and will close its engagement here Sunday night, and all who have delayed in going, should not miss the opportunity. It is worth several visits.

## Garrick Theatre

The *Shepherd King* is still being most artistically portrayed by Wright Lorimer, who has a splendid supporting company. The show is scheduled to run another week. Following two weeks of darkness comes *The Top o' th' World*, with Bailey & Austin featured.

## Princess Theatre

This is the last week of Kolb & Dill in *The Rich Mr. Hoggeneimer*. The new show will be the piece once used by Rogers Bros. and called *In Africa*.

## Alcazar Theatre

A Message from Mars is being given a very creditable performance this week. In fact, the personnel of the company is of such a superior calibre that the piece gets an added value. For, in fact, at the best, *A Message from Mars* is only a preachment, with some dubious comedy thrown in. The "business" of the play is worked up admirably and is very effective. The rattling of windows, the rocking of chairs, the jumping of tables and the threatened falling of walls is so natural as to border closely on the mysterious, unless you are "in" on the scheme behind the footlights. John Ince plays the part of Horace Parker, the selfish man, and to his credit it is to be said that he sinks his own pleasant personality into the repellant characteristics of the part with great success. Louis Bennison is a compelling figure as the messenger from Mars. His fine presence and elocution fit the part admirably. Charles Dow Clark, steady and reliable always, imparts decided quality to his impersonation of the old broken-down inventor, who has sunk to the level of the gutter. Howard Hickman, Wm. Garwood, Herbert Farjeon, Walter Belasco and Geo. Baldwin filled out the rest of what was left of the male parts most satisfactorily. Adele Belgarde as Aunt Martha did a fine bit of character portrayal, and Evelyn Vaughan could only be sweet and patient in the part of Minnie Temple. She was all that.



Scene from Act II of John Cort's mammoth new production of the Pixley-Luders comedy opera *King Dodo*, at the Savoy Theatre, next week. The arrival of the King in Spookjaland.

## Valencia Theatre

San Franciscans, with years of Tivoli experience behind them, are unusually exacting in the matter of operettas and musical comedies. The *Gay Musician*, however, this week's bill at the Valencia, ought to appeal, even to a critical public. Unlike most musical comedies, *The Gay Musician* tells a consecutive, coherent story; the music, by Julien Edwards, is bright and fairly catchy, and although the young prima donna, Texas Guinan is featured, her role never predominates enough to spoil the balance of the cast. Add to this, good staging and handsome costuming, a large and efficient cast, together with an effective chorus, and one can readily see that *The Gay Musician* is a good bill. The librettist, Edward Siedle, has drawn his original inspiration from that time-honored French classic, *Les Surprises du Divorce*, but the surprises, in the case of *The Gay Musician* are limited to the scene in the second act, where the three bridegrooms find that their prospective brides are more closely related, in the ties of divorce, than they had anticipated. The complications must, of course, be seen to be appreciated, but an element of romance is rather cleverly introduced by re-uniting the gay musician and his wife, Marie, after their divorce, so the curtain finally falls to the tune of wedding bells. Miss Guinan, the star, is a bright, vivacious young lady who enters with real spontaneity into her role. Lottie Kendall, the wife of the musician, is a very pleasing actress and singer, and Margaret Crawford makes good as the mother-in-law. Harry Benham sings and acts very pleasingly in the title role, and Roger Gray, the comedian, bears a large part of the vitality of the performance on his capable shoulders. The rest of the cast is in excellent hands, Freda Klingel being an especially graceful dancing soubrette.

## Butler-Nelke Matinee

On the afternoon of Wednesday, December 15, the Butler-Nelke Academy of Dramatic Arts will hold its

first complimentary matinee, in Golden Gate hall. Admission is by invitation only, and eight hundred invitations have been issued. Untangling Tony, a two-act play by Helen F. Bagg, the farce *A Gentle Jury*, by Arlo Bates, and a comedy in manuscript by Martin V. Merle, entitled, *The Countess' Strategy*, will be presented. Twenty of the advanced students of the school will take part in the program.

## Personals

G. F. GRAVES is the new manager in Redding.

WM. BERTRAM closed with *The Spoilers* Company in Petaluma Tuesday night.

ELMER BOOTH is the new stage director at the Grand Theatre in Salt Lake City.

EDDIE MITCHELL has joined the Mack Swain Company to play leads on the road. The company opens its season in Eureka on the 15th.

ALBERT McQUARRIE has retired from the Gerton stock of Long Beach, and is now a member of Brady & Grismer's *Man of the Hour* Company.

PRYCE MACKAYE has come back to the fold after dabbling in real estate for several years and will put on short cast comedies at the Farragut Theatre in Vallejo, opening on the 19th.

ED. BRESE has failed to find his chance in *The Coast of Chance*, which was sent to the warehouse last week.

GEORGE P. MATISON is the popular leading man with the Melba Palmer stock at the Lyric Theatre in Beaumont, Tex.

RIICHARD LAMBERT, the clever sunny dispositioned young man who hypnotizes newspaper men ahead of John Cort's *King Dodo*, is in town. Dick and his pipe are quite well acquainted here and have been royally welcomed by a host of friends.

TEXAS GUINAN and Lottie Kendall of the *Gay Musician* Company were guests of honor at a very elaborate dinner given them at the St. Francis Tuesday evening. The two young ladies have been extensively entertained by prominent society folks of this city.

WILLIAM WHITE, a stagehand at the Garrick Theatre, was stricken with a severe pain near his heart shortly before the curtain went up last night, and for a time it looked as if he would expire. He was taken to the McNutt hospital, and at a late hour was reported out of danger.

NAT GOODWIN, who has signed a three-year contract with William A. Brady, will open after New Year's in a brand new piece entitled *An Old New Yorker*. This piece is from the pen of Thomas Wise, author of *A Gentleman from Mississippi*, and according to Mr. Goodwin, is bound to be a winner from the start.

MARY MANNERING and her husband, James K. Hackett, whom she is suing for divorce, were in Kansas City last Tuesday. Both stayed at the Hotel Baltimore, but that does not mean that they are reunited. Far from it. They were at that hotel since Sunday, and neither saw the other. As for Hackett, he didn't care to talk about the matter, and Miss Mannering said that she wouldn't desire to see any newspaper men this week. Elise, the 5-year-old daughter of the Hacketts, is with her mother, and in her presence there comes a chance for a repetition of an occurrence last year, which caused the temporary abandonment of the divorce proceedings. Conditions in that case were about the same as they are now.

SIMULTANEOUSLY with the announcement in New York last Wednesday that Judge Foster had dismissed the indictment for perjury against Mrs. Ben Teal, wife of Charles Frohman's stage manager, her attorney, Maurice Blumenthal, came forward with a statement that Mrs. Teal would bring suit for heavy damages and that Frank Gould would be made one of the defendants. Blumenthal said: The question of money damages is not the greater point involved and we have not determined the amount of the suit as yet. But there is no doubt that one of the defendants will be Frank Gould and all others who were implicated in the plot against Mrs. Teal will be named as defendants, too.



## Vaudeville

### The Orpheum

Quinlan & Mack in their second week still maintain their position as the leading comedy feature of the show. Their Traveling Dentist is a very, very funny vehicle for the clever straight work of Dan Quinlan and the screamingly funny black face comedy of Keller Mack. Mr. Mack becomes better and more unctuous every year and his singing of up-to-date songs is particularly well done and enjoyable. One—Meet Me on the Board Walk, Dearie—(his own composition), is one of the biggest song hits heard here in years and invariably gets six or seven encores. Wm. H. Thompson, in the Conan Doyle playlet, Waterloo, a bit of striking and effective portraiture, is presented with a dramatic skill and an artistic finesse that cannot be too highly commended. Mr. Thompson's support was good. Eva Taylor, who created a veritable sensation here a couple of years ago in Chums, has a new sketch this time, called Mrs. Jones Smith Carey. It is not particularly good and there is very little opportunity for the actors. The most striking characters are offered to the Irish cook and the negro janitor, and the two actors entrusted with these two parts handle them with fine effect. Florence Bindley, a pleasing, magnetic and plump little lady, who has a real, enjoyable soubrette quality, is effective in a singing and instrumental act. Her dressing is rich and in good taste. Stella Morrisini has a good dog act, and is a beautiful woman. The rest of the bill consists of The Two Bobs and Mabel McCane from last week.

### Pantages-Central

There is a very good bill here this week. The opening act, Laughlin's Trained Dogs, is entirely different from other animal acts. The dogs are very intelligent, and have an exceedingly kind master, and the other stunts are skilfully done. Kennedy & Kennedy, of Primrose fame, are clever dancers, without a doubt. Nina Nestor and company have in Wilmer & Vincent's Thief in a Night a very clever playlet. Miss Nestor, the miniature Lillian Russell, is very clever as Helen Moore, and she handles her situations with artistic effect and works up the act with most amusing results. Mr. Sweeney, as Jack Swift, deserves special mention. Charles Kembling in illustrated songs, has made good up to date. Deas, Reed & Deas, colored artists, are great favorites and why not? They have an act that makes people talk when they go out. They have voices and they certainly can dance. Their wardrobe is beautiful, Ella Deas showing some beautiful gowns. The act has the best finish of any act of its kind. Mr. Reed is a comedian of real ability. Laskey's Hoboes, late of the Orpheum circuit made their usual hit. Two interesting pictures conclude the bill.

### American Theatre

From the bill at the American this week one would think Manager Pilling was trying to make each week top the other, for the shows seem to be

better each week. The Labadens and Folly, the canine wonder, have a very good act and have been favorites for three or four weeks, while playing over the city. Dan Ahern, the Human Bird, presents something new and novel. His imitations are clever and he does some great whistling. Harry Bernard, in O'Hara's Mishaps, is playing his last week, and from his reception and the decided hit he and his company have made, the public will be sorry to have him leave. Each and every one in Mr. Bernard's company deserve special mention for the interest taken in their work during their engagement here. Mr. Bernard has selected a cast of clever actors. The girls always work well and always look pretty. Mr. Bernard and Mr. Rowe are a splendid team, and both are comedians. Harry Hallen is a tower of strength. May Bernard is always pleasing, and works and looks well. Spaulding and Dupree have a novel act, Mr. Spaulding being a clever acrobat, and Miss Dupree, a beautiful singer, Their talk in one is clever. Lorraine Buchanan, assisted by Robert Russel, has a very pretty act, which is full of good comedy and funny situations. Miss Buchanan is a very well known woman in the East, where she has been a star for years. She is fast becoming a favorite here. She wears some stunning gowns and is a handsome and most attractive woman. Welcome back to Budd Ross, the clever comedian. Every line, every move by Mr. Ross brings a laugh. He is a decidedly original performer and is funny without being conscious of it. Mr. Ross is a drawing card in any house and his receptions proves the comedian's popularity. He is given capital assistance by Wilton Dale. C. J. Norris and his trained baboons close the bill. Mr. Norris plainly shows his wonderful ability to train animals, for the baboons are seen in most unexpected stunts. They are wonderfully clever. The pictures are exceptionally interesting and conclude the show.

### The National

The best bill that has been presented at the National in a year is on this week. Max Duffeck, who bills himself as the novelty contortionist, is certainly all that. He plays musical instruments of all kinds standing on his head and is a novel act. Alexander Von Mitzel and Isis Maynard have one of the prettiest sketches seen here in many a day. The idea of the sketch is new and there is good comedy and some pathos all through the act. Mr. Von Mitzel is a well known star in the East, and his wife is talented to a degree. They combine the qualities of exceptional good looks and an ability to act. Mrs. Von Mitzel has a very natural way which makes her part stand out most vividly. She wears her gowns beautifully and is a stunning woman. Mr. Von Mitzel, as the Colorado miner, is splendid, and the act is a big hit. Josephine Gassman and her picks, are known as well as any act which plays on the Coast. Each season Miss Gassman plays here and always achieves exceptional popularity. Josephine Gassman is a clever woman and a most magnetic one. Her picks show fine training. W. C. Hoefler and company have a sensational cycle act. At last we have a girl act that is different from the rest. Tom

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkoline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine

NEW CIRCUIT

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in CALIFORNIA, UTAH, COLORADO, KANSAS and Eastern Connections.

Good Acts Can Always Secure Immediate Bookings

Booking Department, 1117 MARKET STREET, W. P. REESE, Manager

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE

Main Office, 144-150 POWELL ST. SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago  
Phone Douglas 5702

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST

1643 FILLMORE STREET, SUITE 1-2-3, SAN FRANCISCO, CAL.

Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.

Office hours—11-2; 4-6. Phone West 9479

Affiliated with Osborne's Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.

Managers who are not on this circuit, read my list of bookings in another column; write the managers I am doing business with and find out for yourself. Every one of the houses I am booking for is making money—"That's the answer."

## American Theatrical Exchange

"We have the time if you have the act"

If you desire immediate bookings, communicate with

O. LAURELLE, Mgr.

American Theatrical Exchange, Westbank Building, San Francisco, California

Linton and his Jungle Girls show a very pretty act. The jungle maids are all handsome girls. The Queen, being a typical Nell Brinkley type. The music and songs with the exception of the Yama Yama Man, are by Mr. Linton, and are all good. The act is a hit and is enhanced by a most attractive special set. The Rusticana Trio, the Parisian street singers, have good voices and good music. An immense hit scored by Inza & Lorella, Colly Lorella being in the same class with Marcellena, the world's greatest clown. Besides being a wonderful clown, Mr. Lorella is one of our best acrobats. Mr. Inza is one of the greatest high jumpers now before the public. The act is known all over Europe and this country, and is classed among the best.

## Vaudeville Notes

Fred Lincoln, general manager of the Sullivan-Considine vaudeville circuit, is now traveling through Oklahoma and Texas, with a view to adding the Southwest to the already imposing amount of territory covered by John W. Considine's operations. At the same time Manager Considine himself has just announced, in Minneapolis, that by January, 1911, he will have his own theatres in both Minne-

Fred O. Osborne, Mgr. Theatrical Code, "Santapole." Home Phone F5037.

## New York Dramatic Agency

Booking Dramatic and Vaudeville Acts, organizing and routing companies, supplying "Scripts," etc. Belasco Theatre Bldg., Los Angeles—Entire Third Floor.

apolis and St. Paul. The Minneapolis house will seat 1,800 and will cost \$150,000.

Harry Adams, a vaudeville actor, known on the stage as F. S. Williams, committed suicide in the lobby of the Ward Hotel, Fort Dodge, Ia., December 3, when he was refused permission to see Jennie Sagers. Miss Sagers has been traveling with Adams as a member of a team, but left him, alleging cruelty.

The famous Junie McCree, known and loved in San Francisco by every one from the newsboy to the millionaire, is on his way out to the Coast with his act, The Man from Denver. Mr. McCree today is one of the greatest living character actors, and Frisco people will welcome him with open arms.

The American Theatrical Exchange, in the Westbank building, has been organized with Otis Laurelle, an experienced showman, in charge. The exchange announces its ability to book any good act and to supply clubs and private theatricals with talent.



## Vaudeville Notes

Another change in Coast vaudeville is promised by the establishment of what is known as the Pantages-Howell vaudeville circuit, which is to bring many of the first-class circuit acts to the Central Theatre in Market street during the coming season. Ernest Howell, proprietor of the Central, has returned from Seattle, where he has been in consultation with Alex. Pantages and consummated plans for the operation of a vaudeville circuit that will practically guarantee performers fifty-two weeks work each season. The route taken will be from St. Paul through to Seattle, down the coast to San Diego and back by way of Salt Lake City and Denver. From a talk we had with Mr. Howell, this new combination means a number "two" Pantages circuit and a persistent endeavor to form a new vaudeville circuit that will be enabled to supply cheap or high-priced acts. The idea is evidently to try and form this circuit in many of the dramatic houses of the Coast that have not tried vaudeville.

Arrangements have just been perfected between the Shuberts and William Morris whereby Harry Lauder will be seen on a tour of many of the Shubert theatres. The Scotchman's first appearance will be made in the West End Theatre December 6, after which he goes to Philadelphia, moving directly West. He will be surrounded by an all-star company of vaudeville artists, the roster including W. E. Whittle, Edith Helena, Midgely & Carlisle, the Seven Perezoffs, Almont & Dumont, and Hanlon & Clifton. Mr. Lauder will travel by special train and will be accompanied by William Morris and a representative of the Shuberts.

Timothy D. Sullivan, better known as "Big Tim," the New York politician and member of the vaudeville firm of Sullivan & Considine, has been appointed permanent stake holder for the Jeffries-Johnson match. All the forfeit money, \$40,000, has been deposited with Sullivan by consent of all interested parties.

Ike Marks, formerly stage manager at the Washington Square Theatre, is now stage manager at the National.

Donald Bowles, who, with his company of four, plays Guilty at the Orpheum next week, is as clever a stage director as actor, and thereby hangs a tale. Last summer he was playing a summer stock engagement as leading man of the Neill company at St. Paul, Minn. His friend of long standing, George Bloomquest, an Orpheum favorite by the way, was playing a summer engagement in the same company. Mr. Bloomquest was about to give a trial performance of his new sketch, Nerve, by Victor H. Smalley, which has since proven such a success in vaudeville. Bloomquest insisted that the sketch should not go on unless Bowles had the absolute direction of the production. The author, perforce, submitted, and contrary to the usual custom, despite the numerous controversies at rehearsals concerning change of text and situation, Mr. Bowles and Mr. Smalley became fast friends. Smalley decided that vaudeville was the one place for Bowles and that he was the one man



Ned Foley

This is Ned Foley, who has become associated with Archie Levy in the conduct of street fairs and carnivals. Mr. Foley is well and favorably known in the Western show business.

to write Bowles' sketch. Bowles laughingly assented, providing Smalley would write him as good a sketch as he had written for Bloomquest. A couple of weeks later Smalley suddenly stopped Bowles on the street and said, "I've got it!" "Got what?" said Bowles. "A sketch as good as Bloomquest's," replied Smalley. "Humph," said Bowles grimly, "I don't come from Missouri, but I was born in Philadelphia, which means I have got to be shown." "All right," said Smalley, "one week more and I will show you." In one week Bowles was "shown," Bowles accepting it as the best dramatic sketch he had ever read. Then came the question of name. "Guilty" was decided upon, and all who have seen it agree it could have no more appropriate title. The sketch has been the dramatic sensation of vaudeville.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Dec. 25, 1909:

NATIONAL THEATRE, San Francisco—Carlotta, Mr. and Mrs. Wm. O'Brien, Nelly Burt, Sydney Deane & Co., George H. Wood, Bros. Damm. BELL THEATRE, Oakland—Von Mitzel & Maynard, Josephine Gassman and Pickaninies, Inza & Lorella, Rusticana Trio, Tom Linton and Jungle Maids, Max Duffek. WIGWAM THEATRE, San Francisco—W. C. Hoefler & Co., Crimmins & Gore, Malvern Troupe, Billy Clark, Bradlee Martin & Co., Godlewsky Troupe. CALIFORNIA THEATRE, San Francisco—Bell & Caron, Dick and Alice McAvoy, Virginia Moore, Billy Vest, The Greasers, Perlita, Ormsby & Co. GRAND THEATRE, Sacramento—Harry Thomson, Morris & Morton, Rosedale Four, Ed. Gallagher & Co., Mlle. Martha. GARRICK THEATRE, Stockton—Gambold & Metcalf, The Kalmos, Art. Phillips, Norris's Baboons. THEATRE JOSE, San Jose—Musical Lovelands. LOS ANGELES THEATRE, Los Angeles—Edna Davenport, The Labakans, Harry and Kate Jackson, Spaulding & Dupree, The Stellings, John Sturgeon & Co. AMERICAN THEATRE, San Francisco—Helen Beresford & Co., Ernest Pantzer & Co., Steele & Edwards, John Bergamasco, Frank Clark, Theo. Fourcher. QUEEN THEATRE, San Diego—LaVelle & Grant, Colby &

EUGENE WILLIE  
**Howard & Howard**  
"THE HEBREW MESSENGER BOY AND THE THESPIAN."  
Orpheum Circuit

**George Bloomquest**  
AND HIS COMPANY  
Present "NERVE" in Vaudeville

Charles E. **Royal & Elliott** Edythe  
Presenting Charles E. Royal's wonderful Burglar Playlet,  
IN VAUDEVILLE "STRAIGHTENING A CROOK,"  
and six other excellent playlets. BERT LEVEY, AGENT.

**Carlin & Clark**  
Playing Orpheum Circuit.

PLAYING TO PACKED HOUSES EVERYWHERE  
**The Great Marshall Show**  
ADVANCED VAUDEVILLE Featuring  
EDWARD C. MARSHALL  
Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display.  
MANAGERS: Write for Open Time.  
Permanent Address—144 POWELL STREET, S. F.

**Harry—Sutton & Sutton—Kitty**  
THE RUBE, THE GIRL AND THE PUMPKIN  
Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

**Denton Vane**  
WITH EDWIN T. EMERY  
In Vaudeville

**Donald Bowles**  
With His Company in "Guilty?"  
Orpheum Circuit

May, Josephine Ainslie, Frobel & Ruge. MISSION THEATRE, Salt Lake City—McLellan & Carson, Barney Williams, Edith Haney, Will Rossiter's Bunch of Kids, Howard Missimer & Co., Killion & Moore. MAJESTIC THEATRE, Denver—Anna Eva Fay, Dorothy Vaughan, Frank Parker & Co., Wilison & Stonaker.

## Ed Redmond Buys Theatre Lease in San Jose

The Theatre Jose of San Jose has changed hands. The sale of the lease of that playhouse was consummated in San Jose Monday, when Ed Redmond, the theatrical manager-actor, and W. T. Warren, president of the San Jose Taximeter Company, took over the interests of the Jose Amusement Company, of which Harry Bercovich is president. The theatre will pass into the control of the new management on December 20, and means that the death knell has been sounded for vaudeville in San Jose for some time at least. The Ed Redmond stock company will be installed at the Jose. The present lease will not ex-

**Capt. Nat Ressler & Co.**  
THE MILITARY STARS,  
PRESENTING THE WORLD'S FAMOUS  
REVOLVER SCENIC ACT

**GEORGE LAUDER**  
First American Tour  
Australia's Foremost Ventriloquist, with  
His Life Size Mechanical Figures.

arrangements are pending to open the theatre with stock a week after the close of the vaudeville season. It is no secret that the Jose theatre has not proved a mint as a vaudeville house, the increase in the number of the picture shows proving a strong competitor. Harry Bercovich who has been in charge of the Theatre Jose said the last week of vaudeville will close on December 20, when the new company will assume control and possession of the theatre.

ETHEL MARTELLE opened in the leads with the stock company in Everett on November 1. Others in the company are Claude Griffith, Lillian Griffith, Margaret Marion and Frances Williamson.



## Correspondence

PORTLAND, Or., Dec. 6.—Bungalow Theatre (Calvin Heilig, manager; William Pangle, resident manager). The latter part of the past week brought to us King Dodo, John Cort's offering, and the play was well patronized. William Friend was cast in the title role, and hardly came up to requirements, but the balance of the cast was acceptable, especially Eleanor Kent and Zoe Barnett, these two carrying off the honors. Last night, the attraction was The Soul Kiss. This merry offering is filled with bright, catchy music, and the cast is good, and the chorus pretty. The scenery was also worthy of mention. Mlle. Pertina is the star of the production, and lived up to all the good things we have heard of her artistic dancing. Baker Theatre (George L. Baker, manager; Milton Seaman, business manager). That old standby, Forty-Five Minutes From Broadway, packed this theatre at both performances yesterday. The leading parts are entrusted to Elizabeth Drew and Charley Brown, who plays the roles of Mary and Kid Burns, respectively. The chorus is the only feature of the play that does not compare favorably with previous productions of the play offered here. Many members of the old companies are again found in the ranks of the present production. Next week, The Land of Nod. Portland Theatre (Russell & Drew, managers). This house has not any company booked for this week, but Mr. Hopkinson returns the forepart of next week for two nights. The following week brings The Man from Home. Orpheum Theatre (John F. Cordray, manager). The past week broke all local records for this house from the financial standpoint, caused by the high-class bill offered the past week. Donald Bowles and his company in the playlet Guilty was the headliner, and the piece is a worthy vehicle to portray the ability of Bowles. The Kleins in their comedy bicycle act was the very best act of that sort ever seen here, while the act of Miss Lee White and George Perry was excellent. In fact, each and every act could have been featured, and no one could have registered any kick. This week's bill: Edwin Barry & Co.; Fay, Two Coleys & Fay; Potter-Hartwell Trio; Brahm's Quartette; Jack McKay; Carletta, and The Tossing Austins. Lyric Theatre (Keating & Flood, managers). This week's bill is Tempest and Sunshine, and this old-time drama seemed to hit right home with the audiences yesterday at this theatre. The company are all well cast, and the management have left nothing wanting in the production. Mr. Robert Athon and Miss Priscilla Knowles, also Mr. Will Howard, gave good portrayals, and the balance of the stock company were letter perfect in their respective roles. Good-sized audiences were present at both performances yesterday. Grand Theatre (Frank Coffinberry, manager). For this week the following acts are offered: Bohemian Sextette; Myrtle Byrne & Co.; Leon Rogee; Gertie Everett; Nat Nazarro Troupe; Hoey & Mozar, and Fred Bauer. A. W. W.

SAN BERNARDINO, Cal., Dec. 8.—At the Opera House, Mrs. M. L. Kiplinger, manager, 10th, will be presented the successful musical comedy, The Three Twins. At the Unique, (J. W. Leonard, lessee and manager), 16th, the Schuberts will offer The Man from Home. The Giron Stock Company is now at the Unique for an indefinite stay, with a change of program semi-weekly. The Singing Bandits and The Shepherd King are booked at the Kiplinger house for the near future. Manager Leonard of the Unique has been making extensive improvements in that house, back of the curtain, to accommodate the coming Schubert attractions. J. E. RICH.

## Alcazar Theatre

Channing Pollock's dramatization of Miriam Michelson's story of a girl thief, In the Bishop's Carriage, will be the next attraction, commencing Monday evening. When this play was presented in the Sutter street home of drama two years ago it made an emphatic hit. Evelyn Vaughan will have the role of Nance Olden, the young criminal who is reformed by kindness; John Ince will be seen as Latimer, the attorney who converts her; Will R. Walling will again play the part of Tom Dorgan, the burglar from whose control the girl is saved, and all the other Alcazar favorites will have characters well suited to their respective talents. In the staging there will be augmented realism by the introduction of a genuine carriage and an up-to-date automobile.

## The Orpheum

Donald Bowles, a well-graced actor of great ability and popularity, who is favorably remembered as one of the brightest lights of the James Neill Company, will head the new bill in the one-act romantic drama, Guilty, which was written for him by Victor H. Smalley, the author of Nerve, in which George Bloomquist recently made such a great hit. Mr. Bowles will be supported by Nieta Quinn, Ronald Bradbury, Stanford S. Gould, and Samuel Berg. The Klein Family, seven in number, will be seen in a novel cycling act, full of humor and dexterity. Their performance differs widely from any other cycling troupe and their feats of daring are interspersed with touches of genuine humor. Harry Fox and the Millership Sisters will appear in a diverting assortment of song, dance and chatter which they call Artistic Nonsense. Carl Nobel, the Scandinavian ventriloquist, will be a unique feature of the new bill. Nobel's ideas are entirely new and he introduces several remarkable mechanical dummies. Next week will be the last of Florence Bindley, Stella H. Morrisini, and the Four Floods. It will also conclude the engagement of that delightful comedienne, Eva Taylor and her company, who will say farewell in the picturesque fantasy, Dreamona, written especially for her by Lawrence Grattan. A novel series of motion pictures as usual will terminate the performance.

## Savoy Theatre

This week sees the completion of another first-class theatre in the down-

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

## Marjorie Rambeau

All High Class  
ROYALTY PRODUCTIONS

This Week  
THE REGENERATION

## Myrtle Vane

Leading Woman

Ed Redmond Stock

San Jose

## John Ince

Leading Man

Alcazar Theatre

San Francisco

town section of San Francisco, marking another step in the re-establishment of the theatrical conditions as they existed before the fire. The Savoy Theatre, on McAllister street, a few steps from Market, will open its doors this Sunday night, Dec. 12, and the attraction will be John Cort's mammoth new production of his revival of the Pixley-Luders comic opera, King Dodo. The Savoy is under the direction of the Northwestern Theatrical Association, of which John Cort is general manager. It was built for George A. Storey and the entire plant represents a large investment. Fred W. Bussey, an experienced theatrical man, is the resident manager for Mr. Cort. The seating capacity of the theatre is about 1,400 and there are twelve boxes which will accommodate six persons each. A portion of the orchestra space will be devoted to divans, each seating two persons. The stage is 40 by 75 feet and is splendidly equipped. The building is Class A in every particular and the exacting conditions imposed by the fire laws have been more than met. In the inaugural attraction, King Dodo, will be found many San Francisco favorites. The prima donna is Eleanor Kent, who, as Mabel Love, is well known here as she was born and raised in this city. She sings the role of Piola. Zoe Barnett, who was long a favorite at the Princess, is playing Annette and sings the popular number, The Tale of a Bumble Bee. Laura Millard, who plays Queen Lili, was a great favorite at the Tivoli in its palmy days, and William H. West, also with the Tivoli company at that time, is Dr. Fizz. William Friend plays the delightful old king; Osborn Clemson sings the tenor role of Pedro; Louise Mink is the Angela and Charles J. Udell plays Mudge. The chorus is said to be one of the best-voiced, best dressed, best drilled and most attractive to be found in comic opera. There is a lot of bright music in King Dodo. King Dodo will run but one week, with matinees Thursday and Saturday, and will be followed with Forty-five Minutes from Broadway.

### CLOVIS OPERA HOUSE

When in the vicinity of Fresno, play DeWitt Opera House, Clovis, 12 miles from Fresno. Population, 1,200. A gold mine for small companies. Address all communications to MART. H. GRANHOLT, Clovis, Cal.

J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To

Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

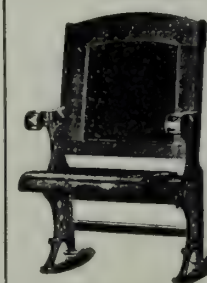
## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



## Opera, Folding and Assembly Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

DROP CURTAINS SCENERY  
**FLAGG** EDWIN H. FLAGG  
SCENIC CO. INC.  
CAPITAL STOCK  
\$50,000.00  
FULLY PAID  
460-2-4 WITMER ST LOS ANGELES



# KELLER MACK & FRANK ORTH

Are the writers of the following Big Song Hits  
 "Meet Me On The Board Walk, Dearie"  
 "I'd Rather Be a Minstrel Man"

"I'm Happy All The Time"  
 "I'm Going Away"

All Sure Fire Hits. Send and Get Them.

## The Texas Rag Being Used by MILT WOOD

The World's Greatest Buck Dancer

A Few New Ones Ready January 1st. Always glad to hear from our many friends.

**MACK & ORTH, PUBLISHERS OF POPULAR MUSIC 908 Walnut Street, Philadelphia, Pa.**

### Dates Ahead

A GIRL AT THE HELM (H. H. Frazee, prop.)—Tacoma, Dec. 12-13; Vancouver, 14-15; Victoria, 16; Bellingham, 17; Everett, 18; Portland, 19-25; Pendleton, 26; La Grande, 27; Baker, 28; Weiser, 29; Boise, 30; Pocatello, 31.

A KNIGHT FOR A DAY (H. H. Frazee, prop.)—Little Rock, Dec. 10; Fort Smith, 11; Springfield, 12; Clinton, 13; Columbia, 14; Jefferson City, 15; Du Quoin, 16-17; Edwardsville, 18; Alton, 19; Robinson, 20; Champaign, 21; Hoopeston, 22; La Fayette, 23-24; Muncie, 25; Chicago, 26-Jan. 1.

A NOBLE SPANIARD (Henry B. Harris, mgr.)—Fort Worth, Dec. 13; Waco, 14; San Antonio, 15; Houston, 16; Galveston, 17; Beaumont, 18; New Orleans, La., 19; Mobile, Ala., 27; Montgomery, 28; Macon, Ga., 29; Jacksonville, Fla., 30; St. Augustine, 31.

ALCAZAR STOCK.—San Francisco.

AS THE SUN WENT DOWN—(Arthur C. Aiston)—Atlantic, Dec. 11; Omaha, Neb., 12, 13, 14, 15; York, 16; Marysville, Kan., 17; Topeka, 18; Grand Opera House, Kansas City, Mo., 19 to 25.

BELASCO STOCK CO.—Los Angeles.

BEVERLY, Western—(A. Y. Delamater, mgr.)—Wallace, Idaho, Dec. 11; Wardner, 13; Pullman, 17; Sprague, 18; Spokane, 19-25; Walla Walla, 26-27; Yakima, 28; Ellensburg, 29; Tacoma, 30-31.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

BLACK PATTI—Knoxville, Dec. 11; Sunday, 12; Macon, Ga., 13; Athens, 14; Atlanta, 15-16; Rome, 17; Piedmont, Ala., 18; Sunday, 19; Ensley, 20; Birmingham, 21; Talladega, 22; Tuscaloosa, 23; Meridian, Miss., 24; Demopolis, Ala., 25; Sunday, 26; Selma, 27; Montgomery, 28; Opelika, 29; Columbus, Ga., 30; Albany, 31.

BLANCHE BATES—(David Belasco, mgr.)—Omaha, 9-11; Des Moines, 13; Cedar Rapids, 14; Dubuque, 15; Clinton, 16; Davenport, 17; Burlington, 18; Chicago, 20-31.

BLANCHE WALSH—(A. H. Woods, mgr.)—Springfield, 11; Dayton, 13; Indianapolis, 14-15; Milwaukee, 16-18; St. Paul, 19-22; Minneapolis, 23-25; Duluth, 26-28; Grand Forks, 30; Winnipeg, 31.

BREWSTER'S MILLIONS—(Cohan & Harris, mgrs.)—Charleston, Okla., Dec. 12-13; Wichita Falls, 15; Dallas, 21; Fort Worth, 22-23; Waco, 24; Galveston, 25; Houston, 27-28; San Antonio, 31.

CHARLES B. HANFORD (F. Lawrence Walker, mgr.)—Independence, Dec. 11; Bartlesville, Okla., 13; Sapulpa, 14; Tulsa, 15; Muskogee,

16; McAlester, 17; Fort Smith, Ark., 18.

CLIMAX, Western—(Jos. Weber, mgr.)—Dickinson, 11; Bismarck, 13; Jamestown, 14; Fargo, 15-16; Grand Forks, 17-19; Winnipeg, 20-26; St. Cloud, 27; Superior, 28; Duluth, 29-30; Ishpeming, 31.

DAVID WARFIELD—(David Belasco, mgr.)—Fort Worth, Tex., 11; El Paso, 13; Phoenix, Ariz., 15; Riverside, Cal., 16; San Diego, 17-18; Los Angeles, 20-25; San Francisco, 27-31.

ELLEFFORD CO.—Hollister, Dec. 9-10-11.

EMMET DEVOY—(Emmet Devoy Co., Inc., mgrs.)—Lewiston, 11; Spokane, 12-18; Wallace, 20; Missoula, 21; Helena, 22; Great Falls, 23; Butte, 25-26; Bozeman, 27; Livingston, 28; Billings, 29; Miles City, 30; Dickinson, 31.

EZRA KENDALL—(Liebler & Co., mgrs.)—Seattle, 5-11; Aberdeen, 12; Hoquiam, 13; Tacoma, 14-15; Portland, 16-18; Astoria, 19; Salem, 20; Eugene, 21; Chico, 23; Sacramento, 25; San Francisco, 26-31.

FORTY-FIVE MINUTES FROM BROADWAY—(Cohan & Harris, mgrs.)—Portland, Dec. 5-11; Astoria, 12; Salem, 13; Eugene, 14; Medford, 15; Chico, 16; Marysville, 17; Sacramento, 18; San Francisco, 19-25; San Jose, 26; Monterey, 28; Stockton, 29; Fresno, 30; Hanford, 31.

FRITZI SCHEFF—(Charles Dillingham, mgr.)—Los Angeles, Dec. 5-11; San Francisco, 12-25; Oakland, 27; Stockton, 28; Sacramento, 29; Salt Lake City, 31.

IN WYOMING, Western (H. E. Pierce & Co., mgrs.)—Walla Walla, Wash., Dec. 12; Waitsburg, 13; Dayton, 14; Pendleton, Ore., 15; The Dalles, 16; Hood River, 17; Oregon City, 18; Vancouver, Wash., 19; Hillsboro, Ore., 20; McMinnville, 21; Corvallis, 22; Albany, 23; Salem, 24; Eugene, 25; Grants Pass, 27; Medford, 28; Ashland, 29; Dunsmuir, Cal., 30; Red Bluff, 31; San Jose, Jan. 1; Stockton, 2.

ISLE OF SPICE CO., F. A. Wade, mgr.)—Savannah, Ga., Dec. 11; Brunswick, 13; St. Augustine, Fla., 14; Jacksonville, 15; Cordele, Ga., 16; Macon, 17; Griffin, 18; Columbus, 20; Albany, 21; Americus, 22; Eufula, 23; Montgomery, Ala., 24; Mobile, 25; Meridian, Miss., 27; Selma, 28; Tuscaloosa, 29; Anniston, 30; Romo, 31.

JAMES K. HACKETT—(Charles Frohman, mgr.)—Kansas City, Dec. 6-11; Davenport, 13; Keokuk, 14; Peoria, 15; Springfield, 16; Indianapolis, 17-18; St. Louis, 27-31.

JOE MORRIS—(Mittenthal Bros., mgrs.)—Ogden, Dec. 11; Salt Lake, 12-18; San Bernardino, 25; Los Angeles, 27-31.

KING DODO (John Cort, mgr.)—Marysville, 11; San Francisco, 12-18.

LAND OF NOD—(Sam E. Rork,

mgr.)—Salem, Dec. 11; Portland, 13-18; Seattle, 19-25; Victoria, 27; Vancouver, 28-29; Whatcom, 30; Everett, 31.

MAN OF THE HOUR, Western—Brady & Grismer—Eugene, Ore., Dec. 10; Astoria, 11; Portland, 12 to 15; South Bend, Wash., 16; Aberdeen, 17; Tacoma, 18; Victoria, B. C., 20; Vancouver, 21-22; Westminster, 23; Bellingham, Wash., 24; Everett, 25; Seattle, 26 to Jan. 1; Ellensburg, 3; North Yakima, 4; Walla Walla, 5; Colfax, 6; Pullman, 7; Lewiston, Idaho, 8; Spokane, Wash., 9 to 15; Missoula, Mont., 17; Helena, 18; Great Falk, 19; Butte, 20.

MERRY WIDOW CO—(Eugene Schutz, mgr.)—Frankfort, Dec. 13; Charleston, 14; Hannibal, 15; Pittsburg, 16; Joplin, 17; Springfield, 18; Kansas City, 19-25; Omaha, 26-31.

MERRY WIDOW, Western—(Eugene Schutz, mgr.)—St. Louis, Dec. 5-11; Little Rock, 13; Hot Springs, 14; Shreveport, 15; Ft. Worth, 16; Dallas, 17; Waco, 20; Austin, 21; Houston, 23; Galveston, 24; Beaumont, 25; New Orleans, 26-31.

MOROSCO'S BURBANK STOCK.—Los Angeles.

NEWMAN-FOLTZ CO.—Bakersfield, Dec. 5 to 12; Oxnard, 13 to 18; Los Angeles, 19 to 24.

OLGA NETHERSOLE—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

PRIMROSE MINSTRELS—(Wm. Warmington, mgr.)—Spokane, Dec. 5-11; Seattle, 12-18; Aberdeen, 19-25; Portland, 26-31.

RICHARDS & PRINGLES FAMOUS MINSTRELS—(Holland & Filkins)—Natchez, Dec. 13; Brookhaven, 14; Hazellhurst, 15; Jackson, 16; Yazoo, 17; Clarksdale, 18; Memphis, Tenn., 25; Holly Springs, Miss., 27; Tupelo, 28; Columbus, 29; Aberdeen, 30; Corinth, 31.

ROSE MELVILLE, Sis Hopkins Co.—(J. R. Sterling, mgr.)—Kansas City, Dec. 11; Atchison, 12; Topeka, 13; Lawrence, 14; Ottawa, 15; Emporia, 16; Wichita, 17-18; Denver, 19 to 26; Salt Lake City, 27 to 31.

ROSE STAHL—(Henry B. Harris, mgr.)—Waco, Dec. 11; Dallas, 13-14; Texarkana, 15; Hot Springs, 16; Little Rock, 17; Memphis, 18; Nashville, 20-21; Lexington, 22; Evansville, 23-24; Springfield, 25; St. Louis, 26.

ROYAL CHEF CO., F. A. Wade, mgr.)—Aberdeen, Miss., Dec. 10; Columbus, 11; Selma, 13; Columbus, Ga., 15; Griffin, Ga., 16; Athens, 17; Macon, 18; Cordele, 20; Americus, 21; Albany, 22; Thomasville, 23; Jacksonville, Fla., 24; St. Augustine, 25; Waycross, Ga., 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

## GOLDSTEIN & CO. COSTUMERS

for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. Lincoln Building, Market and Fifth Sts.



### SCENERY

Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.

Front and Sheridan Sts. Portland, Oregon



### C. F. Weber & Co. Opera Chairs

All Styles of THEATRE AND HALL SEATS

365-7 Market Street San Francisco  
 210-212 N. Main St. Los Angeles

## Scenery For Sale

Two Drops. 27 Pieces. Complete Production of Carmen.

The Francis-Valentine Co.

285 13th St., San Francisco.

SANFORD DODGE—(B. S. Ford, mgr.)—Ely, Nev., 12-13; Elko, 18; Lovelocks, 20; Reno, 24-26.

SOUL KISS—(Mittenthal Bros., mgrs.)—Portland, Dec. 5-11; Seattle, 12-18; Everett, 19; Whatcom, 20-21; Victoria, 22; Vancouver, 23-24; Tacoma, 25-26; Olympia, 27; Ellensburg, 28; Spokane, 29.

THE ALASKAN—(W. J. Cullen, mgr.)—Spokane, Dec. 10-11; Walla Walla, 13; North Yakima, 14; Ellensburg, 15; Tacoma, 16-17; Olympia, 18; Seattle, 19-22; Everett, 23; Westminster, 24; Vancouver, 25; Bellingham, 26; Portland, 27-29; Pendleton, 30; Baker City, 31.

THE GIRL QUESTION (Western, H. H. Frazee, prop.)—Denver, Dec. 12-18; Victor, 19; Pueblo, 20; Larned, 21; Hutchinson, 22; Ark City, 23; Anthony, 24; Wichita, 25; Guthrie, 26; Oklahoma City, 27; El Reno, 28; Wichita Falls, 29; Ft. Worth, 30; Dallas, 31-Jan. 1. (Eastern)—Columbus, Dec. 1; Indianapolis, 2-4; Terre Haute, 5; Brazil, 6; Robinson, 7; Bloomington, 8; Bedford, 9; Columbus, 10; Madison, 11; Cincinnati, 12-18; Hamilton, 19; Dayton, 20-22; Wilmington, 23; Urbana, 24; Lima, 25; Youngstown, 27-29; Wheeling, 30-31-Jan. 1.

THE THIEF, Western—(Charles Frohman, mgr.)—Joplin, Dec. 11; Kansas City, 12-18; Sioux City, 25; Yankton, 27; Mitchell, 28; Sioux Falls, 29; Mankato, 30; Duluth, 31.





Terkelsen &amp; Henry, Foto.

## Albert Hoogs

Albert Hoogs, known to his intimates all over the United States as "Judge," is one of the Coast boys who is held in high regard in Eastern show headquarters. He's a fine agent and brilliant press worker.

## Shuberts May Not Send Plays West

The Shuberts announced recently that they had given permission to the Western Managers' Association, then in session in Chicago, to withdraw from their agreement to book their attractions direct. The Shuberts explain that of the plays they have in New York none is likely to be moved away at present, and for that reason they cannot keep their agreement to send these plays into the Western territory. The Western Managers' Association constitute the theatre managers who, last spring, agreed to keep "open door" to all attractions they considered meritorious. This agreement followed the trip of J. J. Shubert to the Pacific Coast. By the "open door," it was then explained, these houses were not to be considered affiliated with any particular booking agency, but that they would welcome the plays of Klaw & Erlanger and of the Shuberts with equal pleasure. Klaw & Erlanger, representing the syndicate, stated that if these houses booked Shubert attractions they could have none of the syndicate plays. Last week there was a report current that several members of the association had come to New York to interview A. L. Erlanger on the possibility of making some arrangement by which they could have syndicate plays as well as others. Earnest search failed to disclose the time or place of meeting with Mr. Erlanger, if any occurred. It is said that the Western Managers' Association has been booking plays furnished by a Chicago firm, name unknown, which acted as a Western booking agency and was not affiliated with either Klaw & Erlanger or the Shuberts. In this case it would appear that the association had not been booking all of the attractions it received direct from the Shubert offices.

Manager Billy Butler, of the T. Daniel Frawley company, left Seattle, taking with him, to serve as members of the new company which opened in Winnipeg on Nov. 29, Harry Pollard, Ed Conway and Marguerite Fisher. After the winter season in Winnipeg the company will go to Southeastern Alaska and Yukon river points, also

STEVE L. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

MARJORIE

## Rambeau

Featured

Chas. King Stock Co., San Diego

LILLIAN

## Burnett

Characters

Chas. King Stock Co., San Diego

## Katharine Marion

UNION PIANIST

Ask Pantages or His Acts.

## Moulton Sam F.

"Live Men Bury the Dead."  
Bus. Manager Winston Stock Co., Permanent address, 1017 W. Third St., Los Angeles.

## Ethel Martelle

Leading Woman

Acme Theatre

Everett, Wash.

## Thurlow White

Leading Man

Empire Theatre Stock

Fresno

## Louise Kent

Leading Woman

Richard J. Jose Company

Shubert Time

CHAS.— THE GLOCKERS —ANNA

"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

HERBERT MILTON

Characters and Heavies

At Liberty Care of Dramatic Review

BERT PORTER

Juveniles

Newman-Foltz Co.

MAX WAIZMAN

Newman-Foltz Co.

ADA LUCUS

Soubrette and Ingenue

Dramatic offers invited. Care Dramatic Review

## Virginia Harvey

AT LIBERTY

CHARACTERS AND HEAVIES

Versatile, ten years' experience in well known Eastern stocks and productions. Elegant wardrobe.

Address

1308 Seventh Ave., Seattle, Wash.

playing Nome late in the summer and returning in the fall by way of Fairbanks and Dawson.

LAWRENCE J. ANHALT, ahead, and Melville Stoltz in charge of the company, will soon be on the Coast with David Warfield.

ORRIN SHEAR

Eccentric Characters

Engaged

JAMES O'REILLY

Characters

Engaged Care DRAMATIC REVIEW

DAVE LERNER

Playing the David Warfield Roles With Nat Field at Central Theatre

ELAINE DAVIS

Charles King Stock Co., San Diego, Cal.

GILMORE WALKER

Stage Director and Juveniles Past year with Valencia Stock—AT LIBERTY Care DRAMATIC REVIEW

GLENN H. JONES

Juveniles

At Liberty Care Dramatic Review

MISS JOSEPHINE BARDA

HARP SOLOIST AND INSTRUCTOR Pupil of Mme. Carusi and Mr. John Cheshire, New York City. 135 22nd Avenue, S. F.; Phone Pacific 2987

Arthur E. WITTING-DAVIS Mattie Character Actor Character Actress Joint or single. At Liberty. Address San Diego, Cal., Boundary and Howard Sts.

CHARLES E. GUNN

Leads

Care Dramatic Review

EDWARD B. LADA

General Music Director for Belasco &amp; Mayer

A. BURT WESNER

Comedian

At Liberty Care Dramatic Review

TEDDY WEBB

Comedian, San Francisco Opera Co. Direction Frank Healey

HARRY J. LASK

Representative New York Clipper N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL

Scenic Artist

At Liberty. 3748 Vermont Ave., Los Angeles

MINOR REED

Scenic Artist

At Liberty Address Dramatic Review

CARRIE CLARKE WARDE

Characters

CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

MARY HARVEY-BARBOUR

Leads (Versatile)

3d Ave. Theatre, Seattle

FREDERICK GILBERT

Burbank Stock, Los Angeles

ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

HOWARD FOSTER

Care DRAMATIC REVIEW

IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.

PIETRO SOSSO

Chas. King Stock Co.

Pickwick Theatre, San Diego

ANITA MURRAY

Ingenue

Ed Redmond Stock

San Jose, Cal.

HERMAN HELLER

Musical Director

Valencia Theatre Social engagements filled

DAN KELLY

Comedian

Care Dramatic Review

FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty. Care of Dramatic Review

GEORGIE WOODTHORPE

Characters

At Liberty Care Dramatic Review

ALFRED ROWLAND

Harold Nelson Co.

En Route

LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

FRED S. CUTLER

Manager Richard Jose

In "SILVER THREADS" Address care Dramatic Review

OLGA GRAY

Leading Woman

Empire Stock Co., Fresno, Cal.

ANNA RODGERS

Ingenues and Leads

At Liberty Care of Dramatic Review

ALENE Z. JOHNSON

Soubrette

In Honolulu with Musical Comedy.

COL. D. P. STONER

Business Manager Newman Foltz Co.

Care Dramatic Review



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

THEATRICAL WORK A SPECIALTY

## Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## Florence Oakley

Leading Woman

Ye Liberty Playhouse, Oakland.

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

## Reva Raymond

Leading Woman

Mack Swain Company.

## Sidney B. Payne

Lyric Stock, Portland, Or.

## Sydney Ayres

Leading Man

Ye Liberty Theatre, Oakland, Cal.

## Budd Ross

- Comedian

At Liberty

Care DRAMATIC REVIEW

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Priscilla Knowles

Leads

## Bennett Jack

Stage Director.

Lyric Theatre, Portland

## Carlton Chase

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## Monroe Salisbury

Leads

Care DRAMATIC REVIEW

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothern  
Closed June 17thImmediately Engaged by  
Frederic Thompson for Polly of the Circus  
To open June 29th



## Dates Ahead

**THE MISSOURI GIRL.**—(Merle H. Norton, lessee; Joe Rith, mgr.)—Seguin, Dec. 12; Hondo, 13; Del Rio, 14; Eagle Pass, 15; Uvalde, 16; Sabinal, 17; San Marcos, 18; New Braunfels, 19; Smithville, 20; La Grange, 21; Elgin, 23; Marble Falls, 24; Llano, 25; Lampassas, 27; Killeen, 28; Goldthwaite, 29; Coleman, 30; Ballinger, 31; San Angelo, Jan. 1; Miles, 3; Brownwood, 4; Comanche, 5; Stephenville, 6; Dublin, 7; Thurber, 8; Weatherford, 10; Jackboro, 12; Graham, 13; Bowie, 14; Henrietta, 15; Vernon, 17; Seymour, 18; Haskel, 19; Stamford, 20; Anson, 21; Abilene, 22; Baird, 24; Merkel, 25; Colorado, 26; Midland, 27; Sweetwater, 28; Hamlin, 29.

**THE RIGHT OF WAY.**—(The Fred Block Co., mgrs.)—New Orleans, Dec. 5-11; Alexandria, 12; Shreveport, 13; Beaumont, 14; Galveston, 15; Houston, 16; Austin, 17; San Antonio, 21; Waco, 22; Dallas, 24-25; Fort Worth, 27.

**THE TRAVELING SALESMAN** (B)—(Henry B. Harris, mgr.)—Elensburg, Dec. 11; North Yakima, 13; Walla Walla, 14; Spokane, 15-16; Lewiston, 17; Colfax, 18; Pendleton, 19; Baker City, 20; Boise, 21; Ogden, 22; Salt Lake City, 23-25; Denver, 27.

**THE VIRGINIAN.**—J. H. Palsler, mgr.)—St. Louis, Dec. 5-11; Sedalia, 12; Moberly, 13; Hannibal, 14; Fort Madison, 15; Iowa City, 16; Cedar Rapids, 17; Des Moines, 18; Omaha, 19-22; Grand Island, 23; Cheyenne, 25; Denver, 26-31.

**THIRD DEGREE** (Robt. Priest, adv.)—Walla Walla, Dec. 11; Spokane, 12-14; Colfax, 15; Wallace, 16; Missoula, 17; Anaconda, 18; Butte, 19-21.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Denison, Dec. 11; Waco, 13; San Antonio, 14; Bay City, 15; Galveston, 16; Beaumont, 17; Houston, 18-19; Palestine, 20; Sulphur Springs, 21; Dallas, 22-23; McKinney, 24; Ft. Worth, 25; Shreveport, 26; Greenville, 27; Paris, 28; Texarkana, 29; Hot Springs, 30; Pine Bluff, 31. (Eastern)—Youngstown, Dec. 1; Wheeling, 2-4; Buffalo, 6-11; Toronto, 12-18; Hamilton, 20; Petersboro, 21; Belleville, 22; Kingston, 23; Brockville, 24; Ottawa, 25; Montreal, 27-Jan. 1.

**TOO MANY WIVES**, with Joseph Co., Inc., mgrs.)—San Francisco, Dec. 10, week; San Jose, 17; Stockton, 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

**WM. H. CRANE.**—(Charles Frohman, mgr.)—Billings, Dec. 11; Butte, 13; Helena, 14; Anaconda, 15; Missoula, 16; Spokane, 17-18; Lewiston, 20; Colfax, 21; Pullman, 22; Walla Walla, 23; Yakima, 24; Ellensburg, 25; Seattle, 27-31.

**WRIGHT LORIMER.**—Wm. A. Brady, mgr.)—San Francisco, Dec. 1-19; Oakland, 20-26; San Jose, 27-29; Stockton, 30-31.

## Florence Roberts' Plans

Florence Roberts began rehearsals in New York last week for her first tour under the direction of the Shuberts. She will appear in three plays with a company large enough for all of them, and a special production for

each one. These plays will be *The Transformation*, a new drama by Rupert Hughes; *Gloria*, by James Fagin, and *The Movers*, by Martin Morton. Miss Roberts' tour will take her to the Pacific Coast early in the year, and through the Western territory where she is best known. She has played only a few engagements in New York, the latest being in Edward Milton Royle's play, *The Struggle Everlasting*. She will play East in the spring.

## Lose Nance O'Neill

Supreme Court Justice Seabury in New York recently denied an application by the Shuberts to continue an injunction restraining Nance O'Neill from playing under the management of David Belasco or any one else but themselves. Miss O'Neill said that she was forced to seek an engagement elsewhere because the Shuberts had nothing for her to do. She is to appear in Mr. Belasco's new play, *The Lily*. The court declared that it appeared the Shuberts had not kept their part of the contract and had forfeited any right to the relief they asked for.

## Bailey and Austin in the Top O' Th' World

Perhaps the key-note of the success of *The Top o' th' World* is the fact that it has Bailey and Austin and countless surprises. Effort was made by the producing manager to escape the stereotyped form of entertainment, common in musical productions, and it is said that he has succeeded. The stars are Bailey and Austin, a clever pair of vaudevillians on the Montgomery and Stone type; a big chorus of beautiful girls who swing through the delightful numbers, which are many, and who never fail to come in for their share of favorable comment; the *Collie Ballet* that is novel in the extreme—six girls and six white collie dogs perform a unique dance that is regarded everywhere as remarkable as will be seen when it is given in this city. The book is by Mark E. Swan, lyrics by James O'Dea, music by Manuel Klein and Anna Caldwell, the dances by William Rock and Luigi Albertieri.

## Willie Collier May Get Wife's Estate

NEW YORK, Dec. 3.—Through the mysterious disappearance of the late will of his wife, Mrs. Louise Allen Collier, executed and attested two days before her death on November 9 last, William Collier, actor, may inherit all of the personal property, valued at \$50,000, and in addition, an equity for life in Mrs. Collier's country estate at St. James, L. I. Mrs. Collier and her husband had lived apart, and by her will executed forty-eight hours before her death, Mrs. Collier bequeathed all her property, both personal and real, to her mother, Mrs. Rachel Allen. Mrs. Allen has begun action to establish the will and testament of her daughter.

## Notable Players, Past and Present

The publishers of the New York Clipper announce that they have in

THE SUCCESS OF SUCCESSES

## SILVER THREADS

By MARTIN V. MERLE. Staged by WM. ROBERT DALY.

STARRING

**Richard J. Jose** Supported by a Strong  
NEW YORK CAST

NOW PLAYING NEW ENGLAND

Address: Broadway and 39th Street, New York. F. S. CUTLER, Manager.


 Santa Fe

## Unmatched Transcontinental Comfort

The only road under one management, San Francisco and Los Angeles to Chicago, thus insuring uniformity of service. Our employees are courteous. Our scenery not alone interesting but unique. Our meal service is managed by Fred Harvey. Our equipment built by Pullman. Our illustrated and descriptive folders will interest you. They give reliable information.

3 TRAINS A DAY

To Chicago, Kansas City and the East

Would be pleased to arrange your trip

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco  
J. J. WARNER, G. A., 1112 Broadway, Oakland

TURNING THEM AWAY

THE

## Ewd. Armstrong Musical Comedy Co.

Now Playing to Capacity Business, Grand, Vancouver. The Best Musical Comedy Company on the Pacific Coast.

WHY?

Because We Have the Best Shows. Because We Have the Best Comedians.

Some Class to This Bunch

WILL ARMSTRONG, EDW. ARMSTRONG, GUS LEONARD, GEO. HOWARD, MISS ETHEL DAVIS, MISS CLARA HOWARD, MISS DOROTHY LEE

And a Chorus of Ten Baby Dolls

We Played Pickwick, San Diego, 20 Weeks. We Play Here 35 Weeks.

CALIFORNIA MANAGERS: Write us for time after January, 1910.

EDW. ARMSTRONG, Manager.

## San Francisco, Easter Week, March 27

At  
New  
Savoy  
Theatre

## AS THE SUN WENT DOWN

By Geo. D. Baker  
With  
ESTHA WILLIAMS

Address  
ARTHUR C. AISTON  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

preparation a series of articles on Notable players of the Past and Present, beginning with Edwin Forrest and continuing down to the present time. These articles will give the professional career of all notable stars in the profession, mentioning the important plays in which they have appeared, etc., and when completed will make a record which will be valuable and interesting to all persons interested in theatricals both in and out of the profession. The first installment will appear in the issue dated January 1, 1910.

Olga Nethersole's new play, *The Writing on the Wall*, is a decided hit.

Marie Cahill has started on her tour of the West, and will be here next month with her new comedy, *The Boys and Betty*, which was written expressly for her by George V. Hobart.

Robert Mantell will shortly send to San Francisco a carload of special scenery built for two productions to be offered by him exclusively for his San Francisco engagement. In all there will be eleven plays in his repertoire at the new Columbia Theatre.



THE SAN FRANCISCO

# DRAMATIC REVIEW

"MUSIC AND DRAMA"



EVELYN VAUGHAN



# THE BELASCO THEATRE, Los Angeles, Calif.

THE BELASCO-BLACKWOOD CO. Proprietors and Managers

JOHN H. BLACKWOOD, President and General Manager

A. C. JONES, Secretary and Treasurer.

Presenting

# LEWIS S. STONE

of the Belasco Theatre Company.



The biggest, the best, the cleverest, the classiest stock company in America, presenting only high grade royalty plays, for the most part for the first time they are ever entrusted to a stock organization.

The Belasco company includes the following well-known players:

LEWIS S. STONE

Frank E. Camp

Howard Scott

Richard Vivian

Charles Ruggles

William Yerance

Charles Giblyn

James K. Applebee

Harry Andrews

Harry Spear

Thais Magrane

Adele Farrington

Grace Gardner

Beth Taylor

Ida Lewis

Jessie M. Norman

Leslie Virdin

Fanchon Everhart

Fay Bainter

Bebe Daniels

Robert Brunton, Scenic Artist

The Belasco company will on MONDAY NIGHT, DECEMBER 27, give the first performance on any stage of GERTRUDE NELSON ANDREWS' new play, founded on the San Francisco earthquake.

## Through a Window

This production is made by special arrangement with KLAU & ERLANGER and JOSEPH BROOKS.

## SAVOY THEATRE, Commencing Sunday, week of Dec. 19

COHAN & HARRIS Presents

## Geo. M. Cohan's

Greatest of all Musical Triumphs

50  
People

45

50  
People

## Minutes from Broadway

## A WHIRLWIND

OF MUSIC  
OF FUN  
OF SONGS  
OF GIRLS

Hear The Famous Songs:

"So Long Mary"

"I Want to be a Popular Millionaire"

"Forty-five Minutes From Broadway"

"Mary Is a Grand Old Name"

The Play That Impresses All America





Thais Magrane



# The Marvels of Theatrical Architecture in Latin America

(Last installment.)



TEATRO AMAZONAS DE MANAOS, BRASIL



TEATRO DE LA OPERA EN PERNAMBUCO (RECIFE) BRASIL

With this issue of THE DRAMATIC REVIEW we present our last installment of the present series of articles on the theatres of latin America. Truly it has been a very wonderful showing. There is no other section of the world

chitectural achievements of these countries are as yet unapproachable by other sections of the country, yet the two arts are placed on a very uncertain and unprofitable basis, owing to the great distances from art centers and the peculiar



TEATRO NACIONAL DE CARACAS, VENEZUELA



TEATRO MUNICIPAL DE CARACAS, VENEZUELA

that can show as many beautiful buildings, or as costly ones, as these that are placed in these far away countries where dramatic and musical art is under the direct support and encouragement of the various governments, while the ar-

and not well understood local conditions that dominate taste and demand. Our main reason for publishing this splendid series has been to cultivate and develop a friendly rivalry with our southern neighbors and thus develop a higher



TEATRO MUNICIPAL DE LA PAZ, EN SAN LUIS POTOSI, MEXICO



TEATRO MUNICIPAL DE SANTIAGO, CHILE



plane of theatrical art in the construction of our theatres, which has already taken on a decisive improvement that in a few years is bound to place this nation in an unapproachable position as regards the material side of dramatics, and this, too, through the pride of individuals, for it is very doubtful if the movement will ever be fostered by our own government. In conclusion we wish to express our thanks again to the Bureau of Latin American Republics in Washington, which has made it possible to show these pictures.

## John Drew Injured

As a result of being thrown from his horse while riding with his daughter in Central Park at noon on December 7, John Drew was unable to appear that night in Inconstant George at the Empire Theatre. The Empire was closed. Mr. Drew was removed from the scene of the accident to the Presbyterian hospital, where he was attended by Dr. Ramsdell. At first the seriousness of his injuries did not become apparent. The first reports from the hospital spoke only of a fractured collar bone, near the left shoulder, and a contusion of the left forehead. Later it was ascertained that there was also concussion of the brain. This soon began to clear away, and at 4 o'clock the actor's condition was announced at the hospital as good. Miss Louise, Mr. Drew's daughter, went with him to the hospital. Miss Drew said that she and her father were riding in Central Park when Mr. Drew's horse suddenly stumbled, throwing its rider heavily

to the ground. As he landed on the path before the horse, the latter fell on him, rolling across the actor's body. Leaning forward in her saddle, Miss Drew got hold of the other horse's bridle and pulled the animal to one side before it had a chance to roll on her father again or to trample him. Late that night the report from the hospital was that Mr. Drew was resting comfortably, without showing signs for changing for the worse. It was not known when the actor would be able to leave the hospital or return to the stage.

## New Scheme for Vaudeville

From a reliable source it is learned that the baseball deal consummated in Philadelphia, whereby the Philadelphia National league baseball club passed into the hands of a syndicate, with Horace S. Fogle, a sporting writer of Philadelphia, as president of the club, but is the entering wedge for what eventually will prove a close alliance, if not an amalgamation, of the baseball and theatrical interests of the country. Two theatrical men of national reputation are said to be interested in the purchase of the Phillies, with baseball as a minor issue to the theatrical interest. One of these men, it is announced, is B. F. Keith, of Keith & roctor. An outdoor vaudeville show, known as the Hippodrome, is planned for the Philadelphia park next season, starting in the spring and running until fall. This was tried at Columbia park, Philadelphia, last summer and it developed into such a

money maker that the experiment also was tried at Forbes field, the home of the Pittsburg club, later in the season. Again the venture proved to be a success, so successful, in fact, that the big theatrical interests in the country have studied the situation closely and decided that the time is ripe for a string of hippodromes, planned on the order of a vaudeville circuit. The purchase of the Phillies is believed to be but a starter for the bringing into the fold of other baseball clubs throughout the country and the using of their parks for such a purpose. For years the baseball parks of the country have been used for only about 80 afternoons in the year. This has resulted in a heavy outlay by the managers, who, until a few months ago, saw no opportunity to get any revenue from their parks at the end of the baseball season, and when the local team was away from home, except by an occasional rental to some baseball or football team.

## American Plays Fail in London

LONDON, Dec. 10. — American theatrical successes continue to prove failures in England. The Servant in the House, like The Great Divide, has played to empty houses. The Passing of the Third Floor Back is also a failure, and there is every indication that the London playgoers will not tolerate plays which cause him to think. The theatre, to his mind, is purely for amusement, and thoughtful and serious themes are banned as failures. Mid-Channel, False Gods and Madame X. are cases in point. The result is that London is losing its serious actors, who are going to America. Beerbohm Tree and Charles Wyndham are contemplating lengthy American tours. The only manager feeling the English theatrical pulse accurately is George Edwardes. He gives all the flippancies required and his theatre is filled daily and nightly, while the theatres of the serious drama hover on the edge of bankruptcy.

## John Griffiths and His Defeat

John Griffith, in Savannah a few nights ago, furnished a pathetic climax to a long life of endeavor and ambition. Mr. Griffith has long been a Shakespearean actor, affecting generally the popular-priced circuits. He was seen in The Bells, Faust, Macbeth and other dramas of the old brand. This season he has been playing through the South in Faust to extremely poor business. At Savannah one of the actors attached the scenery and costumes for his unpaid salary. That night Griffith stepped before the small audience in his street clothes. Tears streamed down his cheeks. He almost choked as he made the following speech: In vain have I fought to make the elevating plays earn sufficient money to more than keep body and soul together. You

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager  
Rental or will play first-class companies on percentage

H. Lewin H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
FINE CLOTHES MODERATE PRICES  
No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
Address WALTER A. CLARK, Mountain View, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.  
Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## Hill Opera House

PETALUMA, CAL.

JOHN R. ROCHE, Lessee and Manager  
The finest theatrical town outside of the big cities in the West. Magnificent new theatre, with stage large enough for any attraction, playing regularly from \$500 to \$700 a night. Booked by Great Western Theatrical Circuit.


287 Thirteenth St., S. F.

## CLOVIS OPERA HOUSE

When in the vicinity of Fresno, play DeWitt Opera House, Clovis, 12 miles from Fresno. Population, 1,200. A gold mine for small companies. Address all communications to MART. H. GRANTHOLT, Clovis, Cal.

witness my absolute failure. I have been beaten. For 23 years I have made a study of Shakespeare. But the public won't accept it. I concede my defeat. If you care to see me as Mephisto, as I am now, with the other members of the company in their costumes, you may remain and witness the final efforts of a dying tragedian. I may not be a good actor, but God knows I am conscientious. Six people went to the box office and got their money back. The others saw Griffith play his Mephisto without makeup and in his street clothes, and with no scenery whatever. The company straggled back to New York.

Charles Frohman has arranged his booking for the present season so that nearly every one of his most prominent stars will be seen at the new Columbia Theatre by next July. John Drew, Maude Adams, Hattie Williams, Wm. H. Crane are among those to come.



HOME OFFICE  
BURBANK THEATRE BUILDING  
LOS ANGELES, CAL.

**MOROSCO'S  
BURBANK THEATRE**  
Los Angeles, Cal.  
"The Best in the West"  
The Leading Stock House.

**Oliver Morosco's Plays**  
*Ready for Stock*

The Judge and the Jury      The Halfbreed  
The Empress and the Soldier  
In South Carliney

Is the New Majestic a winner? Well, we guess yes

**MAJESTIC  
THEATRE**  
LOS ANGELES, CAL.

..... OPEN TIME .....  
Weeks of Dec. 5th, 12th and 19th  
A 1 Attractions Only  
Address OLIVER MOROSCO.      Better Hurry  
OLIVER MOROSCO, Lessee and Manager

**Watsonville Opera House**  
WATSONVILLE, CAL.

Seating capacity 700. Modern and up-to-date. Booking two high-class shows twice a month. Gave Sousa \$481.00 on a matinee Nov. 1.  
CHAS. PRYOR, Manager



**Hotel St. James**  
Cor. Van Ness Ave. and Fulton St.  
San Francisco, California

Headquarters for Agents and Managers

Half Block from Van Ness Theatre.  
Friars meet at the St. James every Friday night.

**CHRIS WARD, Manager**

**Madison's**

**Budget No. 12, Just Out**  
Parent's Stationery Co., 818 Van Ness Avenue, S.F.



## Correspondence

ST. PAUL.—Well, St. Paul and Minneapolis are both enjoying a week of good things in the theatrical line, headed by Klaw & Erlanger's \$100,000 symposium of beauty and fun, Little Nemo, with a cast of 150, including a number of musical comedy stars, most prominent of which is Joseph Cawthorn. This being "Halo Gala" week, Little Nemo leads the festivities at the St. Paul Metropolitan and opened to a packed house, 5th, for week. At the Grand, Beverly pleased immensely, week 5th. St. Elmo comes, 12th. Cressy and Dayne headed a splendid bill at the Orpheum, Edna Aug running second, while the Majestic was well patronized on account of Coin's dog actors. That distinguished St. Paulite, Pat White, and his Gaiety Girls, filled the Star at every performance. The Barrier, at Minnesota Metropolitan, did well all week, 5th, while the Bijou startled the natives of saw-dust town with Via Wireless, a good play containing some very good and very bad actors. The ladies of the company are particularly strong. Louise Gunning and Jess Dandy, in the new operetta, Marcelle, pleased at the Lyric. The Orpheum, Miles and Unique had strong bills, doing their usual good business. The popular East-side house, the Princess, was packed all week to see the Neil Company in Carmen. A few of the coming attractions for the Lyric (Shuberts') are Blanche Ring in The Yankee Girl; Wilton Lackaye in The Battle; Viola Allen in The White Sister; James T. Powers in Havana; William Faversham in Herod, and others. Lou Scott and wife returned home after a long trip abroad. I was in Sweden yesterday. You know it's only a short ride to Minneapolis. AL. G. FLOURNOY.

NEW ORLEANS, Dec. 4.—Tulane Theatre: Supported by practically the same company as that of last season, and fresh from her conquest of dear old London town, Rose Stahl finished her second engagement in this city with gratifying results. Miss Stahl is an integral part of The Chorus Lady, everything revolving about her charming personality. Her mannerisms and voice are unique, and the intelligent study and thought given to the role of Patricia O'Brien makes the play a classic among present-day attractions. The cast is well balanced, particularly creditable work being done by Claire Laine, Giles Shine, Walter Pennington, Wilfred Lucas and Isabella Goodwin. Next week, Cohan and Harris Minstrels; Dec. 12, Kyrle Bellew. Crescent Theatre: Theatre-goers have been entertained handsomely this week by A Knight for a Day, another of H. H. Frazee's enterprises, who has already gained fame and wealth with his Girl Question and The Time, the Place and the Girl. As in the last two pieces, interest centers about a small role, which in the present play is that of a lawyer who graduated out of the waiter class, where he learned well the lessons of cheek and persistence. Jonathan Joy was cleverly sustained by Edw. Hurne, who gave considerable ingenuity to the role. He has a method that is both breezy and

unctuous. Second in favor comes Grace De Mar, a pretty girl, whose charms are not hidden by the Sis Hopkins' servant make-up. Miss De Mar has an insinuatingly roguish smile that will always cause us to sit up and take notice. Particularly pleasing were the chorus and scenic effects. Somewhere in the female contingent was heard a glorious voice, clear and bird-like, and by far the best of the company. As the owner is doubtless aware of her valuable asset, the thought naturally occurs if she will ever realize her ambition. Next week, The Right of Way. W. L. McCONNELL.

SPOKANE, Nov. 29.—Ezra Kendall in The Vinegar Buyer, at the Auditorium, 25-27, was well received and played to large and well satisfied audience. The next attraction will be The Alaskan, Dec. 10-11.; The Third Degree, 12-14. At the Spokane, Honeymoon Trail, which will be here for one week, opened to a packed house. The company is strong, songs catchy and chorus well costumed. George Primrose's Minstrels follows. Alice Lloyd at the Orpheum is credited with making the longest jump in vaudeville history, coming direct from New Orleans to open in Spokane. Miss Lloyd is a dainty and most fascinating comedienne and made a big hit on her opening performances. Other good acts are the McNaughtons, English eccentrics, introducing their comedy boxing match; the Brothers Permaine in their specialty, Nightingales Making Love. La Tosca, the talkative juggler Cross-Josephine in their travesty of melodrama, Dying to Act; the Two Arkanssas English concertina soloists; and piano accompaniment; Joe Gavza, Spanish acrobat; Orpheum pictures. A most pleasing bill at the Washington includes The Operator, the dramatic sensation of vaudeville, by Leo Cooper and company; Hickey's comedy circus, introducing the bucking mule Obey; Le Brun, grand opera trio, in selections from Faust, Carmen, Tannhauser, Rigoletto; Gardner-Rankin-Griffin, a trio of musical comedians; Edgar Berger, the noted equilibrist; Ekert-Francis, conversationalists, and Washingtonscope. A good bill at Pantages includes Arthur Houston, headliner; Czinka Panna, Hungarian violin virtuoso; Kiernan, Walters and Kiernan, comedy playlet, A Royal Cook; Orpheus comedy four singing comedians, Jacobs, Sandel, Banwell, Jumpers and jumping comiques, William D. Gilson and motion pictures. The Empire—Alman, Nevis and Alman, novelty singers and dancers; The Fishers, spectacular contortion act; Bob Hendricks, the Prince of Cork, and talkologist; Mabel H. E. Paulson, soprano, singing The Garden of Roses, and 2,000 feet of motion pictures. SMYTH.

The interior decoration of the new Columbia Theatre has already been started, and from present indications will be finished at least ten days ahead of the date set for the opening of the magnificent new playhouse being built for Gottlob, Marx and Company.

If the devil himself is such an interesting fellow as Sanford Dodge portrays him, it might not be very unpleasant to meet the original anywhere outside his own habitation, after all.—Phoenix, Ariz., Journal.

**Managers!!** If you don't like your Actors  
**Actors!!** If you don't like the Company you are in

## See Menzel About It

## Menzel's Dramatic Agency

915 Van Ness Avenue

Telephones { S. 2877  
Franklin 4260Novelty Theatre, San Francisco  
TO RENTBy the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
Large stage.  
SPECIALLY ADAPTED TO POLITICAL MEETINGS

## Spotlights

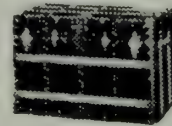
Donald Crisp, an actor in The Yankee Prince Co., while playing at the Mason Opera House in Los Angeles, slipped and fell on a peevish bulldog belonging to Joseph Leslie, a member of the same company. The enraged canine thereupon seized Crisp in the region of the pistol pocket and hung on tenaciously. In struggling to release himself, the actor made a wild leap, lost his balance and bounded back onto the bull pup, which took a fresh hold, inflicting a flesh wound on the leg. Stage hands intervened and dog and man were pried apart. Crisp was taken to the Receiving Hospital, where his wounds were dressed. He was able to leave the place on foot, hobbling back to the theatre and then to his room at the Mansfield, No. 428 West Second street. Crisp's shoes were wet and it was while dancing a few fancy steps behind the scenes that he slipped and fell on the pup.

Wallace Brownslow, actor, singer and chorister, one time of the Tivoli, last week, after collecting all the money due him, disappeared from the city, leaving behind him, absolutely penniless, a wife and child. While it is generally believed that in this instance Brownslow has departed for good and all, his wife patiently smiles and awaits his return. She sincerely believes that he is gone—but not forever. When his money runs out and he sobers up he will return, she said philosophically.

As the Sun Went Down is by no means a good name for the fine Western drama that opened a three days' engagement at the Majestic Theatre to a capacity house last night. The name smacks too much of melodrama to convey any real idea of the play, which is about the best of its type ever seen in Peoria. The story is powerful and appealing with an intensely human atmosphere and it gives the really splendid cast a matchless opportunity for the display of their gifts. It is something to conjure by—that cast. First, there is Estha Williams, the little woman who enchanted all Peoria by her acting in the character of Parepa in the Old Cross Roads. She has a fine new part—that of Colonel Billy, and is even better fitted to her wary, magnetic personality than was that of Parepa and to say that she makes the most of it is but doing scant justice to the charm

## LEVY'S BIG TRUNK STORE

INCORPORATED

COAST AGENTS  
FOR THE

Taylor Trunks

687 Market St., S. F. ODD. GENERAL REPAIRING  
Kearny Phone Douglas 3192

with which she invests the character. W. A. Whitecar is another old favorite who received a hearty welcome last night. As The Tarantula he does some of the best character acting seen here in a coon's age. The success of the presentation also owes something to A. E. Chatterton, who is inimitable as the preacher, and the entire cast is a remarkably strong and well balanced one. The play is staged in lavish fashion, some of the scenes of the far Western mountains being strikingly beautiful.—Peoria Star.

With the appearance of the New York symphony orchestra in the Greek Theatre, University of California next May, the residents of the bay cities may be enabled to witness the dancing of Isadore Duncan, the exponent of Greek posture dances. According to the present arrangement between Miss Duncan and the orchestra she dances during the intermission in each concert. A contract has been made by the musical and dramatic committee of the university for a concert during the orchestra's trip to this coast next May and although no mention has been made of Miss Duncan as a feature, it has been announced by Prof. William Dallam Armes, chairman of the university committee, that if the danseuse is still with the organization she will appear here.

Well known theatrical folks are with Manager Shanley at the Continental Hotel down town on Ellis street, near Powell: Ted Leary, head of Fritz Scheff; Arthur A. Lotto, ahead of The Gay Musician; Ned Nye, the vaudevillian; Harry Davidson, ahead of Ezra Kendall; John Slocum, back with the The Gay Musician Company; Fred Bucey, manager of the New Savoy Theatre; Connie Mack, manager of the Philadelphia Athletics; Charles Dow Clark, of the Alcazar Stock Company; Daniel Lawlor, tragedian of The Shepherd King Company.

The success of Bob Burns in adding two or three houses each week to his independent-circuit is attracting attention. Bob always did have the reputation of being a hustler.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Everett, Dec. 18; Portland, 19-25; Pendleton, 26; La Grande, 27; Baker City, 28; Weiser, 29; Boise, 30; Pocatello, 31; Ogden, Jan. 1; Salt Lake City, 2-8; Ogden, 9; Rock Springs, 10; Laramie, 11; Cheyenne, 12; Cold Springs, 13; La Junta, 14; Rocky Ford, 15; Trinidad, 16; Garden City, 17; Hutchinson, 18; Wichita, 19; Salina, 20; Abilene, 21; Emporia, 22; Atchison, 23; St. Joe, 24; Brookfield, 25; Hannibal, 26.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Edwardsville, Dec. 18; Alton, 19; Robinson, 20; Champaign, 21; Hoopeston, 22; La Fayette, 23-24; Muncie, 25; Chicago, 26-Jan. 1. Waukegan, 2; Escanaba, 3; Calumet, 4; Hancock, 5; Ishpeming, 6; Marquette, 7; Soo, 8; Petosky, 10; Traverse City, 11; Manistee, 12; Big Rapids, 13; Cadillac, 14-15; Ft. Wayne, 16; Peru, 17; Huntington, 18; Muncie, 19; Indianapolis, 20-22; Springfield, 23-26; Peoria, 27-29; Quincy, 30; Macomb, 31.

**A NOBLE SPANIARD** (Henry B. Harris, mgr.)—Beaumont, Dec. 18; New Orleans, 19; Mobile, 27; Montgomery, 28; Macon, 29; Jacksonville, 30; St. Augustine, 31.

**ALCAZAR STOCK**—San Francisco.

**AS THE SUN WENT DOWN**—(Arthur C. Aiston)—Topeka, 18; Grand Opera House, Kansas City, 19 to 25.

**BELASCO STOCK CO.**—Los Angeles.

**BEVERLY**, Western—(A. Y. Delamater, mgr.)—Pullman, Dec. 17; Sprague, 18; Spokane, 19-25; Walla Walla, 26-27; Yakima, 28; Ellensburg, 29; Tacoma, 30-31.

**BISHOP'S PLAYERS**—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI**—Piedmont, Dec. 18; Sunday, 19; Ensley, 20; Birmingham, 21; Talladega, 22; Tuscaloosa, 23; Meridian, 24; Demopolis, 25; Sunday, 26; Selma, 27; Montgomery, 28; Opelika, 29; Columbus, 30; Albany, 31.

**BLANCHE BATES**—(David Belasco, mgr.)—Burlington, Dec. 18; Chicago, 20-31.

**BLANCHE WALSH**—(A. H. Woods, mgr.)—St. Paul, 19-22; Minneapolis, 23-25; Duluth, 26-28; Grand Forks, 30; Winnipeg, 31.

**BREWSTER'S MILLIONS**—(Cohan & Harris, mgrs.)—Dallas, Dec. 21; Fort Worth, 22-23; Waco, 24; Galveston, 25; Houston, 27-28; San Antonio, 31.

**CHARLES B. HANFORD** (F. Lawrence Walker, mgr.)—McAlester, Dec. 17; Fort Smith, Dec. 18.

**CLIMAX**, Western—(Jos. Weber, mgr.)—Grand Forks, Dec. 17-19; Winnipeg, 20-26; St. Cloud, 27; Superior, 28; Duluth, 29-30; Ishpeming, 31.

**DAVID WARFIELD**—(David Belasco, mgr.)—San Diego, Dec. 17-18; Los Angeles, 20-25; San Francisco, 27-31.

**EMMET DEVOY**—(Emmet Devoy Co., Inc., mgrs.)—Wallace, Dec. 20; Missoula, 21; Helena, 22; Great Falls, 23; Butte, 25-26; Bozeman, 27; Livingston, 28; Billings, 29; Miles City, 30; Dickinson, 31.

**EZRA KENDALL**—(Liebler & Co., mgrs.)—Astoria, Dec. 19; Salem, 20; Eugene, 21; Chico, 23; Sacramento, 25; San Francisco, 26-31.

**FORTY-FIVE MINUTES FROM BROADWAY**—(Cohan & Harris, mgrs.)—Sacramento, Dec. 18; San Francisco, 19-25; San Jose, 26; Monterey, 28; Stockton, 29; Fresno, 30; Hanford, 31.

**FRITZI SCHEFF**—(Charles Dillingham, mgr.)—San Francisco, Dec. 12-25; Oakland, 27; Stockton, 28; Sacramento, 29; Salt Lake City, 31.

**IN WYOMING**, Western (H. E. Pierce & Co., mgrs.)—Oregon City, Dec. 18; Vancouver, Wash., 19; Hillsboro, 20; McMinnville, 21; Corvallis, 22; Albany, 23; Salem, 24; Eugene, 25; Grants Pass, 27; Medford, 28; Ashland, 29; Dunsmuir, 30; Red Bluff, 31; San Jose, Jan. 1; Stockton, 2.

**ISLE OF SPICE CO.**, F. A. Wade, mgr.)—Griffin, Dec. 18; Columbus, 20; Albany, 21; Americus, 22; Eufaula, 23; Montgomery, 24; Mobile, 25; Meridian, 27; Selma, 28; Tuscaloosa, 29; Anniston, 30; Romo, 31.

**JAMES K. HACKETT**—(Charles Frohman, mgr.)—Indianapolis, Dec. 17-18; St. Louis, 27-31.

**JOE MORRIS**—(Mittenthal Bros., mgrs.)—San Bernardino, Dec. 25; Los Angeles, 27-31.

**KING DODO** (John Cort, mgr.)—Marysville, 11; San Francisco, 12-18.

**LAND OF NOD**—(Sam E. Rork, mgr.)—Seattle, Dec. 19-25; Victoria, 27; Vancouver, 28-29; Whatcom, 30; Everett, 31.

**MAN OF THE HOUR**, Western—Brady & Grismer)—Aberdeen, Dec. 17; Tacoma, 18; Victoria, B. C., 20; Vancouver, 21-22; Westminster, 23; Bellingham, Wash., 24; Everett, 25; Seattle, 26 to Jan. 1; Ellensburg, 3; North Yakima, 4; Walla Walla, 5; Colfax, 6; Pullman, 7; Lewiston, Idaho, 8; Spokane, Wash., 9 to 15; Missoula, Mont., 17; Helena, 18; Great Falk, 19; Butte, 20.

**MERRY WIDOW CO.**—(Eugene Schutz, mgr.)—Springfield, 18; Kansas City, 19-25; Omaha, 26-31.

**MERRY WIDOW**, Western—(Eugene Schutz, mgr.)—Waco, Dec. 20; Austin, 21; Houston, 23; Galveston, 24; Beaumont, 25; New Orleans, 26-31.

**MOROSCO'S BURBANK STOCK**—Los Angeles.

**NEWMAN-FOLTZ CO.**—Oxnard, Dec. 13 to 18; Los Angeles, 19 to 24.

**OLGA NETHERSOLE**—(Wallace Munro, mgr.)—Redlands, Dec. 25; Los Angeles, 27-Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

(Wm. Warmington, mgr.)—Aberdeen, Dec. 19-25; Portland, 26-31.

**RICHARDS & PRINGLES FAMOUS MINSTRELS**—(Holland & Filkins)—Clarksdale, Dec. 18; Memphis, Tenn., 25; Holly Springs, Miss., 27; Tupelo, 28; Columbus, 29; Aberdeen, 30; Corinth, 31.

**ROSE MELVILLE**, Sis Hopkins Co.—(J. R. Sterling, mgr.)—Wichita, Dec. 17-18; Denver, 19-26; Salt Lake City, 27-31.

**ROSE STAHL**—(Henry B. Harris, mgr.)—Memphis, Dec. 18; Nashville, 20-21; Lexington, 22; Evansville, 23-24; Springfield, 25; St. Louis, 26.

**ROYAL CHEF CO.**, F. A. Wade, mgr.)—Cordele, Dec. 20; Americus, 21; Albany, 22; Thomasville, 23; Jacksonville, Fla., 24; St. Augustine, 25; Waycross, Ga., 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

**SANFORD DODGE**—(B. S. Ford, mgr.)—Elko, Dec. 18; Lovelocks, 20; Reno, 24-26.

**SOUL KISS**—(Mittenthal Bros., mgrs.)—Everett, Dec. 19; Whatcom, 20-21; Victoria, 22; Vancouver, 23-24; Tacoma, 25-26; Olympia, 27; Ellensburg, 28; Spokane, 29.

**THE ALASKAN**—(W. J. Cullen, mgr.)—Olympia, Dec. 18; Seattle, 19-22; Everett, 23; Westminster, 24; Vancouver, 25; Bellingham, 26; Portland, 27-29; Pendleton, 30; Baker City, 31.

**THE GIRL QUESTION** (Western, H. H. Frazee, prop.)—Denver, Dec. 12-18; Victor, 19; Pueblo, 20; Larned, 21; Hutchinson, 22; Ark City, 23; Anthony, 24; Wichita, 25; Guthrie, 26; Oklahoma City, 27; El Reno, 28; Wichita Falls, 29; Ft. Worth, 30; Dallas, 31-Jan. 1; Waco, 3; Austin, 4; San Antonio, 5-6; Houston, 7; Bay City, 8; Galveston, 9; Port Arthur, 10; Beaumont, 11; Orange, 12; Lake Charles, 13; Jennings, 14; New Iberia, 15; Morgan City, 16; Gulfport, 17; Biloxi, 18; Mobile, 19; Hattiesburg, 20; Selma, 21; Tuscaloosa, 22; Columbus, 24; Aberdeen, 25; Jackson, 26; Paducah, 27; Du Quoin, 28; Edwardsville, 29; Alton, 30.

**THE GIRL QUESTION** (Eastern, H. H. Frazee, prop.)—Coscocton, Dec. 3; Canal Dover, 4; Canton, 5; Akron, 6; Warren, 7; New Castle, 8; Butler, 10; Greensburg, 11; Johnstown, 12; Altoona, 13; Huntingdon, 14; Punxsutawney, 15; Clearfield, 17; Du Bois, 18; Ridgeway, 19; St. Mary, 20; Kane, 21; Warren, 22; Titusville, 24; Corry, 25; Bradford, 26; Jamestown, 27; Meadville, 28; Oil City, 29; Sharon, 31.

**THE THIEF**, Western—(Charles Frohman, mgr.)—Sioux City, Dec. 25; Yankton, 27; Mitchell, 28; Sioux Falls, 29; Mankato, 30; Duluth, 31.

**THE MISSOURI GIRL**—(Merle San Marcos, Dec. 18; New Braunfels, 19; Smithville, 20; La Grange, 21; Elgin, 23; Marble Falls, 24; Llano, 25; Lampassas, 27; Killeen, 28; Goldthwaite, 29; Coleman, 30; Ballinger, 31; San Angelo, Jan. 1; Miles, 3; Brownwood, 4; Comanche, 5; Stephenville, 6; Dublin, 7; Thurber, 8; Weatherford, 10; Jackboro, 12; Graham, 13; Bowie, 14; Henrietta, 15; Vernon, 17; Seymour, 18; Haskell, 19; Stamford, 20; Anson, 21; Abilene, 22; Baird, 24; Merkel, 25; Colorado, 26; Midland, 27; Sweetwater, 28; Hamlin, 29.

**THE RIGHT OF WAY**—(The Fred Block Co., mgrs.)—San Antonio, Dec. 21; Waco, 22; Dallas, 24-25; Fort Worth, 27.

**THE TRAVELING SALESMAN** (B)—(Henry B. Harris, mgr.)—Colfax, Dec. 18; Pendleton, 19; Baker City, 20; Boise, 21; Ogden, 22; Salt Lake City, 23-25; Denver, 27.

**THE VIRGINIAN**—J. H. Palser, mgr.)—Des Moines, Dec. 18; Omaha, 19-22; Grand Island, 23; Cheyenne, 25; Denver, 26-31.

**TOO MANY WIVES**, with Joseph Co., Inc., mgrs.)—Stockton, Dec. 18; Sacramento, 19; Marysville, 20; Chico, 21; Medford, 22; Portland, 24, week.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Beaumont, Dec. 17; Houston, 18-19; Palestine, 20; Sulphur Springs, 21; Dallas, 22-23; McKinney, 24; Ft. Worth, 25; Shreveport, Bluff, 31; Little Rock, Jan. 1; Fayetteville, 3; Joplin, 4; Bar-

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres. Goldstein's Hair and Wig Store. Make-Up, Play Books. Established 1876. Lincoln Building, Market and Fifth Sts.

All Kinds of  
**SCENERY**  
Painted, built and installed. The only real Scenic Studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts. Portland, Oregon

**C. F. Weber & Co.**  
**Opera Chairs**  
All Styles of THEATRE AND HALL SEATS  
365-7 Market Street San Francisco  
210-212 N. Main St. Los Angeles

**Scenery For Sale**  
Two Drops. 27 Pieces.  
Complete Production of Carmen.  
**The Francis-Valentine Co.**  
285 13th St., San Francisco.

telsville, 5; Newton, 6; Hutchinson, 7; La Junta, 8; Denver, 9-15; Victor, 16; Pueblo, 17; Ft. Collins, 18; Greeley, 19; Cheyenne, 20; North Platte, 21; Kearney, 22; Grand Island, 23; Hastings, 24; Holdridge, 25; Lincoln, 26; Red Oak, 27; Ottumwa, 28; Grinnell, 29; Cedar Rapids, 30; Waterloo, 31.

**TIME, PLACE AND GIRL**—(Eastern), (H. H. Frazee, prop.)—Hamilton, 20; Petersburg, 21; Belleville, 22; Kingston, 23; Brockville, 24; Ottawa, 25; Montreal, 27-Jan. 1. Syracuse, 3-5; Amsterdam, 6; Johnstown, 7; Binghamton, 8; Geneva, 10; Ithaca, 11; Elmira, 12; Utica, 13; Gloversville, 14; Saratoga, 15; Watertown, 17; Rome, 18; Auburn, 19; Hornell, 20; Bradford, 21; Jamestown, 22; Butler, 24; Johnstown, 25; Altoona, 26; Huntington, 27; Hagerstown, 28; Annapolis, 29; Norfolk, 31.

**THIRD DEGREE** (Robt. Priest, adv.)—Anaconda, Dec. 18; Butte, 19-21.

**WM. H. CRANE**—(Charles Frohman, mgr.)—Spokane, Dec. 17-18; Lewiston, 20; Colfax, 21; Pullman, 22; Walla Walla, 23; Yakima, 24; Ellensburg, 25; Seattle, 27-31.

**UNCLE JOSH PERKINS**—Frank Hall, prop.)—Provo, Jan. 1; Bingham Canyon, 2; Kayville, 3; Bountiful, 4; Wells, 5; Elko, 6; Winnemucca, 7; Reno, 8-9; Truckee, 10; Grass Valley, 11; Nevada City, 12; Auburn, 13; Placerville, 14; Vacaville, 15; Napa, 16; Marysville, 17; Oroville, 18; Chico, 19; Red Bluff, 20; Corning, 21; Colusa, 22; Vallejo, 23; Santa Rosa, 24; Cloverdale, 25; Healdsburg, 26; Ukiah, 27; Petaluma, 28; Redwood City, 29; San Jose, 30; Santa Cruz, 31.

**AS THE SUN WENT DOWN**—(Arthur C. Aiston)—St. Joseph, Dec. 26-29; Ft. Scott, 30; Springfield, 31; Pittsburg, Jan. 1; Webb City, 2; Parsons, 3; Coffeyville, 4; Independence, 5; Chanute, 6; Iola, 7; Wichita, 8; Newton, 10; Abilene, 11; Concordia, 12; Clay Center, 13; Junction City, 14; Beatrice, 15.



# Ed Redmond Stock Company

## Jose Theatre

San Jose, Cal.

Indefinite

### Rob Roy Gives a Comprehensive Idea of the Most Interesting Phases of New York Theatrical Activity

NEW YORK, Dec. 12.—Up to last week it had been a long time since anybody but the Rev. Thomas Dixon had tackled the negro question in a play. Three or four years ago, Dixon wrote *The Clansman*, and as it is still doing business out on the road, he is probably glad he did it. But with the exception of *Uncle Tom's Clansman* nobody else has seen fit to talk about the negro upon the stage for a long, long time. Last week, however, there was produced at the New Theatre a play called *The Nigger*, by Edward Sheldon. The *Nigger* goes after the race question with a vengeance, but the reflection induced by witnessing the first performance is that it is too big a question for young Mr. Sheldon. The subject is not a pleasant one, but the play contains some moving scenes. One such came with the arrival of the mob to lynch the cringing, whimpering negro criminal. Such another was the scene in which the old negro "mammy" betrayed the secret she had hidden for so many, many years. Still another was the modified form of assault when the Governor brutally embraced his horrified sweetheart. Individually, these scenes gripped the audience, and gripped it hard. Unfortunately, they were not well connected. There was no steady, remorseless advance from scene to scene. Several times Mr. Sheldon did not seem to know when he had reached a climax. His touch was hesitating, unsure. Moreover, he repeated himself frequently, said the same things time and again and dawdled with the obvious. In one respect the story of the play will not bear examination. It is inconceivable that any conventionally minded Southern girl could bring herself to think of marrying a "nigger." Yet after seeing the heroine stricken with horror at the revelation of her lover's ancestry, seeing her writhing at the touch of the man suddenly become loathsome to her, we are asked to consider the spectacle of the same girl only a few hours later complaining because her lover does not greet her with a kiss and desiring to follow him to the ends of the earth.

It is too much to ask. \* \* \* *The Lottery Man*, which opened at the Bijou last Monday night, is a wide-awake farce, and for a larger part of its three acts is pretty certain to keep the average man or woman in good humor. Rida Johnson Young, who wrote it, has hit upon a fresh enough idea, the characters she outlines are genuinely funny, and the dialogue bright and snappy. Moreover, a capital little company gets the piece over the footlights with full effect in almost every scene and situation. Once in a great while the playing—or is it the play?—lies nearer burlesque than farce, and once in a great while more seriousness in the handling would produce more positive effects of humor. But on the whole, the thing is interesting. In fact, *The Lottery Man* promises not to be a very long chance for either producers, playwrights or the actors. *The Lottery Man* is known by that particular title because he decides to raffle himself off as a husband at a dollar a throw to any woman who will buy a coupon in a newspaper scheme that means thousands of dollars as well as wedding bells for the winner. The young man is a fresh-avery fresh young "journalist," (no "newspaper man" would have a chance to get into such a scrape,) and as he has borrowed \$1,000 and sees no chance of paying it back he hits upon this plan for raising funds and—trouble. Of course, the minute the deal is on, the girl he would like to marry comes along. Then everybody who knows the pair gets busy buying up coupons for the right girl in the case. When she hears of it—in fact, when she learns that the young man himself has bought some in her name, she is properly indignant. Cyril Scott has not appeared to better advantage for a considerable length of time. Once only, in the last act, he took a scene in a key suggesting burlesque when obvious sincerity might have been better for the situation, but on the whole he played with clean-cut directness, freshness, and variety. His acting almost always has virility and

sureness of touch, with the saving grace of a sense of humor manifested naturally and easily. Robert McKay, Mary Leslie Mayo, and Wallace Shape did the lesser parts nicely. \* \* \* Massenet's admirable and thrice-charming *Manon*, which was brought back into the repertoire of the Metropolitan Opera House last season after a lapse of some years, was again performed last week at that theatre. In many respects it is the best of the prolific French composer's works. In Paris it is the most popular, and there were evidences from the attitude of our audience that it is likely to attain popularity here also. For some reason the directors of the Metropolitan have seen fit to eliminate the *Cour la Reine* scene in the version presented at this theatre. This leaves the subsequent scene at St. Sulpice totally unexplained. It also removes from the score one of the most charming musical numbers—that which follows *Manon's* entrance in a sedan chair and the ballet. The more or less celebrated "gavotte" has been transferred by this same process of rearrangement to the scene in the gambling house where it does not belong, and where it only serves to interrupt the dramatic action. However, *Manon* is much too pretty to be spoiled by a few omissions and rearrangements in its music. \* \* \* *Tosca* was given again last week at the Manhattan Opera House, with the same cast as that which co-operated in the first production of the opera this season. Of these all except Mme. Carmen Melis were heard last season, and give an exceptionally good performance—Mr. Renaud and Mr. Zenatello especially in the leading men's parts, and Mr. Gilbert, who makes the subsidiary one of the sacristan a delightful character study. Mme. Melis is a striking and most attractive figure as the heroine, of dark Southern beauty and litheness. Her voice is powerful and penetrating. In passages of mezzo-forte it has its most pleasing quality, and then it is not without warm and expressive tones. She delivered some of the more melodic passages of Puccini's music effectively. Her personal appearance on the stage is a large factor in her favor in the impersonation of *Tosca*. Her acting shows skill and command of technical routine. She made a considerable impression on the

audience, and was the recipient of much applause. Mr. de la Fuente conducted. \* \* \* *Is Matrimony a Failure?* now in its fifth month at the Belasco Theatre, will continue at that playhouse until February 1. Then Mr. Belasco will face the proposition of moving Leo Ditrichstein's merry comedy to some other New York theatre to make room for his production of Eugene Walter's new play, *Just a Wife*. Where *Is Matrimony a Failure?* will go has not been determined, but it must move from the Belasco owing to the terms of Mr. Belasco's contract with Mr. Walter, which guarantees a production of Walter's new play on some date before February 2. \* \* \* Andreas Dippel, administrative manager of the Metropolitan Opera Company, and Charles Dalmores, the leading French tenor in the Manhattan Opera Company, were both on the witness stand in New York recently in the trial of the suit brought by the Conreid Metropolitan Opera Co. to recover \$20,000 from M. Dalmores because he broke a contract signed with Conreid to sing at the Metropolitan this season. The case was called before Justice Bischoff and a jury, but because of the complicated questions involved the Court excused the jury. While Mr. Dippel was testifying, Mr. Dittenhoefer said: "I ask you not only as a manager to tell us what your opinion of the defendant's ability is, but as an artist. You yourself are a tenor, I believe." "Yes, I was a tenor once," said Mr. Dippel. "I sang tenor roles for twenty years. I consider Mr. Dalmores one of the greatest French tenors. He has a great repertoire. We had to engage four different tenors to sing his roles this year. There are a few other high-class tenors, but they are all under contract and we couldn't get them." Mr. Dittenhoefer asked D. M. Delmas if he desired Mr. Dippel to come to court that day for cross-examination, and the lawyer said: "I have no desire to have Herr Dippel return unless he will sing for us. If so, we will all be delighted." Justice Bischoff remarked that the Court would also be pleased if Mr. Dippel should return under such circumstances, and Mr. Dippel said he would be pleased. But Dippel didn't sing. \* \* \* A meeting of the directors of the New Theatre was held



recently in New York for the election of officers for the ensuing year. The present officers were all re-elected. They are William K. Vanderbilt, pres.; Clarence H. Mackay and William B. Osgood Field, vice-presidents; Otto H. Kahn, treasurer, and Henry Rogers Winthrop, secretary. At the performance of *The Cottage in the Air*, at the New Theatre last week, Lady Gray, wife of Earl Gray, governor general of Canada, was a guest of the theatre. Among her guests were Edward Sheldon, author of *The Nigger*, and Mr. and Mrs. John Corbin. \* \*

\* When Henry W. Savage arrived recently in New York on the Amerika of the Hamburg-American Line from a two months' vacation trip to Europe, he announced three productions for early presentation in this country. The trio of novelties comprises Monckton Hoffe's comedy, *The Little Damsel*, a farce by Messrs. Nancey, Armont and Gavault, called *Theodore & Co.*, that is now at the Nouveautés, Paris, and *The Great Name*, a Viennese comedy from the pens of Victor Leon of Merry Widow fame and Leo Field. *The Little Damsel* has just been produced at Wyndham's, London. "It is a comedy with very appealing sentiment," said Col. Savage, "and has rather quaint figures familiar to all Americans. It has a happy ending but also touches of appealing pathos. My Paris acquisition is a farce of errors, with many highly original tricks and unique situations. The Viennese comedy is not a musical work, although it has some unique musical features as incidents. Its theme is the disgust felt by a popular composer for the operetta that has brought him fame and fortune. The airs haunt the poor man until he is ready to do almost anything to avoid hearing them. There is also a pretty touch of sentiment in the dual love story. My next musical play will be by an American composer. This does not mean that I have lost faith in the Viennese composers, but I find that they are writing more than is wise. In addition to these three new pieces I have in preparation *Miss Patsy*, a comedy of character by the famous German playwright, Franz Schoenthan. The adaptation is by Sewel Collins. *Sweet Gillette* is a musical comedy, with score by Gustav Luders, composer of *The Prince of Pilsen*. The libretto has been adapted from the German of Alexander Engel and Alexander Landesberg by J. Clarence Harvey. Then there is *Lady Mortimer*, a new play by the well known English author, Major Herbert Woodgate; while I am also planning a revival of the Pixley-Luders musical comedy, *The Prince of Pilsen*. This will be done with an all-star cast. The musical comedy version of Oliver Herford's witty farce taken from the German, *The Florist Shop*, is likewise on the list."

Nat Goodwin while in New York recently was rather pessimistic. He thinks there are too many theatres in New York, notwithstanding the fact that other theatrical men, looking forward to still greater growth of the city, have theatres in the course of erection and still others are planned. Dillingham's Globe Theatre in Broadway, near old Long Acre square, now known as Times square, will soon be ready. The Davenport Theatre in Sixty-first street is completed to the second story. The Rialto, which at first embraced that district between Four-



### G. S. Schlesinger

Mr. Schlesinger, the gentlemanly business manager of George M. Cohan's *Yankee Prince* is making his first coast trip. He is one of the noted

box office men of the country, having achieved great distinction by his conduct of the box office of the Colonial Theatre in Chicago. He has made many friends during his first visit to the West.

teenth street and Herald square and which moved rapidly up Broadway successively to Forty-second street, at Times square, thence up as far as Fifty-ninth street, at Columbus circle, now extends to Sixty-third street, where the New Theatre stands, at Central park, west. This, of course, does not take into account the numerous theatres in One Hundred and Twenty-fifth street, seven miles north of the Battery. Eight years ago there were 16 "regular" houses in Manhattan, while now there are more than 40. The old list embraced the Academy, Lyceum, Madison Square, Weber & Fields, Wallack's, Bijou, Daly's Manhattan, Savoy, Garrick, Herald Square, Knickerbocker, Casino, Empire, Broadway and Criterion. The New York at that time was devoted to vaudeville. The present roll includes: Academy, Sullivan-Kraus (new), Weber's, Daly's, Wallack's, Bijou, Fifth Avenue, Savoy, Herald Square, Garrick, Knickerbocker, Casino, Maxine Elliott's, Empire, Broadway, Comedy, New Amsterdam, Liberty, Hackett, American, Lyric, Belasco, Hammerstein's, Astor, Gayety, Criterion, New York, Hudson, Stuyvesant, Jardin de Paris, Hippodrome, Lyceum, Majestic, Lincoln Square, Plaza, West End, Metropolis, Yorkville, Colonial, Alhambra, Metropolitan Opera House, Manhattan Opera House, New Theatre. Coming before long are Dillingham's Theatre, Brady's New Netherlands, the newest

The Court of Appeals recently reversed the conviction of Mrs. Teal and expressed the dictum that she should never have been indicted. Mrs. Teal had already spent ten months of her year's sentence in Blackwell's Island prison. Pretty tough! Ten months in jail, then it is found that she was not guilty.

### How James O'Neill Got Hold of Monte Cristo

In connection with James O'Neill there is an interesting story of how he came to buy *Monte Cristo*. He was appearing with Mary Anderson, under the direction of John Stetson, who paid the great actor the flat salary of \$25,000 a year. Always a good business man, O'Neill was anxious to strike out for himself. About this time, 1882, Stetson had bought Fechter's *Monte Cristo*, staged it splendidly, engaged an able cast and sent it out on tour only to find that apparently it was going to be a dead loss. O'Neill had watched the rehearsals and saw his opportunity. Waiting until one day when Stetson was using some of his particularly florid language with reference to the losses *Monte Cristo* was incurring, O'Neill asked Stetson what he would take for the rights and production. After thinking a moment Stetson asserted that he would be delighted to get rid of the several blankety-blanks show for \$2,500. O'Neill accepted on condition that he be released from his contract and given a booking at the Globe Theatre. This rather staggered Stetson, but he finally assented. O'Neill brought in the company, recast it and took it out on a short preliminary tour. Stetson meanwhile watching proceedings and telling him what several kinds of a fool he was. At last the piece was brought to the Globe Theatre and the first week showed a clear profit to O'Neill of \$1,300 over all expenses, including the amount he had paid Stetson for the play. Stetson was a good loser and for once acknowledged that his judgment had been mighty wrong.

### Maud Fealy and James Durkin Married

Maud Fealy, who divorced L. H. Sherwin, her first husband, was married in Washington, D. C., November 28 to James Durkin, a member of The Barrier Company now playing in Minneapolis, according to the authority of the "Denver Post."

The Le Grande Theatre of Hartford is a new combination house in that city.

### Indictment Against Mrs. Ben Teal Quashed

The indictment against Mrs. Ben Teal, wife of the New York stage director, for attempted subornation of perjury in connection with the suit of Mrs. Frank J. Gould against her husband for divorce, was formally dismissed in New York last Saturday.

**The "2" paid for this space and we can do as we please with it. Guess who we are ?**

**"2" Guesses**



## Sanford Dodge

Sanford Dodge, whose likeness appears in this issue of THE DRAMATIC REVIEW, is now en route to the Pacific Coast. Mr. Dodge made his first tour of the West last season and was so well received that he is returning again and in the towns where he became acquainted last

few abbreviated press comments of Mr. Dodge and his work.

Mr. Dodge as Mephisto established himself as an actor worthy of consideration. His voice is a strong, melodious baritone; his laugh sardonic, and he rises to dramatic heights.—*Phoenix, Ariz., Press.*

He is steadily advancing in his art and is very convincing.—*Daily Journal, Logan, Utah, October 29th, 1909.*



season splendid receptions are assured. The name of Sanford Dodge has always been connected with the best forms of the higher drama and he is one of the few men now prepared to hold up the best traditions of the stage, following in the footsteps of the great ones of the past, such as Forrest, Booth, McCullough, Barrett, Irving, and Mansfield, and those of the present day, including Montell, James, Hanford, Sothern, and a very few others. Below are a

Mr. Sanford Dodge is one of the greatest actors of the present time, and gave us a splendid performance last night.—*Pocatello Daily Tribune, October 21st, 1909.*

The best Shakespeare that has been given in our city for years.—*Mr. Frank Arnold in Logan, Utah, Daily Republican, November 3rd.*

Mr. Sanford Dodge plays Shakespeare, well and is the best actor we have ever seen here.—*Rapid City, South Dakota, Daily Journal.*

## Bessie Van Ness' Husband Driving Bus

NEW YORK, December 1.—When a pretty and popular young actress like Bessie Van Ness quits the footlights to marry a millionaire's son, like George H. Mulligan Jr., and then finds that the young man has to steer a motor bus on Fifth avenue to keep the wolf from the door, one might expect love to fly out of the window. But Mrs. George H. Mulligan Jr., in the little home at 207 West Eighty-fourth street, where the young couple live with her mother, declared that she was proud of her husband's pluck. She didn't have a word of criticism for the elder Mr. Mulligan, who has turned his son away on account of his marriage. "Oh, yes, it's true," she laughed, "George is driving a bus,

and they call him the 'Million Dollar Kid' at the garage, and he doesn't mind it. But I tell him that hard work won't do him a bit of harm. Why in the world should we expect his father to take care of us? We're able to take care of ourselves. We're young and enthusiastic and happy. Of course I want to have a home of my own; and we'll have one, too, as soon as we can save \$500. We're going to buy a cottage in Orange. If George would let me I would go back on the stage just long enough to earn that \$500. You can understand that this is harder for George than it is for me. He was used to spending \$100 a day or more and to the luxuries of his father's house. I never had those things, so I don't miss them. It is possible that my husband's father was angered by a report in one of the papers a few weeks ago,

THE SUCCESS OF SUCCESSES  
**SILVER THREADS**  
 By MARTIN V. MERLE. Staged by WM. ROBERT DALY.  
 STARRING  
**Richard J. Jose** Supported by a Strong  
**NEW YORK CAST**  
 NOW PLAYING NEW ENGLAND  
 Address: Broadway and 39th Street, New York. F. S. CUTLER, Manager.

TURNING THEM AWAY  
**THE**  
**Edw. Armstrong**  
**Musical Comedy Co.**  
 Now Playing to Capacity Business, Grand, Vancouver. The Best Musical Comedy Company on the Pacific Coast.  
 WHY?  
 Because We Have the Best Shows. Because We Have the Best Comedians.  
**Some Class to This Bunch**  
**WILL ARMSTRONG, EDW. ARMSTRONG, GUS LEONARD, GEO. HOWARD,**  
**MISS ETHEL DAVIS, MISS CLARA HOWARD, MISS DOROTHY LEE**  
 And a Chorus of Ten Baby Dolls  
 We Played Pickwick, San Diego, 20 Weeks. We Play Here 35 Weeks.  
 CALIFORNIA MANAGERS: Write us for time after January, 1910.  
 EDW. ARMSTRONG, Manager.

which quoted me as having said I would marry George if his father would cut him off. I wouldn't blame Mr. Mulligan for being angered by such a statement, but I never said it, or anything like it. The day George took me home and introduced me his father was sitting on the veranda. He acted a little queer and I asked him if he would not shake hands with me. He did and then walked away. Then George's sister ordered us both put out of the house. It may be that George's father is giving him a lesson in self-support. When George went to him a few days ago he said: 'If you love your wife so much, why do you not go to work for her?' George offered to work for his father as chauffeur, but Mr. Mulligan refused and told George that when he was his age he was a millionaire." Mrs. Mulligan showed a small trunk containing a few pieces of clothing belonging to her husband. She said that was all that had been sent to him by his family when he asked for his personal effects. Mr. Mulligan Sr. is a millionaire contractor. He has a beautiful home at Morris Plains, N. J. There was a report that he had allowed his son \$10 a week and had declared that he should get nothing more until he was 35 years old. But the young man's wife said she don't know of any such plan.

Burton & Lucas are now managers of the Opera House, Coalinga. The Novelty Theatre of Visalia is ready to play combinations.

## Ringlings to Revive Forepaugh

The Ringling Brothers will have three big tent shows on the road next summer—the Ringling Circus, the Barnaby-Bailey show and the Sells-Forrepaugh enterprise. The aggregation last named was permitted to have a vacation last season, but the circus business in general was so satisfactory that it was determined to revive the old concern. To this and a fine new equipment is being built in Barbadoo, Wis., where the Ringlings have their winter quarters, and the show will start upon its rounds in the spring as spick and span as at its birth. John Ringling is at present in Europe with Mrs. Ringling and Mr. and Mrs. L. N. Scott, of Minneapolis. They have already visited London, Paris and other big cities, and are now about to begin an automobile tour of Southern Germany.

A combination has been effected between the Bentley and the Long Beach theatres and the two San Bernardino theatres, whereby stock companies will alternate between the two cities. The Girton Stock Company closed at the Bentley and goes to San Bernardino for three weeks. The Long Beach Theatre and the Unique at San Bernardino will be devoted to musical comedy and vaudeville.

Manager Foulkes is the new man at the helm of the Selma Opera House.

"Grand Opera House," Kansas City, Christmas Week

Then Start for Coast Trip	<b>AS THE SUN WENT DOWN</b> By Geo. D. Baker With <b>ESTHA WILLIAMS</b>	Address <b>ARTHUR C. AISTON</b> Sole Owner Room 304 1505 Broadway N. Y. City Tel. 941 Bryant
---------------------------------------	--	--



## The Next of Kin

Henry B. Harris produced at the Apollo Theatre in Atlantic City Chas. Klein's latest play, *The Next of Kin*, before a crowded house. The play is written around the trials of Paula Marsh, whose uncle makes an endeavor to secure her fortune left by her father. In the furtherance of this aim he employs an unscrupulous lawyer, an ex-Judge of the Supreme Court, whose political pull and perverting of law and justice enable him to block every move made by the attorney for the girl. In order to win his case, the unscrupulous lawyer employs every scheme that trickery, knavery and money can make possible. He wins and the uncle is appointed guardian for the girl. She refuses to become a member of her uncle's household and declines to submit to his guardianship. Then the attorney enlists the aid of a physician of uncertain reputation in order to have a commission appointed to inquire into the sanity of the obstreperous niece, and as a result she is incarcerated in a sanitarium. One of the physicians who is on the commission is a doctor enjoying world-wide reputation for honesty and ability. He refuses to be made a party to the nefarious scheme, and after studying the girl's case for days, declares there is nothing more serious than an attack of nervousness, and as a consequence she is released. One of the strong scenes in the play is where, in the second act, the young girl is compelled to undergo a searching and scathing examination before a board of alienists as to whether or not she is capable of handling her own affairs. However strong the grueling, torturous third degree scene in the play of that name was, Mr. Klein has built in *The Next of Kin* a situation which for tensely has seldom been equaled on the contemporary stage. Here is displayed, absolutely true to life, the process by which many a poor unfortunate has been railroaded to lunatic asylums and other institutions for the feeble minded in order that unscrupulous relatives might, without fear of the law or public contempt, obtain full possession and control of the estates which these poor creatures may own. And, after this examination is over, and while the commission is in another room deliberating in order to arrive at a verdict, the nerve-racking dread of uncertainty is depicted in such a forcible way that the entire audience was enveloped by a wave of sympathy that aroused such a burst of applause and curtain calls as has never been witnessed in a theatre in this city. In *The Next of Kin* we see the close and sinister connection between certain members of the judiciary in New York and the powerful political influences of an organization like Tammany Hall oppugned. It is a blow struck straight from the shoulder by the iniquity of a political organization which demands tribute from those who seek the nomination for the office of a Justice of the Supreme Court. It also strikes at such corrupt members of the bar who, in summing up their qualifications as lawyers, say: "It makes no difference on which side I am. I win because I have a pull."

After a week at the Byde-a-Wyle Theatre in Long Beach, the Hollingsworth stock gave away to vaudeville.



### Hugh J. Emmett

The above is a likeness of the well-known entertainer Hugh J. Emmett, who has appeared in nearly every country where the English language is spoken. Mr. Emmett is assisted by

his wife, a most accomplished pianiste and this season they are presenting their latest novelty, *An Evening at Home*, which is meeting with great favor. Mr. Jack Levy, the strenuous New York agent, represents this capable couple.

### Jefferson Compelled To "Try Out"

Thomas Jefferson is firmly convinced that fame is an evanescent, fleeting thing. He is now presenting a condensed version of *Rip Van Winkle* in vaudeville. Before he went on in Chicago, the house manager insisted on Jefferson's going through a tryout or rehearsal. "Very well," replied the actor, "I'll try out if you wish, but I must warn you in advance that I'm fairly well up in the lines and business, as my grandfather played *Rip* for 15 years, my father played it for the next 40 years and I've been playing it for the last 10 years. Sure I'll try it out with you."

### Hamford Has The Right Idea

"Why did you insist on putting on a modern play, when you were so profitably established as a Shakespearean star?" a manager recently asked of Charles B. Hanford. "Because," answered the eminent player, gravely, "devotion to art should be shown by paying royalties to the living as well as tributes to the dead."

FRED GILBERT has retired from the Burbank Theatre in Los Angeles.

### Madame Sembrich Cancels Her Engagements

Salt Lake City, Dec. 10.—With her husband dangerously ill from pneumonia, Madame Sembrich, the prima donna, is speeding across the country today toward Los Angeles in the hope that the less rigorous climate of California will aid in his recovery. She has temporarily canceled all her engagements.

### Emma Eames' Confession

Emma Eames, after singing over the country for these past 20 years, and achieving great financial success, leaves the operatic and concert stages, starts on a long pleasure tour of the world, and from the safe vantage ground of Paris waves this frigid sentiment back to us: "I have not opened a music book for many months, I never was really interested in music."

### Shocking

I've often seen Miss Anna HELD And seen the lead caress her, But down at Hammerstein's last night I saw Miss Louise DRESSER.

Louis James is to bring his production of *Henry the VIII* to this city.

## Hammerstein Asserts He Is Worth \$3,000,000

New York, Dec. 10.—Oscar Hammerstein, at a conference of newspaper men, entered a formal denial to the rumors current here that he is in financial difficulties and that the mortgage on the Manhattan Opera House is about to be foreclosed. During the interview Hammerstein asserted that he is worth \$3,000,000 today. He stated that he had no intentions of going "broke" and that his only outstanding indebtedness is a \$500,000 mortgage on the big playhouse, which, according to his own assertions, is worth, with the property, \$2,000,000 in open market. He said in part: "I am not 'broke' and I don't propose to go 'broke,' no matter who says so, or how often they say it. If any of you can show me a man to whom I owe an unsecured debt, I'll open my books and let you figure it out for yourselves. I am worth \$3,000,000 today. I have more in one little corner than is represented in the capitalization of the Metropolitan Opera company. My only floating indebtedness is an account of \$9,000 a week for running expenses."

## Sam Bernard Wants to be Serious Comedian

Encouraged by the critics and theatre-goers that have commented upon Sam Bernard's touches of pathos in his humorous performance of the venerable diamond merchant in *The Girl and the Wizard*, at the Casino, that comedian has held a counsel of war with himself and has concluded that when he has finished with his current musical comedy he will embark upon a career as a legitimate star. Like most other men that have made fortunes making people laugh, not forgetting Nat C. Goodwin, Mr. Bernard would give both little fingers to succeed in causing tears to well in the optics of his observers. "Next season, while I am still playing *The Girl and the Wizard*, on tour," he says, "I shall 'try out' a series of comedies without music at special matinees. To this end I shall make a business of reading manuscripts industriously for the next year, and when I find a piece of apparent value I shall ask the author for permission to give it at least one or two trial performances on the road."

## The Chocolate Soldier

The *Chocolate Soldier* may safely be called one of the big successes of the present New York season. No play has been shifted twice in recent years and survived the operation, yet the interesting military man at the Lyric Theatre has been playing checkers up and down Broadway without being harmed. The Whitney production has proved, too, that New York likes good music and clean wit. There are more laughs to the minute in *The Chocolate Soldier* than in most of the shows in that town, and they are the result of bright lines and situations rather than of slapsticks or the murdering of the King's English. Of the music much can be written in praise.

MR. AND MRS. JOSEPH BROOKS and Sandy Dingwall will be in Los Angeles next week.



## Portland Is Having An Unusually Busy Theatrical Week

PORTLAND, Ore., Dec. 13.—**BUNGALOW**—(Calvin Heilig, mgr., William Pangle, res. mgr.)—The Man of the Hour is back with us again, I think this is the third visit, and last night at its opening it packed this theatre again. The story deals so truly with American life, that it hits home to the average theatre-goer with such force that it usually succeeds in bringing the person who has witnessed the play to the theatre a second time to see it. The story is sound and wholesome, and enough laughs are intermingled to keep one's interest to the top notch at all times. John Moore and Felix Haney carried off the honors in the present production of the play. Haney is again playing the alderman's role, and Moore is the political boss. The men members of the company left nothing to be desired, but as much cannot be said of the ladies. Coming: Ezra Kendall, 16. George Cohan is an early booking. **BAKER**—(George L. Baker, mgr., Milton Seaman, bus. mgr.)—Two audiences, matinee and evening, that packed this theatre to the doors and left standing room at a premium, were in attendance at this house yesterday, at the return engagement of The Land of Nod. And everyone who saw the play and players left the theatre with a feeling that they got full value for the money invested. Anna McNabb and Neil McNeill, last season with The Red Mill, are prominently identified with this season's company, and both made hits from their first step on the stage. Another improvement in the present company is in the role of Welsh Rarebit, played by E. D. Coe. Bessie Lee Merrill is the principal vocalist with the company, and proved to have a sweet voice. The company is a large one and the chorus is well drilled. Next week: The Girl at the Helm. **PORTLAND**—(Russell & Drew, mgrs.)—This house reopens 19th with The Gay Musician. **ORPHEUM**—(John F. Cordray, mgr.)—A distinctly entertaining bill was offered at this theatre the past week, and novelty was not lacking in any manner. Edwina Barry and her company, The Home Breaker, was the headliner, and the skit was interesting and did not lag at any stage. The Potter-Hartwells troupe of tumblers and comedians kept the audiences in a jovial mood, while The Two Coleys & Fay, in a black face act, got their share of applause and laughter. This week's bill includes Alice Lloyd as a headline act, and also The McNaughtons, Perman Brothers, Cross & Josephine, La Toska, Canstant Arkansas, and Joe Garza. **LYRIC**—(Keating & Flood, mgrs.)—Another hit must be credited to the Athon Stock Company in their production of Mr. Potter of Texas yesterday. They were all well up in their lines, and the management have left nothing undone to make the production a notable one. Mr. Athon played the part of the cattle king, Potter, faithfully, and Priscilla Knowles, in the heroine's role, did herself justice. Dorothy Davis and Alice Condon are entitled to words of commendation for their delineation of the parts assigned to them. Sidney Payne was entrusted with the comedy

role and was equal to demands that the role made upon him, as did Ed. Lawrence, George Walling and Jack Bennett. **GRAND**—(Frank Coffinberry, mgr.)—For this week the following acts are offered: Delmore & Lee; Long & Cotton; Whitehead & Grierson; Wilson & DeMondeville; Jimmy Wall; Kathleen DeVoie, and Fred Bauer. **PANTAGES**—(John Johnson, mgr.)—This week's bill includes Florenz Troupe; Four American Gipsy Girls; Schrodos & Chappell; Nip & Tuck; Howard & Lewis; Mlle. Viscaya, and Leo White.

**CARSON CITY, Dec. 14.—LAKE** (Hayes & Murray, props. and mgrs.)—Amateur night Wednesday night and large crowd in attendance despite heavy storm. Four reels of interesting films, two pleasing songs by Carson's favorite singer, "Babe" Whitaker, and a screaming, funny farce by four young lads, Wesley Riehl, Phil Malo, Joe Allerton and Joe Cowden. Young Malo has a good singing voice which should be cultivated.

Reno, Nevada, has a greater proportion of good amateur actors and actresses to its population than perhaps any other town of its size on the Coast. Friday evening an amateur company from the Riverside town descended upon Carson City and gave The Princess Bonnie to a packed house, a house full of enthusiasm and appreciation. The musical comedy was directed by John Reber, who is master of his profession as was demonstrated by the precision of the drills and fancy dancing as well as by the interpretation of the various roles.

The leading character was sung by Mrs. Elizabeth Stoddart, to whose magnificent voice was added a dramatic fire that made the character a delightful and interesting one. Her solos received vociferous applause and the duo with H. Gulling, which was a tempestuous one, was repeatedly encored. Miss Madge McMillan was a veritable Kitty Clover, a summer girl and belle of the seaside town, and, in addition to a clear, admirably controlled soprano, she possesses a trim, graceful figure and a dainty, piquant face that caught the fancy of every one present. Her rendition of Whisper Words of Love, assisted by the Spanish students, was a brilliant piece of acting and was applauded to the echo. Herbert Linden's delightful tenor was heard to excellent advantage in solos, duets and even in the chorus, which was one of the best heard in Carson for many a day, it was manifest above all the rest. Charles Sadlier, the well known hotel man of Reno, furnished a fund of amusement as the old fisherman and A. T. Archer was a typical captain of the life saving crew. August Froelich is not much of an actor, but he can sing "mighty well," and his songs were highly enjoyed. Miss Woodsmall's rich contralto was heard to advantage in the role of Auntie Crabb, and Miss Brace made all there was to be made of the character of Donna Pomposo. Jack O'Sullivan, brother of the late Dennis O'Sullivan, played the comedy role of Shrimps in the Reno production, but when it was found that he could not accompany



### Terkelson & Henry

For many years it has been generally acknowledged that San Francisco photographers are the cleverest this country has known. When it comes to general portraiture, Terkelson & Henry, the local firm, stand out boldly for excellence, reliability and courtesy. Their studio at 1220 Market street, opposite Eighth street, is superbly equipped. These two enterprising, energetic young men have a reputation from coast to coast. They personally attend to all settings and are extremely particular in regard to the quality of every photograph they turn out. Special attention is given to theatrical work. In fact, this firm

is so well known in New York that many large companies coming out to the Coast wait to get to San Francisco before placing large orders for frames and newspaper photographs. Every big star and person of note coming to San Francisco has been photographed by Terkelson & Henry. They make a specialty of life size work and in this practically undeveloped branch of photography they have accomplished wonders. One of their first achievements along this line is a life size picture of George M. Cohan, just completed, which has won the enthusiastic approval of that young genius. The studio is open Sundays from 10 to 5. Special appointments can be made for after hours.

the troupe to Carson City, Harry Watson of Grass Valley was wired for and arrived just in time to board the special bound for Carson City. In spite of the fact that he was compelled to appear without a rehearsal and that the young lady playing the opposite was a total stranger to him, he acquitted himself nobly, being eminently fitted for the role. Every movement was ludicrous and he was as limber as a contortionist, calling forth repeated applause from the audience. T. Gibson made a comical Salvador, the admiral's body guard, and was as black as a sunburned Ethiopian. The following were members of the choruses and added greatly to the general success of the affair: Ladies—H. White, L. White, Louise Cann, Mrs. Valentine, Alice Young, May Curnow, E. Norton, Pearle Marcelle, Freda Hilp, Miss Marcelle, Mildred Wheeler, Wanda Cooper, Alma McNeilly, C. Sheldon, D. Sheldon, D. Singer, Marion Brush, Vivian Heydenfeldt. Men—Howard R. Ward, Percy Walker, George Johnson, Harold Taylor, Stow Heydenfeldt, James Holesworth, Ralph Dignowity, Tom

Gibson, Ernest Folsom, Dudley Homer, Dan Hart, Charles Rush, Otto Hushman, Captain Badger, Jesse Crow, Fred Dignowity, Ernest Damon, S. S. Smith. After the performance was over the company was taken to the Sagebrush Club rooms, where a dainty luncheon awaited them and the time was passed merrily until time for the special train to take them to Reno whistled for them to make haste.

A. H. M.

It cost Robert McDowell, an actor with The Three Twins Company, about \$20 to settle a 50 cents room bill in Visalia. When the company showed here McDowell engaged a room at a local lodging house, but did not use it. Neither did he send around word that he had made different arrangements, nor did he send the price. M. S. Featherstone, proprietor of the place, swore out a warrant for his arrest. The company was then in Bakersfield. Constable Newman went to Bakersfield to get his man. He found him, but the management of the show paid the bill and costs, amounting to nearly \$20.



## James J. McCloskey, Old-Timer, Says the Present-Day Actor is a Bad Actor and that His Attempts Are Tame

According to James J. McCloskey, old-time actor and playwright, there aren't many actors nowadays. Also the New Theatre up in Central Park West, New York, is really quite a nice little theatre. In addition, Mr. E. H. Sothorn seems to be a well meaning young man who should have been born seventy years ago, when the conditions were such that he might have learned how to act. And although as it is he and Miss Marlowe don't do so very badly, still you all should have dropped around to the old Broadway Theatre at Broadway and Worth streets in 1859 and seen Mr. McCloskey and Edward E. Eddy and Mme. Ponisi and Harry Pierson and Alice Grey and a few others do Antony and Cleopatra as it ought to be done and as—take it from Mr. McCloskey—it will never be done again.

Mr. McCloskey has been off the stage now for thirty years, but speaks with the authority of one who has acted with Booth, McCullough, Forest and a host of other notables. He is eighty-three years old and lives entirely surrounded by antique play-bills in a fine house in Eastern Parkway, Brooklyn. He acted in California, Australia, Hawaii and New Zealand ten years before the civil war broke out, and he now attends the theatre regularly, but, as he says, and sighs, with an enthusiasm abated by time.

Anyway, he played with Eddy and Mme. Ponisi in Antony and Cleopatra in 1859 and has views on the play as it has been revived.

"I went up to this New Theatre the opening night," he said recently, "and between the acts I wept a little. I had expected that at least the ideal theatre was actually with us, but I can't see that their pretty New Theatre fills the part.

"It was just a piece of Broadway moved a little ways up town. The audience was more clothes than appreciation. Enthusiasm was an absentee and the acting was tame. In addition, the piece wasn't put on as if there was tons of money behind it, like they say there is, and—well, I couldn't get a thrill out of it. I went home feeling as though I'd seen a proper little performance given in a Harlem flat where the performers were afraid they'd wake the people's babies in the flat down stairs, and as I rode back to Brooklyn I couldn't help but think how Ed. Eddy would have made the rafters hum and how Mme. Ponisi would have made those people stand on their chairs.

"When we played Antony and Cleopatra at the old Broadway, we had stage effects that were stage effects. In the first place we used a version of the play that made the action fast and brought out all the drama there was in the piece, and every man and woman in the cast was a star, if I do say it myself. But more than anything else we had the thing put on the stage the way it wants to be.

"You ought to have seen our Nile scene with Cleopatra's barge moving down the river, the slaves fanning her and the Pyramids rearing their ghostly bulk along the shore. There was realism for you! There was suggestion, romance, poetry, everything that people expect for their money and don't get any more. Why, before we presented that piece we rehearsed it four months. That, in a time when actors used to get sore if they were asked to rehearse anything more than twice before an opening performance! And they were entitled to be sore, too. Two rehearsals were plenty for any actor that knew his business those days. Those were the days of versatility and of versatilitarians.

### Mourns Old School.

"What's become of that school now? Dead as a door nail, defunct as the Cardiff Giant, extinct as the dodo, irresuscitable as John Brown's body. Show me the actor of today who could fall down stairs or off his horse in the afternoon and get out and do his little Hamlet that same night! Could little 'Willie' Faversham do it? Could our friend, James K. Hackett do it? Could our friend, E. H. Sothorn, do it? No, not one of them could do it. But I did it and everybody that worked in my time had to do it, or get out of the profession.

"Let me tell you, in case you think that about falling down stairs or off a horse is a joke. At the time we were rehearsing Antony and Cleopatra I was playing Dick Turpin in Rookwood in the same old Broadway. In the first act, a few minutes after I came on, I had to fight three villains all the way down a flight of stairs at right stage, kill all three before I got halfway down, and then fall the rest of the way down, weak from loss of blood. And it had to be a natural fall, too, or I'd have got mine from the gallery and pit. In the last act of the same play, my horse, Black Bess, dies of a broken heart and, as she collapsed at the footlights—she was a trained horse that did it as natural as life—I had to fall off her and take my chances of her rolling on me. I used to get a hundred a week for the part—sixty for the ability to act it and forty for risking my neck. And as often as not we'd give Rookwood in the afternoon and one of the Shakespearean pieces the same night.

"Take it another way. I've done character parts with George Fox's company in the Bowery one week, taken off Irishmen and Dutchmen and plantation negroes and what not, and the next week I'd be Iago or Othello or Julius Caesar or some other heavyweight, and have to be as good an Othello as I'd been a Dutchman or t'other way about.

"And I'm putting my own case just because it's more familiar to me than other men's cases, and not because I care a hang after thirty years whether people think I ever could act or not. The point I'm trying to make is that you could comb the American stage today from end to end and you couldn't find a man who could play half a dozen parts the same week."

### Discourses on Hamlet.

Like most veteran actors, Mr. McCloskey has views on the part of Hamlet should be played and was glad to give them yesterday.

"The trouble with most earnest young men who attempt Hamlet," he said, "is that they make too many motions. They strain at gnats instead of playing Hamlet as though he were a human being. The part of Hamlet amounts to nothing more nor less than a command of all the trick work known to the stage. The one man I know who could play it to perfection was a little fellow named 'Eddie' Raynor, an Englishman who died several years ago without ever becoming what they call 'great' in the business today. He was past master of every trick and quirk and mannerism you ever heard of, and he had borrowed them all from the different actors of the time. He just went through the part, turning off one effective trick after another, and everybody took it for subtlety, while 'Eddie' laughed in his sleeve. He knew what he was about. He saw through it that Shakespeare wrote the play because the people of Shakespeare's time were getting tired of straightaway stuff and wanted a little mystery stuff, and he gave it to them.

"If Shakespeare were alive today he wouldn't be able to explain his own Hamlet to save his life. 'Eddie' Raynor was a great Hamlet because he didn't try to take the part too seriously. He had gropped Shakespeare's idea and he let his audiences have it that way, and the audiences were happy because they thought they were getting something deep. However, to get back to this New Theatre performance of Antony and Cleopatra again—well, never mind. What's the use?"

## The Western Play

That dramatic production of uncertain realization, the great American play, a thing for which managers, actors and the general public have all been waiting for these many years, is still well within the nebula of the intangible, distant future. That there is such a thing as an American play, however, that is capable of reflecting American life, feeling and ideals, and whose technical perfection is comparable to the best that European culture can produce, is now beyond cavil.

The time has gone by when those venerable and respected, though obviously crude dramas, Uncle Tom's Cabin and Ten Nights in a Barroom, represents the best products of our native writers for the stage.

In his thoughtful book, *The Playhouse and the Stage*, Percy Mackaye points out that the drama of the new world has of necessity been crude and unformed because of its environment. In the old world the various media for expressing life in terms of art have existed and continued uninterrupted for centuries. Here men have been forced from the very nature of things to deal so entirely with the concrete that they have had no time to develop artistically. It is only now that we, as a people, are beginning to find ourselves, artistically. Clearing forests and building cities leaves little time to devote to the more subtle expressions of life, save in an attempt to find amusement in them.

Such plays as *The Witching Hour*, *Salvation Nell* and *The Lion and the Mouse* indicate that we are experiencing a change in this respect. True, the love interest is still dominant, in fact, the one theme of the theatrical productions in the United States. But that we have found out that such an interest is capable of dramatic technique of the highest order is a decided step in advance of what most of us can easily remember.

It is interesting to note, however, that as yet the West has received comparatively little attention from the dramatists. It is true that such plays as *Arizona*, *The Rose of the Rancho* and *The Girl of the Golden West* and *The Virginian* have proved themselves to be wonderfully successful year in and year out. Even so, such bills as these represent but a small part of the life of the great empire that lies between the Mississippi and the Pacific.

While such plays undoubtedly have merit they follow the dramatic fashions. There are styles in plays just as there are in hats, cravats and automobiles. Just now to write a play that the average manager is not afraid of and the average audience knows is Western, it must be filled with gun plays, "chaps," strange oaths and the picturesque dialogue, the like of which was never heard on sea and land, and which passes for the customary mutual discourse in the land where the sun goes down.

The great West has its vexing questions. The people of the Pacific Slope have their problems to meet—problems which are peculiarly their own, yet which are intimately related to the great movement of American development. There is an abundant field here for the dramatist. The harvest is white. It is a mine that has been but superficially touched. Some time some one, with the courage of his convictions, one great enough to see the possibilities that are before him, will depict in form suitable for the stage the everyday life about us. It may deal with the plains, or it may deal with the life of the growing cities of the far West. Such a writer will neither consider nor care whether he is writing after the designs of the dramatic fashion plates, but that writer and that play will not only reveal us to ourselves and to the world, but he and the child of his brain will take permanent places high in the annals of the American drama.

Olga Nethersole has a new and brilliantly successful play, *The Writing on the Wall*, which deals with the Trinity corporation affairs in connection with the slum properties.

The front of the new Columbia

Theatre is unquestionably one of the most beautiful works of the builders' art now existing in San Francisco, and is regarded as the finest of any theatre in America. The interior is rapidly shaping into completion.



## Tacoma Has a Plentiful Supply of Theatrical Talent

TACOMA, Dec. 11.—In Dreamland was the attraction at the Tacoma Theatre Dec. 1. The play was a poor one and drew a small audience. Dec. 3 a large and fashionable audience greeted Fritz Kreisler, who gave a highly enjoyable violin recital. The next attraction in the artists' course will be Mme. Sembrich, who appears here Jan. 4. The Third Degree played here Dec. 4 and 5 and returned Dec. 8. The play made a great impression and was liberally patronized. The splendid work of Miss Eliscu established her as a favorite, and Paul Everson's admirers, who are many here, greeted him warmly. The supporting company was an excellent one and the piece splendidly staged. The Traveling Salesman returned here today doing a good business afternoon and evening. Coming—Dec. 12-13, A Girl at the Helm; Dec. 14-15, Ezra Kendall; Dec. 18-19, The Man of the Hour. Agnes Quinn of this city, who has been studying for the operatic stage, has entered into a contract with Mr. Demachchi, an operatic coach, for a ten weeks' tour of Italy in grand opera work. During her engagement in Tacoma last season Marie Doro and her manager, Charles Frohman, heard Miss Quinn in private recital and interested themselves in her behalf. Cards have been received here announcing the marriage of Fay Fairchild of this city to Frank L. Valant of New York City. Miss Fairchild has been appearing for the past two seasons in The Love Cure. The Tacoma Lodge of Elks held their annual Lodge of Sorrow at the Tacoma Theatre Saturday afternoon Dec. 5. The memorial address was delivered by Rev. A. C. Grier of Spokane, and the eulogy by Rev. M. A. Matthews of Seattle. A prominent feature of the service was a splendid program of vocal music. Last week at the Grand Theatre Myrtle Byrne had a novel and unique shooting act. The Nat Nazarro Co. proved to be good acrobats. The Bohemian Sextette sang well. George Wilson and Camille Demondville in a German farce, and Gertrude Everett, a character comedienne who sang comical songs, proved laugh getters. George F. Keane continues to please as the singer of illustrated songs. This week the aerial ladder novelty of Delmore and Lee is a big attraction. Joe Whitehead and Flo Grierson from The Empire Company established themselves as favorites. The Three Keltons are always welcome visitors to Tacoma. Nick Long and Idalene Cotton who appeared here six years ago in The Prince of Pilsen act well in a melodramatic sketch. Jimmy Wall in black face was as amusing as ever. Kathleen De Voir proved a passable dancer. At the Pantages an enjoyable feature was the singing of Fisher Burkhardt. Fisher, who composed My Brudder Sylvest, If the Man in the Moon Were a Coon, and many more, sang his own compositions. The Tyrolean Sextette, besides their singing, offered a novel national dance. The Three Lucifers had an athletic act. Moore and St. Clair, some funny conversation, and Mme. Emeric a trapeze act. Crenzon was good in his ventriloquism. Margaret Bell is a new singer of il-

lustrated songs at Pantages. The Florenz Family are always a big drawing card, but Tacoma Florenz is the center of the attraction at present. Born in Tacoma not quite two years ago while her parents were filling an engagement, the little miss was named for the city of her birth. Schrodos and Chappell have a lively act, full of jokes. A quartette of gypsy girls sang unusually well. Howard and Lewis also offered a singing number. Mlle. Viscaya is a violinist of fair ability, and Biff and Bang an acrobatic act that was comical. A Merry Christmas and a Happy New Year to the REVIEW. A. H.

### That Old Cafe

I sat in an old cafe tonight,  
Where often, long ago,  
Under the softly shaded light  
The music whispered low.

We built our castles in the air,  
Happy, careless and free;  
Ah, but the future looked so fair,  
So bright to you and me.

The "Dago red" seemed a rare  
champagne  
At that old-table d'hote,  
For love was king and we ban-  
ished pain.  
You sang, and I—I wrote.

Wrote foolish verses, plays and  
• things.  
Sweeter than fame or gold,  
The smile you gave through soft  
smoke rings  
In the dream days of old.

We talked of music, drama and art  
In our wise youthful way,  
And you were to be my own sweet-  
heart  
When I'd won fame, some day.

But days of our dreaming soon  
passed by,  
And each went his way alone;  
For brightest hopes fade—I wonder  
why—  
I sit here tonight, my own

And think of the years that have  
gone since then,  
Life's struggles, the loss and gain.  
Ah, girl, could we but bring them  
back again,  
Lay down this burden of pain.

For life is so short, dear, after all,  
And love is its fairest day,  
I'd give all the world to find once  
more  
Youth's dreams in that old cafe.  
—Ernest Wilkes, New York, Nov. '09.

### Strenuous Coast Tour of The Three Twins

"Something doing every minute" could have been written down in the diary of most of the members of The Three Twins Company which has been touring the Coast, for they have been up against everything from romance to tragedy, such as a wedding, a threatened murder, a romance which involves beautiful Bessie Clifford, the female star of the company, who has

## BUSY!!

Most successful Sale ever held in Town. I have doubled my orders for Spring and will continue this

### Sale of SUITS and OVERCOATS from \$13.50 up.

THROUGH THE ENTIRE MONTH OF DECEMBER

NO. 57 POWELL ST.  
SAN FRANCISCO

Chas. S. Rosener

## Willis Marks

Still at the "Burbank"

6th Year

won the persistent attentions of John Cudahy, Jr., the famous Omaha youth who was kidnapped by Pat Crowe in Omaha several years ago, and who is just now giving Southern California a touch of high life, as a millionaire's son understands it. Whether he had known Bessie Clifford before does not appear, but young Cudahy was her devoted follower in Southern California. The final touch to the variety was the death of a chorus girl's mother in Oakland last week. Fred Hodgdon Whittier, musician, and Ada Maud Shiers, chorus girl, were married in San Bernardino last week by Justice of the Peace C. L. Thomas in the township court. The ceremony was witnessed by a large number of the company, who wound up the nuptials with a shower of rice and vegetables. Whittier is 24, and his petite bride 21. He hails from Mont-

pelier, Vt., and she from New York City. The near tragedy in this chronicle of excitement was brought to light when the manager of the show applied to Sheriff Ralphs for protection for one of his chorus girls from another member of the company, who insisted that the girl marry him, and threatened her life if she refused. Altogether, The Three Twins have been having a lovely time.

The Theatrical Treasurers' Association, of Los Angeles, has incorporated with the following directors: J. D. Banks, Clifford Bernard, Warwick, L. Howe, Lew Spaulding, Frank Toplitzy.

The Voice is not given to effusive editorial laudation, but candor compels a tribute to Mr. Sanford Dodge. He is one of our really great actors.—*Buffalo, Wyoming, Voice (Editorial).*

## Ferris Hartman's . . . . . . . . . . Grand Opera House

LOS ANGELES, CALIF.

## Ferris Hartman

—AND HIS SUPERB COMPANY—

Presenting the Newest and Best in

## Musical Comedy

—AND—

## Comic Opera

POPULAR PRICES





The big scene from Geo. H. Cohan's record-breaking success, *45 Minutes from Broadway*

## Forty-five Minutes From Broadway

Forty-Five Minutes from Broadway, Geo. M. Cohan's musical production, opens at the Savoy Theatre on Sunday next. Plain Mary needs no introduction to San Francisco. She is a favorite everywhere, presenting a human characterization that has always appealed. In the hands of Eliza-

beth Drew this plain, loyal-hearted domestic has been pronounced wonderfully pathetic and convincing. Kid Burns, with his wonderfully expressive slang phrases, is another character that has and shall always make an immense hit. Charley Brown as the Kid has been received with open arms all over the country, and has been described by critics as a worthy successor to Geo. M. Cohan's best star. With the exception of Charles Brown and Elizabeth Drew the original com-

pany comes here. Besides dramatic, pathetic and fine stage effect, this production has some of the best song hits of the decade. Mary Is a Grand Old Name, So Long, Mary, Forty-Five Minutes from Broadway, are but three that have been taken home by the popular fancy. The story of the piece is an amusing recital of the doings of New York suburbanites, with a plot that develops interestingly, and has been called Cohan's best effort in the line of playwriting. The cast in-

cludes Charley Brown, Elizabeth Drew, Ninon Ristori, Louise Gardner, Joseph Kauffman, Susan Chisnell, James H. Manning, James A. Davett, Harry Gwynette and others. New Rochelle, which is just forty-five minutes from Broadway, is a typical "small town." Geo. M. Cohan has drawn his characters with great truthness to life and has cleverly interwoven comedy, drama, burlesque, melodrama and musical comedy in his interesting story of suburban life.

## On Christmas Morn—Good Things for the Actor's Stocking

Jimmie Lee—A Los Angeles engagement.  
 Jim Post—A slap stick.  
 Ed Redmond—A barrel of money.  
 Archie Levy—Some new collars.  
 Bert Levey—Ten per cent.  
 Bobby Burns—A Scotch high-ball.  
 Sid Grauman—Another "National."  
 "Pop" Grauman—A site for the stock house.  
 John W. Considine—A happy new year.  
 Hentz & Zallee—A new theatre.  
 Ollie Morosco—Another new play.  
 Herr Fischer—A Frisco theatre.  
 Eddie Mitchell—Some new symmetricals.  
 Menzel—Some real actors.  
 Al. Franks—A company of his own.  
 Gus Leonard—A bottle of anti-fat.  
 Jimmie T. Kelly—A year's engagement.  
 Jules Mendel—A new stomach pad.  
 Blossom Seeley—A trip to Brooklyn.  
 Alex Pantages—More theatres.  
 Bert Russell—Back salary.  
 Dan Kelly—A set of plumbers' tools.  
 Dick Ferris—A new auto or a flying machine.  
 Dick Cummings—Another Unique.  
 Bert Donnelan—Another Lyceum.  
 Flo Patterson—A bottle of cough medicine.  
 Bill Ely—A leading lady.  
 Hugh Emmett—A Broadway engagement.  
 Ben Dillon—A box of dialect.  
 Will King—Some new whiskers.  
 Fred Lancaster—A stick of greasy paint.

Will Armstrong—A new express wagon.  
 Ella Weston—A bunch of good luck.  
 Charlie Gunn—A star engagement.  
 Ed Homan—Another Bell.  
 Abe Cohn—A new diamond.  
 Tony Lubelski—A horseshoe.  
 Sam. Loverich—Another Princess.  
 W. R. Reese—An increase in salary.  
 Jack Golden—A return trip from Honolulu.  
 Bob Armour—Everybodys' best wishes.  
 Marie Barbier—A present from Jim.  
 Ethel Thornton—A new Billikin.  
 Esco Ives—A cold bottle.  
 Norman Phillips—A hair cut.  
 Max Bloom—A Jews-harp.  
 Nellie Montgomery—A new king.  
 Dick Mack—A new soubrette.  
 Maxie Mitchell—A high chair.  
 Billy Onslow—Madison's Budget.  
 Eddie O'Brien—A "royal" flush.  
 Lottie Darragh—A stocking full.  
 Willie West—Bottle of Mellen's food.  
 Waldo Tupper—The "Globe."  
 Al. Watson—An Orpheum engagement.  
 Sam Harris—Something to keep his "wigwarm."  
 Kelly & Violette—Some new clothes.  
 Jim Donovan—The whole of Ireland.  
 For Everybody—Everything good and just a pleasant thought for  
 AL. G. FLOURNOY.

The Post Musical Comedy Company has been booked for a season at the Bentley Grand Theatre in Long Beach.

## Books In Cave To Show Bacon Was Dramatist

Boston, Dec. 12.—Following the minute directions of a cipher of Lord Bacon's writings, which seems to establish beyond doubt the authenticity of Bacon's claim to the authorship of plays and histories that will change the entire character of English literary history, a party of Boston men and women, all noted for their learning and high social position, is now near the spot where Bacon's literary and original manuscripts are buried, and a cable may at any moment flash the confirmation of their discovery to a waiting world. In this party are Dr. Orville W. Iwen of Detroit, a famous Baconian scholar; Dr. W. S. Prescott and John Dane of Boston, Mrs. Prescott and Mrs. M. L. Belcher, widely known in this city and Brookline. Already by following the instructions of the cipher the party is in England and has found the secret chamber in Bacon's castle which, according to the cipher, leads directly to the river, thence to the cliff where Bacon's entire library, consisting of manuscripts and books, has been concealed from the world for nearly 300 years. So minute were the directions and so identical were the surroundings that the party found the "wasp hill" mentioned by Bacon, and everything exactly as described in the scholar's writings. In a cave on the side of this hill and bordering on the river they found the ledge on the face of a cliff, accessible only at certain sides. The cave, oak tree, cliff and other landmarks told of in the cipher were found to be correct. From a literary standpoint what is con-

sidered to be the most important result of this discovery is the expected establishing of Bacon's claim to the authorship of the Shakespeare plays and to much of the writings of Robert Greene, George Peele, Christopher Marlowe's plays, Edmund Spenser's Fairy Queen, Burton's Anatomy of Melancholy and other important historical and literary masterpieces. The party expects to find buried in the cave Bacon's library, and that it will prove that Queen Elizabeth, known as the virgin queen, was a much married woman, that Bacon was her son and that he had a brother in John Dudley, the earl of Essex, who was ordered to be put to death by his mother for daring to claim his birth-right.

## Lulu Glaser In One of The Boys

Lulu Glaser has begun rehearsals in New York of a new comedy with music, entitled One of the Boys, in which she will open out-of-town at the earliest possible date preparatory to her annual New York engagement on Broadway. One of the Boys is by Rida Johnson Young, author of Brown of Harvard and The Lottery Man. The stellar character in One of the Boys, played, of course, by Miss Glaser, is that of a young girl brought up in a Michigan lumber camp, who comes to a "finishing school" in New York to get educational and social polish. She has a number of the amusing adventures which Miss Glaser knows so well how to make especially laughable, and also meets her "fate" in the metropolis.



## Bianci



Bianci is a dancer, who, in addition to making her vocation a profession, also makes it an art. Among the dancers who have appeared in S. F. made a more decided hit than has made a more decided hit that has this talented little woman. Her act, which was a top liner at the Orpheum when she was here, and was given more space on the bill boards than is usual to the big attractions at this popular house. The publicity given Bianci was warranted, however, for every writer in the city, in noticing her turn, spoke of it in terms that were most unqualified. She dresses her act with that same taste and care that characterizes everything she does. There is not

the minutest detail that she overlooks. She is not a woman who gives the same step in every dance she puts on. In her turn, half a dozen dances are introduced, and so distinct is the differentiation Bianci makes, that it is difficult to believe the same woman presents each rhythmic characterization. This artist is a woman of personality, and those who were fortunate enough to meet her off the stage found her to have a wit as nimble as her dainty feet. She is well read outside of her profession, and applies her general education with most profitable results, as any one will testify who saw her when she made her sensation at the Orpheum.

## Los Angeles Treasurers Fighting Intruding Organization

The treasurers of the Los Angeles theatres who achieved such a magnificent success with their first annual dance, last year, have lately been offered opposition by a rival club, and to put a strangle hold on the newcomer, the old organization got together the other night and issued the following statement:

"In order to correct an impression prevalent among our friends and the general public, we wish to make the following statement:

"On Friday morning, December 10, an article appeared in the columns of the "Examiner," stating the fact that there had been organized a new Theatrical Treasurers' Association, and that they had filed incorporation papers. The statement was also made that the name of the association of which Joseph Montrose is the head, had been assimilated by the new organization. Further, it was said, under the auspices of this new association a ball was to be given at a date prior to the one selected by the original organization. We wish to state that the newer organization has not received any articles of incorporation and are not in any way entitled to use the name of the Theatrical Treasurers' Association, of which we were the original founders a year ago, and which we are endeavoring to uphold. Knowing the immense success of our last professional ball, this new club not only seeks to appropriate our association name, but have secured a date just one week earlier than that upon which we had decided for our next function. The Theatrical Treasurers' Association which was founded a year ago still embraces the original founders, namely, George M. Clayton, treasurer of the Belasco Theatre; Ira Joseph, assistant treasurer; William H. Ervast, treasurer of the Burbank Theatre, George Baudrand, assistant treasurer; Arthur Dentier, assistant treasurer Orpheum Theatre; Ralph Lamme, assistant treasurer Majestic Theatre; Joseph Montrose, treasurer. The second annual grand professional ball at Goldberg-Bosley assembly rooms will be given under the auspices of the above named members, Friday evening, January 14, for which every arrangement has already been consummated. Dick Ferris and Florence Stone have consented to lead the grand march, while Harry Girard will assume complete directorship of the entertainment portion of the program between dances. We have secured the services of J. N. Laraia, musical director of the Burbank Theatre, who will wield the baton over thirty selected musicians. It has been promised that all the stage favorites who contributed so largely to the success of our last ball will participate, and in addition to these arrangements a wire was received from the management of the King Dodo Comic Opera Company, due at the Majestic Theatre that week, assuring us of their complete support. Los Angeles favorites who will attend upon the evening of the fourteenth will comprise Blanche Hall, Thais Magrane, Frances Nordstrom, Adele Farrington, Lovel Alice Taylor, Grace Gardner, Ethel Von Waldron, Beth Taylor, Margo Duffet, Florence Oberle, Fay Bainter, Louise Royce, Ida



## Johnny Williams, "Frisco"

The agent that knows all countries, having had the pleasure of being in advance in the past of Charles Frohmann, the late Hermann, great magician, Walter Main and Ringling Bros.' Circus, and other high class attractions; truly the write man in the right place.

Lewis, Carol Marshall, Lewis S. Stone, A. Byron Beasley, Frank E. Camp, David Hartford, William Yerrance, David Landau, Howard Scott, Harry Mestayer, Richard Vivian, Henry Stockbridge, Charley Ruggles, John Burton, Harry Andrews, H. S. Duffield, James K. Applebee, Frederick Gilbert, Harry Spear, Gavin Young, Charles Gyblyn, Victor Scherzinger, Fanchon Lewis, Fanchon Everhart, Norman Heap and a number of others. There will be two hundred dollars in prize cups which will occupy the window of the Whitley Jewelry Company two weeks prior to the date of the ball. The judges of the prize dances will be Julian Johnson, John H. Blackwood, Herbert Blake, Oliver Morosco and Edward Graham. There will be thirty-two dances in addition to the concert program. Dancing will begin at nine and the grand march, led by Dick Ferris and Florence Stone, will occur promptly at midnight.

"Very respectfully yours, Geo. M. Clayton, Ralph Lamme, George Baudrand, Ira Joseph, Arthur R. Dentler, William H. Ervast, Joseph Montrose."

## Notable Players

The publishers of the "New York Clipper" announce that they have in preparation a series of articles on "Notable Players of the Past and Present," beginning with Edwin Forrest and continuing down to the present time. These articles will give the professional career of all the notable stars in the profession, mentioning the important plays in which they have appeared, etc., and when completed will make a record which will be valuable and interesting to all persons interested in theatricals both in and out of the profession. The first installment will appear in the issue dated January 1, 1910.

The Newman-Foltz Co. open in stock in Long Beach on December 25th.





**THE MAN FROM HOME**  
ONE OF THE GREATEST SUCCESSES OF THE YEAR

## The Man From Home

After a record-breaking New York and Chicago run, Liebler & Co. have sent The Man from Home to tour the country. The play will be seen here at the Valencia Theatre for the holiday season, commencing Sunday night. It comes not alone with the endorsement of Chicago, New York and the larger cities, but each place where it has been played the chorus of praise has swept far ahead, the genuineness of its excellence. It is a play of the people and essentially a play of the great Middle West. Father and the boys, mother and the girls, can alike enjoy its humor, sentiment and kindly satire. It vibrates Americanism; that tells its whole story of success. Secondly, its tense interest revolves around the adventures of two rich young Americans, brother and sister, from Kokomo, Ind., who are sought to be ensnared into foreign marriages with persons of title for the golden shower they would cause to rain into depleted exchequers. American horse sense and American manliness of sentiment in the person of Daniel Voorhees Pike, Esq., attorney-at-law, comes to the rescue. He crosses the ocean to Sorrento, Italy, where the conspiracy is under full sway in the very nick of time, and then and there are happenings such as would be expected from a man and a lover of the real American type. The play is in four acts, the complete scenic equipment of which the Liebler Company carry intact.

### Spotlights

A few well known men in the theatrical world, who are stopping with Manager Shanley of the Continental Hotel on Ellis Street, at the present time, are: Teddy Leary, ahead of Fritzie Scheff; John Harley, ahead of The Man from Home Co.; Harry Davidson, ahead of Ezra Kendall Co.; Chas. A. Goetteler, manager King Dodo Co.; Billie Friend, the real King



**Francis D. McGinn**

Mr. McGinn, he of the dramatic heritage of the West, is still pleasing the exacting Eastern cities. After a most successful year with Via Wireless, Mr. McGinn was switched by his manager, Frederic Thompson, to Polly of the Circus, in which play he is portraying Big Jim, the boss canvassman. His success in the part has been notable. Mr. McGinn combines great power with the finest technic and his services are very much in demand.

Dodo; Eddy Cort, treasurer of the New Savoy Theatre; Chas. Dow Clark of the Alcazar Stock Company.

David Warfield has just concluded his first tour of the south. His production of The Music Master is as big a card this year as when it was first staged.

A score of real Indians are used in the battle scene of The Round Up, which Klaw & Erlanger are to send here shortly after the first of the year. The canyon scenes is said to be the most realistic stage picture ever shown in this country. The ride of the Indians over the precipices evokes great enthusiasm at every performance.

## VALENCIA THEATRE

TWO WEEKS BEGINNING DECEMBER 19.

The Success of the Century, Three Years in New York and Chicago Without Interruption.

# The Man From Home

By BOOTH TARKINGTON and HARRY LEON WILSON, with HENRY HALL in the title role and a cast practically that of the original.

**LIEBLER & CO., Managers**

Only Matinees Christmas and New Year's Day.

**SPECIAL**—The Man from Home is the finest of the many attractions Liebler & Co. have sent to California. The splendid scenic production is carried intact.



## Next Week's Offerings at San Francisco Theatres

### The Orpheum

The Orpheum Road Show, always the most delightful vaudeville incident of the holiday season, will begin its annual engagement in this city this Sunday matinee. The headliner honors will be divided between La Titcomb, the singer on horseback, and Ida O'Day. La Titcomb is a beautiful American girl who created an immense sensation in Europe. Arranged in a white tight-fitting costume cut a la directoire and mounted on a magnificent white Arabian steed she gives a clever exhibition of high school riding. Her act also includes singing and serpentine dancing.

Miss O'Day, a clever young actress who of late has greatly distinguished herself in several important Frohman productions, will appear as Saucers in Mrs. Oscar Berringer's one-act play, A Bit of Old Chelsea, which Mrs. Fiske made so famous.

A Night in a Monkey Music Hall, presented by Maud Rochez, is making one of the greatest hits ever known in vaudeville. It consists of an entire vaudeville performance, orchestra included, given by monkeys. The ape who appears as the Maestro is said to be a wonderful actor.

Mae Melville and Robert Higgins, two capital comedians, will indulge in a skit which they call Just a Little fun.

Hyman Meyer, "The Man at the Piano," who won great popularity a year ago, will let loose a musical monologue, and Fay, Two Coleys and Fay will introduce a black faced act called The Minstrels.

With this programme, Carl Nobel, "The Scandinavian Ventriloquist," Harry Fox and Millership Sisters will close their engagement.

### Valencia Theatre

The last performance of The Gay Musician will take place this Saturday afternoon and evening, and on Sunday night Liebler & Company's production of The Man from Home will begin a two weeks' engagement. The Man from Home will in no wise fall below the standard set by its predecessors. The company is headed by Henry Hall, who plays the leading role and includes such an army of artists as Charles D. Herman, so long featured in the Warde-James Shakespearean productions; Harrington Reynolds, prominent here in the support of Nat C. Goodwin and T. Daniel Fawley, and acknowledged one of the most capable interpreters of roles requiring carriage, dignity and pose; Mary Elizabeth Forbes, Harrison Fisher's famous poster girl, and who was last seen here with Lillian Russell in Wildfire; Bertha Welby, one of the most famous of American actresses; Mary Moffort, Leonard Howe, Vaughan Trevor, Albert Roccardi, lingual comedian with John Drew for a term of years; John Martin, Harry Brewster and a group of other Broadway favorites. The Man from Home, as characteristic of all Liebler & Co.'s shows, carries its own scenic equipment complete, and the comedy will be presented here with the every attention to detail which marked

its tremendous three year's run in New York and Chicago. The only matinee performance of The Man from Home will be given on Christmas and New Years.

### Alcazar Theatre

A play replete with human interest and thrilling situations is Pierre of the Plains, which will be given its first presentation in California next Monday evening and throughout the week at the Alcazar. Edgar Selwyn adapted it from Sir Gilbert Parker's widely-read novel of the Canadian border, Pierre and His People, and it ran one season in the Hudson Theatre, New York, and another on the road. Pierre, the son of an Indian mother and a white father, is a professional gambler, and when the play opens he is in love with Jen Galbraith, the pretty daughter of a road-house keeper. Her young brother has killed an Indian in a quarrel and is endeavoring to cross the boundary line into Montana, where the dreaded Northwestern police cannot follow him. The girl is loved by and imagines she loves Sergeant Redding of the police, who stops at her home as he is en route to Fort Desire with a warrant for the arrest of her brother, whose identity is unknown to him. Pierre learns of the Sergeant's mission, and with the connivance of Galbraith pere he executes a plan by which the officer is drugged and detained at the road-house, but Jen, who has been kept in ignorance of the plot, takes the sleeping officer's coat, hat and papers and delivers at the fort the evidence against her own brother. The boy is captured and imprisoned, and his sister is half-crazed over her unwitting aid in his arrest. Then the half-breed undertakes to rescue the prisoner. He takes Jen into his confidence, and while they are riding to the fort he tells her of his love, this scene being one of the prettiest in the play. They are overtaken by the police, and Jen hides Pierre in a crevice of the rocks. She convinces Sergeant Redding, in command of the squad, that she is alone, and the men leave her. Pierre emerges from his hiding place and is consulting the cards as to what his next move should be when an old enemy of his, Jap Durkin, a police guide, returns and discovers him. Here occurs what has been pronounced a most sensational hand-to-hand knife fight and Durkin's defeat. Then comes the usual happy ending. The boy escapes to Montana and Jen and Pierre are married. Evelyn Vaughan will play Jen, and John Ince, Pierre. Howard Hickman is cast for Sergeant Redding, Will R. Walling for Jap Durkin, Louis Bennison for the elder Galbraith and William Garwood for his son.

### Savoy Theatre

The last performances of that comic-opera delight, King Dodo will take place on McAllister street, near Market, this Saturday afternoon and evening, and on Sunday night, Forty-five Minutes from Broadway, George M. Cohan's musical production, will begin an engagement limited to one week. The story of the piece is an

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

### Marjorie Rambeau

All High Class  
ROYALTY PRODUCTIONSThis Week  
THE ROAD TO YESTERDAY

amusing recital of the doings of New York suburbanites, with a plot that develops interestingly and Forty-five Minutes from Broadway is easily Cohan's best effort in the line of play-writing. The cast includes such favorites as Charley Brown, Elizabeth Drew, Ninon Ristori, Louise Gardner, Joseph Kauffman, Susan Chisnell, May Newman, James H. Manning, James A. Davett, Harry Gwynette and others. New Rochelle, which is just three-quarters of an hour from Broadway, is a typical small town, where visitors notice standing around the railroad station the local yokel, straw in mouth, waiting to see the trains pass and discussing the political situation of ten years ago. A bargain matinee will be given on Thursday, with the usual performance on Saturday, Christmas afternoon. That delightfully droll comedian, Ezra Kendall, will follow Forty-five Minutes from Broadway at the Savoy Theatre, in his bucolic comedy, The Vinegar Buyer.

### Spotlights

San Franciscans who have been abroad will find especial delight in the first act scene of Fritz Scheff's production of The Prima Donna. It represents the interior of one of those little cafe chantants that are visited by everybody whoever sets foot in Paris. The gaiety, the sparkle, the general air of careless pleasure seeking, are all communicated in some subtle manner to the audience. At every moment the stage is full of life and action. The soldiers sing and drink and make love to the pretty girls. The artists who act as entertainers do their various specialties, and then pass through the little audience on the stage soliciting money.

The versatility of Estha Williams is a delight to her many Peoria admirers who appreciate her genius. In the Old Cross Roads Miss Williams as Parepa, the octoroon, played an emotional part and played it well. As Colonel Billy in As the Sun Went Down she carries a very dissimilar role, and carries it with a dash and verve that is all her own. Whether the part was created for Miss Williams or Miss Williams created the part, matters little—they fit to a nicety. The play, which opened for a three days' run at the Majestic last night, is a melodramatic comedy of the better order. Dead men are not scattered around promiscuously, but there is love and adventure deftly interwoven in a fascinating story well staged with elaborate scenic embellishment. Miss Williams is well supported, among the principal characters being W. A. Whitecar in the part of The Tarantula; A. E. Chatterton, Edwin Walter and others well known in the mimic world. The play through-

out has a twang and breeziness of the West, depicting its vices and its virtues. Its interest is fascinating and the verdict on its first appearance one of unqualified approval.—Peoria Journal.

### Shuberts in Fresno

The Shuberts have made arrangements with Manager Hoen of the Empire Theatre of Fresno to play his house twice a month.

### J. B. REIGHLEY Theatrical Hauling

Promptly Attended To  
Telephone Market 1601  
600 Guerrero Street, Bet. 18th and 19th

### Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



### Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



### Opera, Folding and Assembly

### Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

**DROP CURTAINS** **SCENERY**  
**FLAGG** **EDWIN H. FLAGG**  
**SCENIC CO. INC.**  
CAPITAL STOCK  
\$50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES



## A Chat with Bell Gold in Her Dressing Room

Bell Gold, who is responsible for much that is clever in the Eddie Foy show, is best described as an animated whirlwind off the stage, and especially when subjected to an interview with a newspaper reporter.

Emile Ackermiller, manager of the company, led the way to the dressing room, behind the scenes, and sank his fist into the heavy door. There was a sound of hurry—and the door opened. Bell Gold stood looking out in negligee, followed by a scream of laughter from somebody inside, and with, "Oh, heavens, excuse me a moment," the somebody was left with impressions.

Miss Gold appeared in less than thirty seconds in a very handsome kimona and bade me enter.

"Well," said Miss Gold, "I suppose you want the story of my life. Guess I am in for it, so here goes:

"I was born in Macon, Georgia, November 21, 1882—and use my own name on the stage. On my mother's side I am related to General Devreaux of France. My father was Irish, a direct descendant from Oliver Goldsmith. He dropped the 'smith' when he came to this country.

"Well, after the usual course of measles, whooping cough, kindergarten, etc., I became a newspaper woman at the early age of twelve—the youngest on record.

"When I was fourteen, John R. Cockerill sent me to write up a play, from behind the scenes. -I fell in love with the life at once—that settled newspaper work for me.

"I went to John Doris who gave me my first part, and later predicted I would be a 'knock-out.' I'll leave it to the public whether I am or not. Anyway, the public is very generous in its treatment of me and my work,



and I can't tell how much I appreciate it. Now, what else can I tell you?" asked the roughish Miss Gold.

"Have you ever been married?"

Hesitatingly she looked at me and said: "I have played everything from melodrama to Shakespeare, and if I ever find anybody that even hints I might have a voice, I'll try grand opera. Oh, I just love Tetrassini."

Again I asked: "Have you ever been married?" Once more that same look. "My recreation is studying characters, dialects, gestures, walks, costuming and everything that makes one person different from another."

Once more I risked it. "Have you ever been married?"

With a hearty laugh, she said, "I would have been, but John McNally wrote another coon part in In Hayti, and I was afraid I would turn black if I played black face another year. I thought three years were quite sufficient in the Ham Tree. The Shuberts promised to do something great for me next season, and I guess their word is good."

Never faltering, once again I asked, "Have you ever been married?"

"Oh, goodness, no, I never read Isben; I prefer THE DRAMATIC REVIEW or the New York Mirror just now. Well, that's all. Rather short for one's life, don't you think?"

"Miss Gold, will you do me a favor, please?" And then I started on the old query, but she capitulated before I could begin, with:

"Tell you whether I am married or not, eh? Well, yes, I'm married to A. W. Cross, who was manager for Walker Whiteside for nine years."

Feeling I had accomplished something, I said good-night to as pleasant a little person as one would want to talk to. SYLVIA ASHTON.

### Correspondence

MISSOULA, Mont., Dec. 9.—Still on the job and things are good with us though the weather has been cold and the wind—well the wind blew, in fact, it continues to blow, causing the mercury to look like nine below. (That nine is not German.) Honest if someone should say "want to get to a warmer climate," I'd jump from here to—wherever they suggested. Do you know where I can get a location for this company? One bill a week? Around the warm belt? This week and next there are some very strong attractions at the big house. 7th, Honeymoon Trail; 8th, Concert Company; 9th, The Alaskan; 10th, Beverly; 13th, Max Figman; 16th, Wm. Crane; 17th, Third Degree. Business is fair for the big ones but the popular priced stock house is making the money. Miss Winston is not only clever, but is exceptionally versatile and extremely magnetic, in fact, far too good an actress to be in a stock company. In spite of the bad weather, last week, business held up at this theatre. The Winston Company is by far the most popular stock combination ever in this city. The members are easy to meet, very agreeable and have made a host of friends. This week The Girl of the Hills is causing no end of keen interest. It is a southern play full of heart interest

and comedy. Following this play, Manager Lionel has one of those ever popular rural comedies ready and in preparation, a strong labor bill. Much trouble is being experienced by agents owing to the strike of the switchmen. Their paper shipments are delayed and none have second men to look after things. Some of the boys begin to show grey streaks through their hair already. On top of all this the storms are giving the managers their share of worry to make towns in time to give the performance. The Climax rang up at 10:10 and it looks now as though Beverly would get the same dose. Crane's agent was in last night and like all good fellows made a fine impression. By the way, not to advertise, there is a hotel here that is hard to beat (The Shappard). Tell the boys not to overlook this as it is the one best bet here. You have no doubt read in the papers about the small-pox scare here. There is no quarantine law in this state and small-pox is a most common sickness. Indignation meetings have been called to force quarantine but that does not stop those who have the disease from attending theatres or going about the stores spreading illness to others. Manager Lionel, at the Family Theatre, has ordered the house fumigated daily, and Mr. Moulton stands at the door evenings, firmly refusing admission to anyone whom he suspects might have this undesirable disease.

Much attention seems to be centered on the left arms of Lionel and Moulton; one might be lead to suppose a 'Frisco flea was traveling afar from home. A Merry Christmas from M.

MARYSVILLE, Dec. 11.—King Dodo with a bunch of musical workers treated the theatre-goers. The costumes were elaborate and appropriate. Miss Kent was certainly a picture in the black costume that she wore in the second act. She was also stunning in her other costumes and sang well, being in splendid voice. William Friend played the part of King Dodo most satisfactorily. Zoe Barnet, always a favorite, was fascinating. Louise Mink is a beauty. The chorus is exceptionally strong, all being good singers, snappy throughout and full of catchy music.

SAN BERNARDINO, Dec. 7.—Last night at the Unique Theatre the Girton stock company presented All the Comforts of Home. Three years ago Percy Girton opened at this theatre with a very strong attraction, and played a very successful engagement for ten weeks. During this time he gave theatre-goers the best of plays. Last night Mr. Girton presented a stronger company than before. The company numbers fourteen in all, and each is an actor of ability. The favorite, Ina Shepard, is with the company again in the lead. In this play she

is seen as Fifi Artoneski, and did a clever bit of acting. James Dillon, as Alfred Hastings, did well. He makes a very good appearance. Corbett Morris, as the fellow "who always gets half," is excellent in the part. Richard Scott plays the part of Dabney, a broken-down music teacher. James Usher takes Gillet's character part of Theodore Bender, a retired produce dealer. His interpretation of the part kept the audience in roars of laughter. Gertrude Claire is no doubt the best character woman yet seen at the Unique. She is extremely funny.

RIVERSIDE, Dec. 9.—In spite of heavy rain, Three Twins to good business. Audience well pleased. Coming, David Warfield on the 16th; Top o' th' World, 25th; Jefferson Brothers, 27th. CHAS. E. HEATH.

HENRY DUGGAN and wife, Anna L. Bates, formerly members of Dick Ferris Auditorium Stock Company, Los Angeles, are meeting with great favor in two Eastern productions this season. Miss Bates is playing the part of a suffragette in Henry W. Savage's Florist Shop Company. Mr. Duggan is under Klaw and Erlanger's management, in support of Fanny Ward. His character is similar to Dr. Juttner in Old Heidelberg, a part he has long being identified with.





AL CANBY



FRANCIS REID



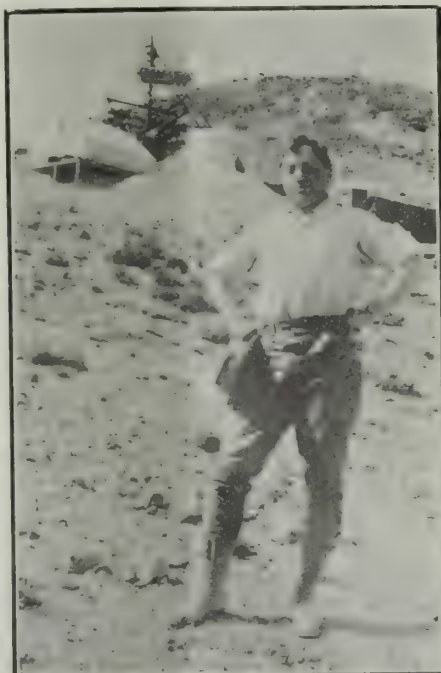
GEORGE ROYER



FRED MEEK

## Some Live Wires in

Some of the best known "scouts" in the theatrical world are depicted here who have "gotten there" through years of activity in a business that requires quick judgment and a keen eye for talent.



SAM FREEDMAN



CHARLES BRADLEY



FRED CUTLER





JOHN R. ROGERS  
(Yours Merrily.)



LIPP KEENE



CHAS. W. WILDER

## n the Show Business

depicted on these two pages. They are numbered among those  
ty and the possession of special qualifications for a  
k judgment and untiring zeal.



GEORGE MURRAY



CHARLES S. ALLEN



ALBERT HOOGS



FRED DALLEY



## What Philadelphia Presents to the Theatre Goers This Week

PHILADELPHIA, Dec. 11.—On the one hand the immutable laws of the Catholic Church binding a woman who has vowed her life to its service by indissoluble contract, on the other the overpowering passion of a man for the woman he loves. This is a tense situation depicted on the stage of the Lyric Theatre by Viola Allen and a magnificent cast, who present a dramatized version of Marion Crawford's novel, *The White Sister*. It is unrelieved by any momentary departure from the conflict between the two warring forces, the church and nature. You cannot deny the powerful appeal of this play. Skillfully handled, so that no critic could bring against it the charge of belittling religion or perverting its symbols with stage clap-trap, the play presents a problem rather beyond the province of the average theatre-goer. Yet through its four acts, charged with intensity and set altogether in an ecclesiastical background, the audience showed no signs of lack of interest, and in at least ten curtain calls at the end of the third act Monday evening expressed its satisfaction with Miss Allen, James O'Neill, William Farnum and the principals in the company. The play is an exposition of the principle that the laws of religion are stronger than the laws of life; that the individual is an impotent factor in the struggle against faith and the dictums of the church. It is not, however, dogmatic, but tells with unrelenting intensity, in a succession of dramatic acts, the story of the white sister who renounces the world for the convent when she believes the man she loves has been killed in an African expedition. Her reviving humanness at finding him alive, the brief struggle of her heart souls, her final renunciation of her vows, not because she wishes to repudiate them, but because he threatens to kill himself if she does not, and his suicide, committed to protect her from the calumnies of a malicious relative, these things offer dramatic opportunity which was grasped by the members of the company. Each character possessed psychologic value. Viola Allen, with keen artistry, submerged her vivid personality beneath the white habit of the religious, and gave to her character a wistful spiritual grace, a sense of detachment and other worldliness which showed a perfect sympathy with the part. James O'Neill as Monsignor Saracenesca, embodied the inexorable canonic attitude of the church, yet revealed its response to human misery. William Farnum vitalized with splendid art his role of the lover, and Minna Gale, as the intriguing countess, and Fannie Addison Pitt, as the old governess, were both factors in the artistic fitness of the play. WALNUT STREET THEATRE—Paid In Full, Eugene Walter's remarkably acute analysis of everyday life in New York, entered upon its second week of a three-week run. Although Philadelphians have already witnessed this play given by a different company at the Walnut last winter, it is a drama of sufficient vital truth, dramatic power and splendid workmanship to be seen and en-

joyed many times over. It is a play of a decade, surely, and has attracted wide notice and constant praise throughout the country. In the hands of this company it is given adequate life on the stage, and the more strong and stirring story of the play lost none of its former intensity. Paid In Full needs no new praise as a play. It is already written down as among the first half dozen leading dramas of American life ever produced on the stage. It is a play that never fails to interest everyone, for the trials and tragedies and glories of our own American life are given magnificent counterfeit presentment. Thomas Coffin Cooke is the new Joe Brooks, Mrs. Brooks is done by Edna Brothers, Captain Williams by Frank C. Burton, William S. Lyons, Hazel Chapple and Kate Fletcher completed the company. ADELPHI THEATRE—Truly sans intermission were the laughs evoked since the appearance of *The Blue Mouse* at the Adelpheia Theatre. Not since *Are You a Mason?* than this frisky play that Clyde Fitch has so cleverly adapted to the taste of American audiences. The spirit of the fun making is maintained throughout, at a high level, by the unusual excellence of its interpretation. The leading actors have been imbued with a sense of comedy, and an appreciation of farcical extravagance that brings so many of the surprising complications of *The Blue Mouse* the atmosphere of irresistible mirth. Mabel Barrison in the name part, Harry Connor, Zelda Sears and Hall McAllister are the chief factors in the commendable work. All the roles, however, are in suitable hands. GARRICK THEATRE—When Grace George was seen at the Garrick early in the year in Thompson Buchanan's comedy of contemporary social life, *A Woman's Way*, the worth of the play as a successor to her very successful presentation of Sardou's *Divorçons* had recognition. *A Woman's Way* does not in any manner bedim the lustre of the sparkling Sardou comedy, but it is a story having to do with a prospective divorce and the similarity of theme has not been a deterrent in the making by Thompson of an enjoyable entertainment, and in the providing of a role for Miss George, wherein her delightful comedy methods have full exercise. Of course, the audience at the Broad, seeing Miss George in the Buchanan play, found her as charming as of old, and, moreover had the felicity of witnessing generally fine performance by her supporting cast. She has just the sort of role in Marion Stanton, the clever woman who sets her house in order when the shadow of divorce falls upon her, that is suitable to the fine talent for comedy of his star, and she is always a delight to her keenly interested audience. Since its first performance here the comedy has been made more smooth in the telling, and the company that now supports the star is particularly able. C. Aubrey Smith has the role of Howard Stanton, whose little joy ride with Mrs. Blakemore is the beginning of the misunderstandings of husband and wife. In this role Frank Worthing was for-

merly seen, but Smith is in every way a worthy successor, and may be said to read his lines with even greater skill than was shown by Worthing. Mrs. Blakemore. Carolyn Kenyon, gave full value to her lines, and Jack Standing was also an impressive personality as one of the flames of the attractive widow. Henry Miller, Jr., Evelyn Carter Carrington and Ruth Benson added further to the strength of the cast. The production was well staged and the women wore some magnificent gowns. Miss George, though plainly suffering from a cold, showed no signs of her disability in the character of her work, and her gracious personality and her skill as a comedienne were displayed to advantage. CHESTNUT STREET THEATRE—Margaret Anglin acted in J. Hartley Manners and Henry Millers' adaptation of the Wilkie-Collins novel, *The New Magdalen* for a year and a half, but the play, known as *Zira*, had never been presented by her in this city. An opportunity to pass judgment on this drama was given at the Chestnut Street Theatre when the Orpheum Players, with Marion Barney in the role assumed originally by Miss Anglin, gave the piece a worthy interpretation. A point of interest was the appearance of Emmett C. King in the part that had been assigned to William Ingersoll, but that the retirement of Ingersoll from the company shifted to the newcomer. The play is in a prologue and three acts, but it is rather sketchy in character, and was palpably written to provide emotional opportunities for the star. Miss Barney seized these opportunities and ably presented the two strong scenes in which she as *Zira* is confronted by Miss Wilding. Leah Winslow, as Ruth Wilding played the role in a very creditable way. Helen Reimer lent her ripened experience and her considerable talent to the part of Lady Constance Clavering, and George D. Parkes gave full value to the role of Captain Sylvester, who steps aside to make way for the Rev. Clavering in his love for *Zira*, or rather Hester Prent, as she is in reality. Other members of the company played with proper and becoming skill. The Dixie Quartette closed in Newark, N. J., Saturday evening and returned to their homes in Philadelphia, where they will enjoy a much needed rest until after the holidays. Manager Franklin will play the boys on small vaudeville time during their stay here, helping them in harness for their long run which will take them way into September. Mr. Franklin announces he has discovered a great find in Horace Wolstenholme, who possesses an exceptionally high tenor voice, blended with sweetness and harmony. As a solo singer, Mr. Wolstenholme has little equal and never fails to leave a good impression with his audience. Before singing with the Dixie Quartette, Mr. Wolstenholme was connected with the Forest Trio, and at one time with the Volgels Minstrels. In addition to being the manager and originator of this quartette, Carlton Franklin still retains his position as 2nd tenor, and leads the boys along the lines of success. George Williams, well known in the quartette field and the original base singer in the Newsboys' Quartette, never fails to score with his heavy work, for he possesses a deep and rich bass voice. In fact, there is not much that Mr.



Fred L. Alles

The name and personality of Fred L. Alles is a familiar one to visiting show people who play in Los Angeles. Mr. Alles is the guiding spirit of the Alles Show Print, and for years he has dominated the show printing business of Los Angeles and Southern California. From a small beginning years ago he has developed a great business, and during a visit to the southern city five weeks ago the editor of THE DRAMATIC REVIEW found this establishment running to full capacity, three shifts a day. There is one thing always noticeable about the Alles work. It is characterized by a clean-cut artisticness that is often sadly lacking in what goes by the name of show printing. By a persistent policy of always turning out the best work, and by a mastery of the peculiar phases that obtain in show printing, Mr. Alles has seen his establishment grow into a big institution, and while he has been busy with the demands of his business he has found time to engage in the activities of a leading citizen. He has been a president of the Chamber of Commerce, is foremost in all public matters and has twice refused the Republican nomination for mayor.

Williams doesn't understand about harmony, as he is able to sing any part when necessary, and as a director he is the right man in the right place for any time. Lyn Castor proves himself a baritone singer who possesses a baritone voice, and is heard to excellent advantage. He is originally from the Coulson Quartette. Director Williams is preparing a new score of songs and with a combination of harmony that he has to work with there is no doubt but what the Dixie boys will do justice to them. The Philadelphia Dispatch credits the Dixie Quartette as being one of the best singing fours in the East.

CALVIN M. FRANKLIN.

The Shuberts announce that they will soon produce a new American drama of contemporary interest entitled *The Man Higher Up*. The play is by Arthur J. Eddy, author of *Ganton & Co.*, the Chicago novel, which was dramatized by J. Hartley Manners under the name of *The Great John Ganton*, in which George Fawcett is playing.





Louis Kelso

Louis Kelso, who played the lead at the Garret Theatre here recently in The Western Honeymoon Trail shared honors with Bert Baker, the star. Mr. Kelso is an exceptionally clever comedian. He can sing, dance and act and do all three unusually well. Mr. Kelso is to be featured with his wife next season in a

big musical comedy, and with two such able artists the comedy parts will undoubtedly be a success. Mr. Kelso has been with some of the best shows and biggest successes on the road. He was leading man with Raymond Hitchcock last season, and Arling Boling (Mrs. Kelso) was the prima donna. He and his wife make a very stunning pair. They have a standing offer of a most flat-

tering nature to come to San Francisco, and we all hope to see them, for they will surely make good.

Arling Boling

The above likeness is that of Arling Boling, in private life Mrs. Louis Kelso, one of our coming prima donnas. Miss Boling will be remembered as prima donna with The

Honeymoon Trail, which played here recently. She is a very stunning brunette and always attracts great attention from the number and elegance of her gowns. Miss Boling has a high soprano voice of great power and sweetness and her stage presence is most attractive and compelling. With her husband, Miss Boling will be featured next season in a big musical comedy production.

Max Figman Will Preside Over Festivities  
Arranged for Mary Jane's Pa and Beverly Co.

SPOKANE, Wash., Dec. 12-13.—“Fritz Kreisler” the violinist appeared at the Auditorium Theatre evening of 6, under the auspices of the Wagner Club, to a large audience. The Alaskan, revised and reconstructed by Richard Carroll-Gus. C. Weinburg, was greeted by large houses 10-11. Comedy is good, songs catchy and the chorus well costumed. Delmar Poppen, as Totem Pole Pete, appeared to good advantage in the Totem Pole song. The Snowballing number is good and made a hit with the audience. The cast is excellent. The Third Degree 12-14 opened to a large Sunday night house. Fernanda Elisen scored a personal triumph as Annie Jeffries, and Paul Everton as Richard Brewster was great. There was six curtain calls at the end of the third act which brought down the

house. The support of the company was fine. The Traveling Salesman 15-16, W. H. Crane 17-18. In Dreamland is the offering this week at the Spokane and opened to a good house and will run through the week. At the Orpheum, Arturo Bernardi, the Great Italian Protean Artist, is the headliner, another feature on the program is the sketch of Una Clay, assisted by Francis Morey Co. in His Local Color. The Chadwick Trio, with Ida May Chadwick. The Hee-Haw Girl. The Four Readings are sensational hand-to-hand equilibrists. Mr. and Mrs. Frederick Voelker, in their musical interlude, Twilight in the Studio. The Dagwell Sisters, Historical Cycle of Song; Hopkins and Axwell in their unique offering, Trolley Troubles; Orpheum pictures. Heading the bill at the Washington

will be The Joe Boganny Troupe of Lunatic Bakers, who came direct from London. The Columbia Four Musical Quartette; Al W. Fremont & Co. in a comedy-drama, The Way of the West; Four Dancing Belles, elaborate wardrobe and good singing; Emerald-Dupree London music hall stars in A Hot Scotch; Probst, America's foremost whistler; motion pictures. Pantages—Special engagement, Grace. The Diving Myrma, presenting the famous Annette Kellerman diving act. Wills-Hass and MacLean-Bryant comedy playlet, Oolsey; Pierson-Garfield, comedians; Payne-Lee, novelty singing and dancing. SPOKANE, Wash.—Harry C. Hayward, manager of the Auditorium Theatre, and Charles W. York, of the Spokane, will entertain the Max Figman company, who will be at the Auditorium Theatre and the Beverly company playing at the Spokane, and all the attachees of both theatres on the stage at the Auditorium Theatre after the evening performance Christmas Eve. There will be a large Christ-

mas tree; Harry Hayward will be Santa Claus and Max Figman, master of ceremonies. A big time is expected. SMYTH.

Stock For Vallejo

Pryce Mackeye opened in the Faragut Theatre, Vallejo, Sunday, in stock, putting on tabloid plays in connection with vaudeville. The company is composed of Reva Raymond, Florence Young, Arthur Hohl, James Crockett, Harry Crockett, Harry Hallen, Pryce Mackeye. Hattie Williams, under the management of Charles Frohman, is to make her first stellar appearance here at the new Columbia Theatre, presenting her new comedy, Detective Sparks, recorded as one of the distinct hits of the Eastern season. Marie Cahill, Robert Mantell and Grace George are among the first attractions booked for the new Columbia Theatre.



## Alfred Lattell



Do you remember when you were a wee bit of a tot and used to climb up into your mother's or your father's lap and beg to be told a bear story, and how interested you were, and how you never forgot the stories? Well, I'm going to tell you a true bear story and you'll not forget it, either. It's about Alfred Latell, who is the bear with the Eddie Foy company, under the management of Sam and Lee Shubert this season, and he is one of the cleverest animal impersonators in the business today. If you didn't see the Eddie Foy show when it was here, you missed a clever bit of acting. There was only one objection: We weren't allowed to see enough of him. Mr. Latell is so clever that he has

had the most flattering offers from European managers. He is specially engaged for feature acts at an enormous salary, under the direction of H. B. Marinelli, for the entire summer at the Olympic Theatre, Paris, France. That speaks for his ability. He is not only clever as a bear, but as other animals. For instance, he was featured with Joe Hart's vaudeville act, Polly Pickle's Pets, playing Push, the St. Bernard dog. He was also a feature in Babes in the Woods, which ran one year at the Lyric Theatre, New York. Mr. Latell has been under the management of Messrs. Klaw and Erlanger, Joe Hart, Ned Wayburn, George W. Lederer and other well known managers, and his services are always in demand.

## John Cort, the Big Man of the Northwest, Whose Operations Are Gradually Extending This Way, is in Town

John Cort is in town. The big fellow who touches Duluth in the East with his little finger and stretches his thumb to Seattle and the Puget Sound country, and then with the other hand reaches down to San Francisco, Los Angeles and to El Paso, with Salt Lake, Denver and Chicago thrown in for extra good measure, has been here for the past week putting the finishing touches, in the way of supervisory director, to the new Savoy Theatre that started as the tortoise, but wound up in a flourished blaze of glory as the hare on Sunday night. Incidentally, it may be stated that Mr. Cort, who has built a couple of dozen houses, learned something regarding trade union methods in this bustling city during his strenuous week here. But that is all over now and he has a cosy, pretty little playhouse that is a credit to the city. During a talk with Mr. Cort after he had agreed to pay double wages for night work, and easily said he was sorry he didn't have to pay more, he referred to the growth of his circuit which he started in Seattle eleven years ago. This circuit, as we have just said, directs the destinies of all the theatrical territory between Duluth over the Northern Pacific to the Pacific Ocean, including the British Columbia country, and as far south as the California line. Then, beginning at Chico, the Northwestern Theatrical Association makes a start in California. The new Savoy in this city gives it a San Francisco opening, and Los Angeles, in Oliver Morosco's Majestic Theatre, affords a home for the circuit bookings. Then the territory to El Paso is more or less represented and the Cort Theatre in Salt Lake is an integral part of the circuit enterprise. Associated with Mr. Cort in this comprehensive proposition are Calvin Heilig, who has been for a number of years very successful in Portland theatricals, and Dick Sutton, the Butte theatrical notable. In the individual apportionment Mr. Cort tours and has the personal lease on fourteen houses; of these, three are in Seattle, and the rest in Helena, North Yakima, two in Spokane, one in Walla Walla and Baker City, the Colonial and Bungalow Theatres in Salt Lake City, one each in Chico, San Francisco, and a majority interest in a Chicago theatre, the new house, the Cort Theatre, in which Messrs. Frazee and Herman are interested. This will be a producing house for musical comedy, putting on two shows each year. Mr. Cort will not go into the road game very strongly with his new shows. At present he has King Dodo and Commencement Days and Max Figman, the comedian. Eventually Figman will be the only one retained outside of the shows sent out from the Chicago theatre. Figman's contract has six years yet to run and is regarded as a valuable asset.

Asked as to his connection with the Western stock game, Mr. Cort replied: "Both Mr. Heilig and myself are in with George Baker in the stock proposition, which is directly under Mr. Baker's management. We will have stock in the new stock house in Portland, in Seattle at the Grand, in one of our Spokane theatres, and in Salt Lake City at the Bungalow, now under lease to the Van Dyke Company, which lease expires in January, 1910. This summer I will put in a musical comedy stock company at the Savoy." Some other observations are valuable as bearing on our Western theatrical situation.

"San Francisco is the most expensive town in America, when it comes to running a theatre. The Middle West and the Coast are in good shape, much better than the East, and have been for the past ten years. In all the large cities there are too many theatres, as only ten per cent of the population can be classed as theatregoers. It means the survival of the strongest." Mr. Cort believes that the \$1.00 prices for the splendid class of shows that he will bring here, as indicated by King Dodo and Forty-Five Minutes from Broadway, will make the Savoy Theatre a popular institution of San Francisco. It looks very much like it, so far.

## Bellingham to Have Fine Stock

BELLINGHAM, Wash., Dec 13. Bellingham is preparing for a fine Christmas affair. On the afternoon of Christmas day, beginning with a matinee, Beck's theatre will present to its patrons a superb stock company. The personnel of the stock company includes some of the best known names in their various lines in the profession. Victory Bateman will be the leading woman. William Dills is to be the comedian. Arthur S. Hull, a handsome and talented leading man, prominent in that capacity in Philadelphia and Indianapolis, has been engaged for juvenile leads. Philip Sheffield, Robert Webb Lawrence and George Clausen will have good parts. Brenda Fowler, who enjoyed long popularity in Los Angeles, will be second woman. Mary Golden from Salt Lake will play important parts. Mildred Disbrow, a well-known Eastern utility woman, who has just closed a sea-

son in Portland, is another member. Carrie Clark Ward, one of the best known character women in the profession and a headliner for years with the Orpheum circuit, will be the character woman of the company. She was playing an important part in Wilkesbarre, Pa., when she signed for Bellingham and stepped out of her makeup to board the train for this city. The ingenue work of the company will be delegated to Oliver Adair Leonard, a young girl who has made Bellingham her home for the past six or eight years. Carl Reyna, the scenic artist of the company, is well known locally. The opening bill is Are You a Mason, with other royalty plays will follow. And to cap all the above, Sedley Brown, the Titian-haired veteran, will direct the stage. Nothing doing but fine shows.

BURT.

Roche & Hoeber and Charles H. Farrell have sold their lease of their Hill Opera House, Petaluma, to Al White, a prominent merchant of that city.



## Wm. Cullen, Who Has The Alaskan, Finds Seattle- Still Welcomes the North Pole Opera

SEATTLE WASH., Dec. 13, 1909  
Moore Theatre. "The Alaskan," the Seattle-made opera, has returned to the Moore and was accorded a warm welcome last night. A lot of new comedy and new songs have been introduced into the piece, much to its improvement. The old, familiar scenes are all retained, and the new production goes with a snap and a vim. The chorus is endowed with good looks, and the principal parts are well disposed of. Alhambra Theatre. "Mr. Hopkinson's" visit at the Alhambra has been extended for a second week. This is one of the most entertaining comedies ever seen here and the attendance at the boulevard theatre bids fair to be large for the balance of the week. Grand Theatre. Yesterday set a new record at the Grand in point of attendance, the attraction being the "Soul Kiss" which will continue until Wednesday night. The dancing of Mlle. Pertina won the instant approval of the audience. The piece has an elaborate mounting and the musical numbers are many and varied. Seattle Theatre. "On Trial for his Life," Owen Davis' play of the Southwest, is being vigorously given by the Russell & Drew players, much to the satisfaction of the patrons of the Seattle Theatre. Lois Theatre. The Lois stock company have made a new departure from their regular line of plays, and are

offering "The Lottery of Love." Orpheum Bill. Franklyn Underwood and Frances Sloffen head the Orpheum bill opening this afternoon in "Dobb's Dilemma." The Basque grand opera quartet is a strong feature, and the following classy acts complete the bill: The Zanettos, famous entertainers; Frank Tinney, black face; Belle Davis and her three dancing pickaninies; James B. Donovan and Rena Arnold, in "Doing Well, Thank You"; Fox and Foxies' circus. Majestic. The Romany grand opera troupe, a company of seven splendid voices, leads the bill which opens at the Majestic theatre with the matinee today. The Baltus four, Olympian acrobats, are an added attraction, and other good ones are J. C. Tremayne and company, in "The Girl of the Times"; Gardner and Goder, black face comedians, and Frank Marckley, king of the banjo. Pantages today. The bill is headed by May Tully and company, in her playlet "Stop! Look! Listen!" The Novelty dancing four have a high-class dancing turn. Valdare and Varne are comedy cyclists. The La Van trio do sensational gymnastic work in a funny way. Nancy Withro appears in an original pianologue. Del-a-Phone is a great mimic and comedy vocalist. Helen Lowe is still there with a pretty song, and the Pantagescope has interesting pictures.

E. MORGANSTERN.

## San Diego is the Busiest Town in a Theatrical Way on the Pacific Coast

SAN DIEGO, CAL., Dec. 14, '09.  
The season of 1909 has been a very successful and prosperous one for all theatrical managers here, both big and little. Genial Jack Dodge, manager of the Garrick, has been more than ordinarily busy, there being very few dark nights at his show-shop, and the S. R. O. sign hasn't had an opportunity to get dusty. Mr. Dodge shows all visiting showmen every consideration and does everything in his power to make their stay here a pleasant one, and, as a rule, these favors are greatly appreciated. Jack's sunny disposition and accommodating ways have earned for him "The Whitest Showman in the Business." David Warfield will appear at the Garrick in the Music Master December 17-18 with a special matinee Saturday. The house will be sold out at every performance. Christmas matinee and night the Three Twins will return. December 28 Bailey and Austin in the Top o' the World. December 31 and January 1 Florence Gear in Fluffy Ruffles. Charlie King and his excellent stock company, featuring Marjorie Rambeau, are playing the thirteenth week of their engagement at the Pickwick, and the popularity of the organization seems only to increase with each succeeding week. Mr. King has been giving his patrons the very best plays obtainable, paying the very highest royalties. Mr. King, besides playing leads, also directs and manages both the front and back of pany is putting on is evident from the large audiences at every performance.

Miss Rambeau is responsible in no mean way for a large share of the success of the company. She is, without a doubt, one of the most popular leading ladies that has ever appeared here, both on and off the stage. She reads her lines exceptionally well and is a conscientious and hard worker. This week the company is putting on Out of the Fold in a very creditable manner. Miss Rambeau as Helen Gray, the young school teacher, has a clear understanding of the part and gives her usual excellent interpretation. Ernest Van Pelt plays opposite Miss Rambeau in this piece, and appears to better advantage than in any other previous roll during his engagement with the King Company. Charles King plays a character part this week, that of Big Jim, a kindly old sheepherder, and does excellent work. Pietro Sasso, Lillian Burnett and Elaine Davis are congenially cast, and do full justice to their respective parts. Jack Donnelan, manager of the Queen, the Sullivan and Considine playhouse, has worked up a nice business here. That Donnelan understands the management of a vaudeville house is evident from the business-like manner in which it is run. His advertising matter is gotten up weekly in a flashy, yet very tasty, manner that cannot help but draw attention. His bills each week have been composed of the best acts traveling over the S & C time, and they seem to get better right along. Increased attendance indicates the appreciation of the local public. His bill this week is well rounded

out and is composed of the following acts: Colby and May, the ventriloquist and the Maid, Al. Williams, balancing act, LaVelle and Grant, hand balancing act, Josephine Ainsley, soubrette. Moving pictures and Peerless orchestra conclude performance.

The Isis Theatre opened last night under the Shubert Management with a splendid production of The Mar From Home to a crowded house and scored a big success. Manager Gross advises that the Shuberts will send some of their best productions here for two and three night stands. Among the early bookings are: Chas. Cherry, in the Bachelor, Two Men and That Woman, Frank Daniels, Maxine Elliot, Southern and Marlowe. The Grand Theatre, which was recently remodeled and renovated for Calmy and Lebovitz late of San Francisco, is now running full blast and good sized houses are the rule every performance. H. C. Moore, of the Empire, is packing 'em in twice nightly. Mr. Moore shows nothing but the [very] latest films, having them weeks ahead of the other motion picture houses here, and this, of course, tends to popularize his house. About February 1, 1910, The Empire Theatre Company will begin construction of a new house, which, when completed, will seat about 1000. The Bijou and Union with motion pictures and illustrated songs report excellent business. About February 1, 1910, work will be commenced on John D. Spreckels \$500,000 theatre to be erected on Second and D streets, right in the heart of the city. The building will be of reinforced concrete and will be one of the finest theatres on the Pacific Coast, seating about 1400, and will be devoted to the Klaw and Erlanger attractions. Dodge and Wyatt will, in all probability, manage the house. Work has commenced on Walter Fulkerson and Scott A. Palmer's new theatre at Third and C streets. The house will be known as the Savoy and will cost approximately \$150,000. It will have a seating capacity of about 1500 persons, and will be strictly up to date in every respect. It is possible the house may book road shows upon its completion, otherwise it will be given over to musical comedy. Fred Ballien will open his cozy little theatre which is located on Fourth street directly across from the Isis, about January 1st. It will be known as the Princess, and will be devoted to vaudeville and motion pictures. He will book the vaudeville either through Bert Levy or Pantages. Jack Dodge, of the Garrick, returned home today from San Francisco where he concluded arrangements with Meyersfield whereby the Orpheum will send their shows down here weekly, playing the Garrick Monday to Thursday with a Wednesday matinee. This will allow performers two and one-half days to get to Salt Lake City to open the next week. LUNDQUIST.

NEW ORLEANS, December 14.  
Tulane Theatre—Cohan & Harris Minstrels, featuring George Evans and his band of honey boys, are doing a fair business. Mixed in with lively music, of the Cohan standard, and merriment is a one-act musical comedy styled The Fireman's Picnic. The company numbers quite a few good entertainers with good voices. Of course, Evans is the pivotal point round which the show revolves. He is a capital comedian with a method hit, These Good Old Days, makes a

along original lines, and in his song big hit. John King, Harry Van [?], Sam Lee and Earl Bonham ably assist, and are to be given favorable notice. Next week, Kyrle Bellew. December 19th Mrs. Leslie Carter. Crescent Theatre—The Right of Way, one of the masterpieces of present day stagecraft, is playing to good houses at each performance. The presenting company is in every respect capable and this is said without reservation having in mind the brilliant success achieved by the original company last season with Guy Standing and Theodore Roberts in the two leading roles. The play is rich and the action beautifully wrought out. \*This year Hallett Thompson and P. August Anderson essay the dominant roles of Charley Steele and Jas. Portugais, and both scored triumphantly. Thompson evinces painstaking study of the character of the cynic who doubts all that is good and only embracing faith in the end through the sweet learning of love and encouragement. Anderson, in the character part of the Canadian, rugged though loyal and honest, stands out with pre-eminence. His is a great piece of work and will be well received all along the line. Miss Arleen Hackett has a fetching charm of both personality and talent. Helen L. Warde, D. C. Lewis, Francis Dellion and Carlyle Blackwell are entitled to individual mention for distinctively good work. This company will be seen on the coast and is being piloted there by one old friend, George Hunt; next week George Sidney. Our annual Doll and Toy fund for the benefit of the poor children's Christmas is being swelled considerably. This week will show the individual effort of many of the theatrical profession who are giving their time and talent to singing in open street concerts daily, and yet there are those who are base enough to say that nothing good can come from the stage and its big-hearted and liberal devotees.

W. L. McCONNELL.

## Reno Stock Meets With Success

The Grand Theatre Stock of Reno, under the management of Harold Holland, has jumped into instant favor. The success of the venture seems assured in this its third week.

## Personals

There are some recent changes in the stock at the Seattle Theatre, Seattle. William Dowlan is the new leading man and Frank Seward has joined for characters and Ralph Belmont for juveniles. Al Dickinson has retired.

OLGA STECH returned to the Princess stock Thursday night in the soubrette role of In Africa. Miss Stech's place as a diminutive soubrette has been taken for the last few weeks by Genevieve Victoria, who did not exactly line up to expectations, so Miss Stech was persuaded to return.

MARGUERITE CLARK denies that she and Robert Dempster are married. Last week the New York papers printed a report that the dainty little actress had taken her leading man for better or worse. Mr. Dempster played a stock engagement on the Coast several years ago.



## Bessie Clifford and Victor Morley Take Los Angeles by Storm in The Three Twins

LOS ANGELES, Dec. 14, 1909.

"A Merry War" rages amongst the theatrical treasurers all because several members, upon being dropped from the T. M. A., took it upon themselves to form association Number Two and have same incorporated under the laws of the state, using the name, insignia and motto of association Number One. The original order having failed to have this done, gave the dispelled members the chance to steal a march, and now for the fire works! St. Elmo has proved a record breaker at the Burbank Theatre and continues into the second week of big business. Chas. Pike has returned after a month's absence. Frances Nordstrom, who will play leads at the Burbank Theatre from now on, has arrived and will make her local debut in the name part of *The Girl Of the Golden West*, having been rehearsing same for the past three weeks in New York under David Belasco. Fred'k Belasco will be in the city to direct rehearsals for this production. Dorothy Russell, daughter of the fair Lillian, is spending the winter in Pasadena. On account of serious illness, Mr. Zalle will rest from the active management of the Unique which will be intrusted to Harry Cage and Harry Earle. Nat Goodwin and wife have returned to their Santa Monica home, for a three months' rest. Los Angeles has acquired two motion picture manufactories, now located at Edendale. One company is composed of well known, local people including Hobart Bosworth, Robert Leonard, Wm. Harris, Frank Montgomery, Ed Vivian and Marguerite Favar. Apropos motion pictures, a deal has been closed here whereby the public will soon be given a picture dealing with the inner workings of a printing establishment, showing the working presses, etc. Marguerite Favar, otherwise known as the wife of Captain F. D. Tompkins, has joined forces with Captain Peacock and several playlets by Peacock will be produced through their united efforts. The Brahms Quartette, consisting of four Los Angeles women sent out on the Orpheum circuit by Clarence Drown are meeting with great success. Rosa Roma, whose violin solos will be remembered at the Walker Theatre, when that house was under the management of J. Henry Piper, is now on the Orpheum Circuit. Harry Alexander, once associated with Sparks Berry at the Auditorium, has recently joined Mr. Berry at New Orleans, and will precede the Lombardi Opera company. The Walker Theatre has been leased to Chas. J. Lemoyne for five years, for stock work by a company composed principally of the Le Moyne family. Carmen Phillips and Myrtle Dingwall, both erstwhile members of Princess Theatre Company in Frisco, have joined the Hartman forces at the Grand Opera House.

AUDITORIUM:—Charles Cherry, Ruth Maycliffe and associates continue another week in the delightful, up-to-date comedy, *The Bachelor*.

BELASCO:—In *The Master Key*, Cosmo Hamilton has not succeeded in achieving anything wonderful. While it neither lives up to a comedy or a drama, it is punctuated with delightful

humor and there are plenty of really good lines. As a whole it lacks consistency. The somewhat shop-worn situation of Capital trying to meet the demands of Labor is the motif of the story. One Edward Chard, in his efforts to reach the source of the labor troubles in his foundry, disguises himself as a clerk, and while frequenting the home of one of his employees, meets the schoolmistress of his model village school. Through her he learns to look upon things in a different light. He wins her consent to become his wife, but upon learning his identity she refuses. However, her love for him is strong enough to make her regret her refusal and to frankly say so. They then decide jointly, to better things by reforms in wages and living conditions. As Edward Chard, Mr. Stone is the bluff, abrupt man of business and makes the character a clear cut performance. Mr. Yearance, as Mathew Hempstead, the obstinate, but eloquent old socialist, is forceful, while the optimistic Tapper of Mr. Appleby is most cleverly done. Frank Camp as Alf Rumble is consistent. Mr. Scott is the good natured but crotchety manager, and Chas. Rugles, as the obsequious Joseph Pring, is delightful as to make up and impersonation. As the heroine, Miss Magrane is as charming as the character demands, and Ida Lewis, Grace Gardiner and Beth Taylor are all happily cast.

BURBANK:—Owing to the large demand for seats, St. Elmo is still holding the stage and the favor of the audiences at this house.

MAJESTIC:—Rex Beach's play of Alaskan life, love and conspiracy with its atmosphere of gold, brutality and politics is the attraction this week. A strong melodrama telling of the fight for hard-earned claims by the honest miner, against a set of grafters aided by weak Federal officials. Woven into the somberness of all this, is a bit of color, in a pretty love story. Allen J. Holuber, with a good stage presence and an excellent voice makes Glenister a manly hero. W. Farwin, without striving for effects gives an exceptionally good picture of Joe Dextery, the burly but honest miner. Edwin Moore, as the foreman, makes the best of the bit of comedy, in the character of Slap Jack Sims. Herbert Ashton with his big, resounding voice enables us to realize the villainous receiver. Frank McQuarrie as the District Attorney is as repulsive as the author evidently intended the same to be. Margaret Oswald has the role of Helen Chester to make womanly and appealing, which she does with considerable dramatic power and intelligence. Elisia Hazlet and Lily Branscombe round out a very good cast. Scenic effects are good and the whole moves briskly.

MASON:—About one of the best musical plays that has appeared in our line of vision this season is *The Three Twins*. The opposition of a domineering old army officer, to his son's marriage with a charming girl, induces the son to disguise himself in a manner that causes him to be mistaken for two others, brings about a beautiful mix up, and it takes plenty of fun and music and chorus maids to

straighten matters all out again. There are the Yama Yama girls, with Bessie Clifford as the Girl, and brightly and vivaciously does she dance her way through. Victor Morely as Tom Stanhope, the son, is a clever light comedian and a most clever dancer. The mechanical effects, including the "swing" and the moonlight scene are out of the ordinary. A fine chorus, well directed is not the least of this company's attractions. Yama Yama, with its new and distinctive business, is still one of the gems and brings many encores.

GRAND:—The Belle of New York is being successfully revived by the indefatigable Hartman, and proves to be some better than quite a few of the later day productions. In two acts and three scenes, we find Joe Fogarty as President of The Young Men's Rescue League with Walter De Leon as Harry his son, who falls in love with a New York actress, who, to prove that she loves him for himself alone doffs her tinsel and fluff, and joins the Salvation Army. Walter Catlett's impersonation of the gentlemanly lunatic is a splendid foil for Joe Fogarty, and together they create most of the fun. Oscar Walch as Bill McGurk, the mixed-drink pugilist, sings *The Belle of New York* quite the best song in the show. Josephine Islieb has the famous Edna May part which she invests with charm and fascination. Carman Phillips as Fifi and Myrtle Dingwall, as Kissie Fitzgarter, are new members, and bid fair to become favorites. Mr. Hartman now has a long list of principals and a chorus that is improving wonderfully, making this a strong organization.

ORPHEUM:—Edwin Stevens, assisted by Tina Marshall, returns once more with his impersonations of the tried but true characters of Dickens. This week he gives us Dick Swiveler, Grandfather Smallweed and Uriah Heep. His interpretations, so delicate and smooth, each a perfect miniature, make a finished performance in which Miss Marshall takes no small part. Howard's Musical Shetlands make up in cleverness what they may lack in size, and the fun is supplied by the homely, but very funny, dogs. The DeHaven Sextette includes girls, who dance in most effective costumes, headed by Sidney D. Gibson. Their songs are catchy and the dancing good. Milt Wood does some clever stepping, with a chair, also some singing, thereby winning much applause. The holdovers are *Our Boys in Blue*, McConnell & Simpson, Bobby Pandor and Brother and *The Tempest & Sunshine Trio*. Motion pictures, illustrating the progress of color photography complete the bill.

LOS ANGELES:—John Sturgeon and his company open the bill in an intense playlet *The Markham Divorce Case*. The Labalkans and their dog, Folly, offer 15 minutes of fast and sensational work. The Stellings are a team of clever hat throwers. Edna Davenport furnishes much of the fun, with stories, songs and dances. Harry and Kate Jackson have a bright comedy *Cupid's Voyage* with a rather clever electrical effect. New motion pictures finish the bill.

FISHER'S:—This is James T. Kelly's farewell week and this week's bill, *A Dress Rehearsal*, is considered one of his best productions. The story is of Mr. and Mrs. Patrick King, who, upon leaving for a trip abroad, gave a farewell entertainment, engaging a

broken down actor to write and stage an operetta for their use. A dress rehearsal of these amateurs brings in the fun, which the members of the company, who are all well cast, proceed to set forth.

OLYMPIC:—The Terrible Turk abounding in oriental melody and splendid stage settings, tells of the troubles of the Sultan who, in order to save his life, disguises himself as a Chinaman and places upon his throne in his stead, a German tourist, and then the trouble begins. Jules Mendel as the teutonic traveler, is very good, as well as Dave Morris, who appears as Ali Bluff, the grand Vizer. Laurel Atkins is well cast as the wife of the make-believe Sultan. The chorus has a chance to display itself in much oriental splendor.

UNIQUE:—Melodrama seems to be a grand success at this house, and this week the offering is *Sidewalks of New York*, a vivid picture of the underworld of the great city. Harry Earl, Grace Rauworth, together with their associates, manage to keep the audience highly interested. Beginning with this week, there is but one performance a day, at this house, with the exception of Saturday and Sunday.

REDLANDS:—The Wyatt (H. C. Wyatt, manager; E. J. Underwood, business manager)—After about three weeks of being a dark house, the Wyatt opened its doors 16 to *The Three Twins*, which proved to be the best musical comedy of the season. The audience was very large, although the night was stormy. Bessie Clifford as the Yama Yama girl was especially good, and Victor Morley was received with open arms as a real comedian. The engagement of this company in Redlands was of more than ordinary interest on account of the local Elks having played Incog before it was made over into a musical show; 14-15 the Katzenjammer Kids by local children; 21 Carter, the magician; 30 the Jeffersons in Henrietta. Warfield was to have played here this week, but Riverside captured the date.

SAN BERNARDINO, Cal., Dec. 15, 1909.—At the Opera House, (Mrs. M. L. Kiplinger, Mgr.) 10, *The Three Twins*, one of the best musical comedies of the season, was presented to a good house; Bessie Clifford, as the Yama-yama girl, was an especial favorite; 11, *The Singing Bandits* showed to a poor house, but was voted to be excellent by the few present; 22, *The Top o' the World*. At the Unique the stock company is playing to good business and giving general satisfaction; 16, Schubert's *The Man from Home*. J. E. RICH.

Charles Frohman expects to continue to present William H. Crane in *Father and the Boys* for the next two or three seasons, as the comedy has proven the most successful in which Crane has ever appeared and return dates have been booked throughout the East.

The Grand Opera House Building, including the office and plant of the Peoria "Journal" and the Peoria "Democrat" was consumed by fire which started at 1:30 o'clock Tuesday morning in Peoria, Ill. The total loss is more than \$200,000, partly insured.





Terkelsen &amp; Henry, Foto.

## Lottie Kendall

This charming young woman is an established favorite in the realm of opera. She has her own companies and is one of the hits of The Gay Musician. Miss Kendall has a wonderful personality and possesses a

beautiful voice. She is noted for her wardrobe, and is a very, very clever girl. Miss Kendall will be featured next season in a big musical comedy by Julian Edwards, and her success can be banked on. She has made a decided hit during the present San Francisco engagement of The Gay Musician.

## A Directory of San Francisco Theatres

### VAN NESS THEATRE

J. J. GOTTLOB, MELVILLE MARX, JOSEPH GOTTLOB, Management.  
Ralph Pincus... Press Representative  
Chas. David... Treasurer  
Geo. McSwegan... Asst. Treasurer  
Mrs. J. Donaldson... Operator  
Herman Rosener... Secretary  
Louis Benas... Chief Usher  
Wm. H. Eden... Head Doorkeeper  
Irving Marshall... Asst. Doorkeeper  
Genaro Saldierna... Musical Director  
John Ledwidge... Master Mechanic  
Frank Marcus... Property Master  
George Day... Electrician  
Wm. Skelly... Stage Doorkeeper

### PRINCESS THEATRE

Samuel Loverich... General Manager  
Harry H. Campbell... Bus. Manager  
George H. Meyers... Treasurer  
Franklyn Leavy... Asst. Treasurer

Barnett Franklyn... Press Rep.  
Fred Kull... Musical Director  
C. Smith... Stage Carpenter  
Bob Smith... Asst. Stage Carpenter  
Dave Wilson... Electrician  
Wm. Woods... Property Master  
Chas. Rosa... Scenic Artist

### VALENCIA THEATRE

J. Charles Green... President  
W. G. Fahey... Vice-President  
D. S. Lissberber... Sec., Treas. and Act. Manager  
Everett L. Sackett... Bus. Manager  
Philip Hastings... Press Rep.  
Robert T. Kane... Treasurer  
Eddie Boland... Treasurer  
Herman Heller... Musical Director  
Ralph Nieblas... Scenic Artist  
William Finley... Master Mechanic  
Tony Kenna... Chief Electrician  
William Richardson... Mgr. of Props.

### GARRICK THEATRE

Direction GOTTLOB, MARX & Co.  
Joseph Gottlob... Manager  
Selby C. Oppenheimer... Business Mgr. and Press Rep.  
Richard Strong... Treasurer  
Edward Hammer... Asst. Treasurer  
Ed. Swift... Main Doorkeeper  
Fred Froelich... Stage Doorkeeper  
Louis Benas... Head Usher  
Geo. Roach... Stage Carpenter  
James F. Blaikie... Property Master  
Oscar Grindell... Electrician  
Louis Shoening... Director of Orchestra  
Geo. Lane... Lithographer

### NEW ALCAZAR THEATRE

(BELASCO & MAYER.)

Geo. H. Davis... Bus. Manager  
Fred J. Butler... Stage Director  
Edward Belasco... Treasurer  
Victor Mohl... Asst. Treasurer  
E. B. Mayer... Secretary  
Herbert Farjeon... Stage Manager  
Edward B. Lada... Musical Director  
Otto B. Romer... Master Machinist  
Herman Romer... Stage Carpenter  
Chas. Blesser... Master of Props.  
James Crawford... Press Rep.  
B. C. Gillette... Asst. Press Agent  
Edward S. Williams... Scenic Artist  
Howard Nowell... Electrician  
Alfred Urry... Chief Usher

### SAVOY THEATRE

(Direction Northwestern Theatre Association.)

Fred W. Busey... Manager  
Phil Hastings... Press Representative  
Edward Cort... Treasurer  
Chas. Newman... Asst. Treasurer  
John Josephs... Musical Director  
Harry Richards... Master Mechanic  
Harry Kimball... Electrician  
Arthur Uglov... Properties  
Charlie Caldwell... Advt. Agent

### NATIONAL THEATRE

(Under the Direction of Sullivan & Considine.)

Zick Abrams... Manager  
Van Tompkins... Asst. Manager  
J. Ford... Electrician  
Robt. Holland... Doorkeeper  
Gus Videau... Doorkeeper  
Norvin E. Smith... Chief Usher  
Charles Albert... Musical Director

### ORPHEUM THEATRE

Morris Myerfelt, Jr... President  
John Morrissy... Res. Manager  
Gerald Dillon... Press Rep.  
Clarence Ravlin... Treasurer  
Edward Rosner... Musical Director  
H. T. Orndorff... Stage Director  
Geo. Holden... Stage Carpenter  
Wm. Grimme... Asst. Stage Carpenter  
George Wolf... Electrician  
Ray Downing... Asst. Electrician  
Harry Rosmond... Master of Props.  
Adolph Dohrond... Asst. Propertyman  
Edward Comly... Flyman  
Wm. Osterfelt... Picture Operator  
Geo. Hill... Back Door Tender

### PANTAGES CENTRAL

Ernest E. Howell... Prop. and Mgr.  
W. Z. Tiffany... Pantages Rep.  
C. Green... Press Agent  
Miss T. L. Homeyer... Treasurer  
M. Carpenter... Head Usher  
I. Lawrence... Doorkeeper  
Prof. Biggs... Leader of Orchestra  
Roy Stevens... Stage Carpenter and Manager  
Al Pirmer... Back Doorkeeper  
H. Hicks... Electrician  
Jules Rosner... Property Manager  
H. Klause... Carpenter

### STAR THEATRE

Sid Grauman... Proprietor  
Alexander Kaiser... Manager  
Bob Hughes... Musical Director  
Fred Parosine... Chief Usher  
Tony Webber... Stage Carpenter  
Teddly Ivin... Electrician  
Wm. Quinn... Property Master

### PORTOLA THEATRE

(Grand Amusement Co., Props.)

T. R. Leahy and B. L. Alburn... Mgrs.  
C. T. Whitburn... Musical Director  
William Dunham... Chief Usher  
R. E. Gertridge... Doorkeeper  
Thomas Andrews... Master Mechanic  
John Callan... Chief Electrician  
Harry E. Duckett... Property Master

### CALIFORNIA THEATRE

(North End Amusement Co., Props.)

Ben Michaels... General Manager  
Sig. A. Alutti... Musical Director  
Harry Spears... Stage Manager  
James Cook... Electrician  
Herman Radloff... Property Manager  
Albert Kohn... Treasurer  
Mrs. M. E. Russel... Asst. Treasurer  
Joe Morris... Doorman  
E. L. Roi Thurmond... Publicity Mgr.

### AMERICAN THEATRE

(Western States Amusement Co., Proprietors.)

Abe S. Cohn... Manager  
James Pilling... Asst. Manager  
Frank B. Hill... Treasurer  
Raymond Bone... Musical Director  
Fred Parisien... Chief Usher  
Geo. Long... Master Mechanic  
Oscar Malby... Chief Electrician  
Robert Wakeman... Property Master  
J. Stanley... Adv. Agent  
C. Stevens... Stage Doorkeeper

### WIGWAM THEATRE

Ralph Pincus... President  
Sam Harris... Manager  
Joseph Bauer... Sec. and Treas.  
Nick Brown... Musical Director  
Gus Bronegal... Head Usher  
William Innis... Stage Manager  
Charles Newby... Carpenter  
William Whorff... Electrician  
Leslie Dolliver... Moving Picture Opr.

## Joe Muller and the Dead-Heads

Manager Joseph Muller of the Orpheum in Spokane has hit on a plan to suppress ubiquitous "deadhead." Only "ubiquitous" is not the word Mr. Muller uses in referring to the persistent person who tries to get something for nothing. He has framed a list of scriptural quotations bearing on the subject, the symposium being hung in the box office. Here are the quotations:

"In those days there were no passes."

—Numbers XX, 18.

"Suffer not a man to pass."

—Judges iii., 28.

"Thought they roar, yet shall they not pass."

—Jeremiah v., 22.

"Thou shalt not pass."

—Numbers xx., 18.

"So he paid his fare and went."

—Jonah i., 3.

Laurence Irving and Mrs. Irving, who is known on the stage as Mabel Hackney, sailed for the United States last Monday to present in that country Brieu's play, The Incubus.





Terkelsen &amp; Henry, Foto.

## Eleanor Kent

Eleanor Kent is of pronounced value to the list of principals under John Cort's management. This season she is featured in the prima donna role of Piola, in the Pixley-Luder musical comedy, King Dodo. Tall, well proportioned, with a beautiful mobile face, possessed of unusual dramatic ability and a voice both sweet and of large range and power, she is unquestionably a desirable acquisition to the stage of this country. Miss Kent has been singing principal roles on the five continents for the past ten years, following three years of

study for the grand opera stage under Victor Capoul of the Paris Grand Opera and Edmond Duverney of the Paris Conservatoire. Besides the numbers allotted to her in the performance, Mr. Cort has allowed her to interpolate the beautiful ballad-serenade, Good Night, Dear, by Will R. Anderson, and the brilliant waltz song, Gay Butterfly, by Annie Andros Hawley. These songs she selected from hundreds as most fitting for the situations. She sings the former song with the entire male chorus assisting in the ensemble. Miss Kent is a composer of exceptional ability. She has made a hit here.

## The Opening of the New Columbia is Approaching

The new Columbia theatre, in Geary street, near Mason, will open January 10. At a meeting of the theatre stockholders last Wednesday the following course was agreed upon. Having subscribed \$1000 of the capital stock of the company the sixty stockholders were allowed the privilege of holding two seats for one performance each week. As their names were drawn from a hat, the subscribers chose the date and the seats desired. President Henry T. Scott of the Columbia theatre building company suggested that as Gotlob, Marx & Co., the managers of the theatre, were to auction off the seats for the opening night, donating the premiums to charity, the subscribers should contribute the average premium toward the cause of charity. This was agreed upon. The opening production will be George Ade's play, Father and the Boys, in which William H. Crane will be seen. The date when the seats for the opening night will be auctioned will be January 3, and the place the

ballroom of the St. Francis Hotel. The entire proceeds of the auction sale for the first night seats will be turned over to charity. The Protestant, Catholic and Hebrew orphanages will be beneficiaries, and the Actors' Fund of America will also enjoy a proportionate share of the proceeds, as will other institutions not yet named. Permanent seats were selected by the following subscribers: Edward Brandenstein, Max J. Brandenstein, G. A. Berton, L. S. Bachman, C. M. Belshaw, G. Brenner, H. E. Bothin, W. B. Bourn, Jacob Barth, Wakefield Baker, Charles W. Clark, Mrs. W. F. Moffit, Francis J. Carolan, William H. Crocker, Mrs. Annie Driscoll, Frank P. Deering, S. W. Ehrman, Joseph Ehrman, Sidney M. Ehrman, D. W. Earl, Herbert Fleishhacker, William Fries, George P. Fuller, Mortimer Fleishhacker, J. A. Folger, J. L. Flood, Jacob Goldberg, J. D. Grant, Sigmund Greenebaum, Emil Greenebaum, William Gerstle, Lendal M. Gray, Samuel W. Heller, Moses Heller, E. S. Heller, I. W. Hellman, Jr., O. H. Harrison, E. W. Hopkins, Hampton Estate Co., William G. Irwin, M. S. Koshland, W. Kauffman, John W. Keith, Fred Levy, Adolph Mack, Eleanor Mar-

tin, H. H. Noble, George A. Newhall, Mrs. Bessie Taylor Pillsbury, Albert M. Rosenbaum, R. P. Rithet, John Rothschild, H. T. Scott, Henry Sinsheimer, Sig. Stern, Leon Sloss, Louis Schwabacher, Louis Sloss, Maurice Schweitzer, Isaac N. Walter, J. C. Wilson, J. C. Zellerbach.

## White Rats In Flourishing Condition

There has been a somewhat widespread impression that the vaudeville organization known as the White Rats had practically been permitted to disintegrate in accordance with the usual procedure in stage combinations. Geo. Fuller Golden, the original head of the order, disputed this last week in New York when he said: "We now have four thousand members, all in good standing. Those who did not take sufficient interest in our aims and work to give us their active support were long ago dropped from the roll. We

have invested certain capital in theatrical enterprises with such success that our stock now pays fifty per cent per annum. It is open to all members to acquire this stock in ratio to their means, and this has turned out to be an important incentive to outsiders to join us. The great advantage of it is that a member earning a merely ordinary income, and who could not expect to get more than three or four per cent for his savings, can put his money with us and double it in two years. I believe, without any undue optimism, we shall have at least ten thousand members before the end of 1910."

## And Also—

"You've no idea of the stunts people will do to get out of paying for a seat," went on Mr. Muller. "Why, I've known 'em to go in the door backward, to make the man there think they were going out."

## Bessie Clifford

Bessie Clifford, who is starring with Victor Morley in the Three Twins Company, has made a great success of the part of the Yama Yama girl. Originally, this part was played by Bessie McCoy, but Miss Clifford has so improved it, that she is far ahead of the original Yama Yama maiden. The fair Bessie is a hard worker, puts her heart and soul in her efforts to please, and

as a consequence, is a big success all the way around. As a dancer, she is marvelous, one of those geniuses who do not have to be taught, but who dance because it is in them. She is a dainty bit of Dresden china, and is so small that she gives one the impression of being a little girl, scarcely out of short dresses. While here, she took a big share of the honors that went to the Three Twins Company, the popular attraction that it was.





## Evelyn Vaughan

Evelyn Vaughan enjoys two unique distinctions. First, she is the most popular leading woman who has ever appeared in stock in San Francisco. Second, she is the highest priced leading woman appearing in a stock theatre in America today. Although she has been on the stage but a few years, and most of that time in stock companies, Miss Vaughan has succeeded in developing a reputation that has gone far afield. At the conclusion of last season in this city she received two very flattering offers to go to New York and there create leading parts in Broadway productions. Another offer was made her to go to Australia and star in American and English successes. Both of these she refused, preferring to remain in San Francisco for another year. Notwithstanding her great success, Evelyn Vaughan is a woman of unassuming personality, and a most gracious personality. The gowns worn by San Francisco's most popular stock actress are marvels of the dressmaker's art. She has one of the best wardrobes of any actress in America. It should not be forgotten that the subject of this sketch is also an actress of marked ability. During her residence in San Francisco she has played almost every conceivable part and has given to each one its proper value. Evelyn Vaughan has not yet reached the zenith of her powers. To continue the figure, her sun is just rising. There is no question but that she will eventually be one of the foremost actresses of our country. She has the mentality, the temperament, the insight and the personal attractiveness that go to make an artist of the first rank.

## What's the Use

One of the favorite subjects of the Eastern theatrical writers, and one of the pet projects of Eastern managers is the invasion of England by American managers and American actors, the presentation of American plays by American dramatists, and the eventual capitulation of John Bull and his island to the Yankees. So often is this subject foisted upon the public, and it is attempted with such regularity, that one who follows things theatrical looks for it, as he does for the coming of Spring or the circus. It is developing into a sort of conventionality, based upon well founded facts. Season after season comes, season after season goes, and this now familiar capture of The right little, tight little island by Uncle Sam is brought out, brushed up and passed around. And yet, when it comes to looking at the matter truthfully, when we have laid aside our Yankee jingoism, when we have gone over the matter impartially, have we Americans made any great impression on the English outside of vaudeville? In what way has England admitted, in terms either expressed or implied, that our managers, actors, dramatists and plays have in any way crowded out her own? Grace George went to England with a company that was second to none and presented *Divorcons*. She was what every actor hates to be, only an artistic success. She returned with no scalps to her belt. The *College Widow*, one of the best expressions of the life of certain of our young people ever put on the native stage, went across the Atlantic. It returned to the United States with the best press notices an American production was ever given on the other side. Nothing more. Only last week Henry Miller, who is reckoned among the best of American actor-managers, returned from England, where earlier in the season he had gone with *The Great Divide* and *The Servant in the House*. Now, there might be some good reason for the former play not appealing to the British public. It deals with American life in the rude, crude, raw making. Its ethics might shock Pall Mall, but that the latter play failed calls for an entirely different reason. It was written by an Englishman; it was acted by people who, if not English, are thoroughly familiar with the demands of the best theatres of London and their audiences; it was staged by Henry Miller, himself an Englishman by birth, who has played with English actors, in English plays. The drama itself is a reflection of certain phases of English life. Miller received notices that were all they should be. Here is one from that unique weekly, *M. A. P.*, edited by T. P. O'Connor. Who could ask for more in the way of kindly publicity and well disposed printers' ink?

Have you seen Henry Miller? That is the question. Not, Have you seen *The Great Divide*? Henry Miller, the hero in the new Frohman production at the Adelphi, is one of the most wonderful things in romantic actors that ever happened, at all events in this country. Full in feature and burly in body, and with eyes brimming over with the sense of humor, he is externally the type of man that the average English manager would at once associate with the comedy department of melodrama. If you had not seen Henry Miller act, and you were asked, on meeting him for the first time, to guess what line he was in the habit of taking on the stage, you would, in all probability, be ready to swear that he was more often than not the soldier or sailor lover who shared the comic relief responsibilities with the heroine's uncle's maidservant, whose name is generally Bridget. There never was so great a divide as that which separates and distinguishes Henry Miller from the romantic actor as we in England have been trained to accept him. Henry Miller is not a bit like a romantic actor, and yet in the process of making his appeal to our hearts he achieves far greater things than does the Apollo in riding breeches, as the ideal British romantic hero of the stage has somewhere been referred to. To see Henry Miller, to be under the spell of his extraordinarily sympathetic acting for five minutes, is to experience the uncomfortable feeling that romantic drama in England

might not have come so many croppers, might not have given so many openings to dreary sex-problematic plays and to music hall sketches, had it shown more belief in what makes a good impression than in what makes a good photograph. Henry Miller possesses that rare power of holding his audience without seeming in the least bit anxious to do so. He does not come down to the footlights to engage your attention. He retires from them to the back of the stage, and you follow him with your eyes wide open and your sympathies held out to him in both your hands. He is a man-magnet, and you feel yourself drawn towards him like a steel-filing or a heimming needle. He never asks for your pity. He slinks away from it. He never looks up at the gallery as much as if to say, "If you have tears, prepare to shed them now!" He is never in the conventional attitude of grief, and he has no table near upon which to flop and bury his head in his arms. He treats you as if you were nowhere near, and were not in the secret of his sorrow. Yet you are after him all the time with your offerings of sympathy. I almost felt hurt with him for not caring whether he had mine or not!

Here is unstinted tribute from one of the most widely read journals of the English capital. And yet, did Henry Miller return in triumph a theatrical Caesar, bringing with him a score of English managers tied in bondage to his chariot wheels? Has London run up the white flag? Have the managers of that city asked for peace at any price? It is no pleasure to chronicle that the season was as disastrous in every way, except that of securing kindly attention from the press, as is the venture of some impecunious though daring manager who attempts to foist the impossible members of some cheap dramatic school, in a threadbare drama of other days, upon rural audiences. It is no use to quote the *Stars and Stripes* in cases such as this. It avails nothing to say that we are the greatest, the grandest of all nations. Granted, we are still failures, theatrically speaking, in the realm of the English theatre. Frankly speaking, calling a spade a spade, and not an agricultural implement, the English do not want us. What is more, they are not going to have us under any conditions. True, individuals have, and no doubt will make successes in a minor way in English companies, but even these instances are rare. We may invade England with the reaper, the bicycle and the sewing machine, and gain results that are gratifying to our sense of national pride and to our bank accounts, but these precedents count for nothing theatrically. That Henry Miller is the last manager to fail in England it is not likely. Others will attempt the same thing, unmindful of the wrecks that cover the shore, of the vultures that hover over the course. Previous examples will count for nothing, and once more the often heralded conquest will go the rounds of the press. And once more a prophet who is without honor in his own country prophesies that these ventures will but add to the long string of sad failures that have attended the attempted encroachment of Americans upon the stage of England. And this brings us back to our title. What's the Use?

## Fred Belasco Returns Home with Information of the Big Stock Combination

Fred Belasco returned from a business trip in the East Wednesday night. In regard to his newly formed combination with Oliver Morosco of Los Angeles, Mr. Belasco said: "We propose to maintain and control stock theatres throughout the West and Middle West, and within a year to be as far east as Chicago with our enterprises. We do not intend to send companies from one theatre to another. The Alcazar will retain its stock company just as all of the houses which we will operate will do, but the plays will be sent from theatre to theatre, and our ability to guarantee a long engagement for the various pieces we secure will put us in a position to bid for entirely new works and to buy at first hand the products of the best playwrights. Whenever a big production is called for it will be built here in San Francisco and scenery and costumery will be sent with the manuscript over the circuit of the Belasco and Morosco theatres. Thus San Francisco will become a producing center and we will be the first to make this city so. On account of the somewhat disturbed condition of theatricals in the Middle West we have already been offered seven houses in various of the larger cities of that great section and the culmination of the scheme to establish a circuit of stock houses is thus made a certainty and is now only a matter of the adjustment of the many details." Mr. Belasco was

the guest of his brother David in Washington when the latter's dramatization from the French of *The Lily* was given its first production. "Nance O'Neill was given many curtain calls after the third act, and the play itself is an unqualified hit," reports the returned manager. Mr. Belasco declares that this is the most disastrous season theatrically that New York has ever experienced. Out of the scores of plays which have been produced only seven or eight have been successes.

## Sedley Brown

In the person of Sedley Brown America has a stage director who has few equals. Mr. Brown is a man who has been in the business of staging plays for thirty-five years and has followed the growth and development of stage craft in all ins and outs, ups and downs from his boyhood up. He is known in the profession as The man behind the script, and it's a pretty poor play that under his painstaking direction would fail to make a fairly good showing. His record stretches from Boston to San Francisco, and probably every big city in the country has claimed him for a season and greatly appreciated his fine work. He opens in Bellingham Christmas day and he will show the enthusiasts of that enterprising city all of the latest and best in stage production.

LAURENCE IRVING and Mrs. Irving, who is known on the stage as Mabel Hackney, sailed last Saturday from London for the United States to present in this country Brieux's play, *The Incubus*.



## The Four Cohans—The American Royal Family



**T**HE astounding success of this wonderful family is a matter of record. The delightful family spirit of the Four Cohans is something that alone should commend itself to

the affections of the American theatre-going public, to say nothing of an artistic ability and temperament that is unique in our theatricals. Of the young genius, George M. Cohan, who heads the family fame, much

might be said of his warm and impulsive heart, his tremendous energy and wonderful insight into human nature and his unheralded charitable deeds than would fill a book. But we will leave that to his biographer.





Terkelsen &amp; Henry, Foto.

## Eddie Foy

Eddie Foy is still a lasting, vivid memory in San Francisco. His present season in Mr. Hamlet of Broadway has been a succession of triumphs and he is one of the most remunerative stars the Shuberts have. Eddie Foy is a unique figure in American theatricals and his methods and his comedy are all his own. It would be impossible for anyone to successfully imitate him. Companionable and unassuming, and one of the most reliable of actors, Mr. Foy has arrived at that stage where he is regarded as a sure fire card. This is an achievement which few actors can claim.

## Denver Has Fine Municipal Theatre

Denver has turned an idea of its Mayor's, Robert W. Speer, into successful operation. Believing that a municipality should provide amusement for its citizens, as well as sweep their streets; and believing that the current prices for high-class productions were beyond their reach, he induced the city to go into the theatrical business on its own account. The Auditorium—the great building in which the National Democratic Convention of 1908 took place—was converted into a playhouse. Then a contract was secured by the Shuberts and they began to send their shows there. The doors were opened Nov. 1. The limit charged for any seat was a dollar; and in the opening week the house held an average audience of 2,700, while the receipts approached \$12,000. The history of the building is this: Some years ago the citizens of Denver voted a \$400,000 bond issue for the erection of an auditorium. Opponents of the scheme, as a final move in a desperate fight to block the sale of the bonds, brought an injunction suit, which was fought out in the State Supreme Court with a final victory for the city. In the years 1906 and 1907 a total of \$190,000 was saved from the current revenues and added to the auditorium fund. The additional amount secured enabled Mayor Speer to have the plans for the building include a system of movable walls and a proscenium arch, by which the structure could be divided in half, one portion being arranged in such a way that with little work it could be fitted up as a thoroughly modern theatre with a seating capacity of 3,000. The building was formally opened by the Democratic Convention last year. Officially, the big steel and cement structure was designed for the usual purposes of a convention hall. As such it was used for the first year after its completion. Politicians and traction magnates and farmers and labor unions held meetings and made speeches and passed resolutions within its ample walls. Fairs and automobile shows alternated with band concerts and campaign rallies. On one never-to-be-forgotten night last summer the "lid" was lifted for a few brief hours, and a prize-fight was pulled off in the hall made historic by the nomination of a Presidential candidate. The contract calls for a season of twenty weeks, the city furnishing the playhouse and the Shuberts the attractions. Receipts and expenses are shared on a basis of 30 per cent to the city and 70 per cent to the theatrical concern. A special clause in the agreement provides that the contract may be nullified by the city without notice in the event of an immoral show being brought to Denver.

## A Group of Well-Known Theatrical Men

Here is a group of well known theatrical men who by chance got together at the Seattle-Yukon-Pacific Fair, and then proceeded to help make history by posing for a photograph.

The three graces on top from left to right are John Cook, Col. Bill Thompson and Norman Peel. On the ground from left to right are Emil Ankermiller, W. E. Botwell, Jake Osterman, yours merrily, John Rogers, Joe Canole, Gil Berry and Clarence Hyde.





## Van Ness Theatre

Fritzi Scheff is the prima donna of her new opera, *The Prima Donna*, but Henry Blossom and Victor Herbert have not by any means made the opera consist entirely of Fritzi Scheff. The blythe little Austrian singer is just featured enough to keep the public taste whetted for more of her delightful acting and singing, and in the matter of melodies Victor Herbert has not put his most tuneful lays into Miss Scheff's score. In compensation for this, however, she has in Act II an aria teeming with vocal gymnastics which gives her an opportunity of demonstrating conclusively that the "little devil of grand opera" still retains her remarkable vocal agility. The first act of *The Prima Donna* is laid in a cafe chantant near Paris, frequented by a lot of rollicking soldiers and gay grissettes, ladies of the type made familiar by Henri Murger's *La Vie de Boheme*, a sort of French edition of amateur night at the Chutes is in progress and one of the officers, the Count de Fontenne, having composed a love song, bribes the musical director of the cafe, Herr Max Gundelfinger, known as Pop, to get the song a "try out" at the performance. The count is in love with Mlle. Athenée, prima donna at the Opera Comique, but his rich aunt, a haughty marquise, will have him reduced to penury if he marries outside his own class. Not wishing to ruin his prospects the prima donna has flouted the officer's true love. By a fortunate coincidence Mlle. Athenée's automobile breaks down outside the Cafe Chantant just as a poor, consumptive little amateur is rehearsing the count's love song with Pop. The kind hearted prima donna sends the sick girl home and offers to sing in her place, so at the performance the delighted count hears his love song warbled by the woman he loves. The whole of Act I is full of dash and sparkle, particularly the scene where the performers appear on the stage within the stage, and the gay cafe chantant audience of soldiers and grissettes applaud or hiss the performers. In fact Act I sets such a clip that Act II, which transpires amid aristocratic surroundings, cannot but lose by comparison. The Lady Vere de Vere pose which the chorus ladies assume in Act II is entirely proper, but one instinctively yearns for their gay abandon as grissettes. Even the soldiers in Act II are awed into society behavior by the presence of so many duchesses, marquises and other titled dames. The gay prima donna alone retains all her jauntiness up to the happy curtain. It is almost enough to say that the music of *The Prima Donna* is by Victor Herbert, so intimate that it pleases. Many of the lays are tuneful as well as gay and the orchestration again proclaims that Herbert is a master of his art. The scoring of the comedian's song, *Something Always Happens*, may be cited as a case in point, for the orchestra not only enhances and sustains the voice, it also introduces almost as many comic effects as does Pop himself and that is saying a good deal, for John E. Hazzard is an excellent comedian who knows how to be funny without the faintest trace of vulgarity. Another performer who adds to the gaiety of the opera is Phil Branson as the Italian vocalist in the cafe

chantant scene. In the palmy days of the Tivoli Phil Branson and Tillie Salinger were prime favorites. Their marriage a decade and a half ago was a quasi-public event and it is almost touching to veteran theatregoers to find them still in the same company, for Miss Salinger is playing the role of Margot, Mlle. Athenée's maid. Donald Hall, as the count, plays well up to Miss Scheff as a pleasing and manly lover, and among the other members of the supporting cast Martin Haydon stands out as the graceless lieutenant, William K. Harcourt as the peace disturber, Gilbert Clayton as the martinet colonel, Donald Hall as the gay Fernand and Catherine Steward as a very distinguished marquise. John Lund, the musical director, has his chorus, principals and orchestra well in hand and it seems unjust to conclude the notice without a word of praise for the excellent staging under the direction of John Lathom.

## Garrick Theatre

In the Bishop's Carriage is one of the bills that the Alcazar stock company may be depended upon to do well. They have done it that way in the past, have been well schooled in the business of the piece, and are well up in the lines in addition to playing characters that are cast with gratifying results. The Bishop's Carriage was one of the first productions we had in San Francisco just after the big event of 1906, and San Franciscans always feel kindly disposed to the story of the burglar, his girl accomplice and the kindly disposed lawyer who reforms Nance Olden, the girl in the case. It helped us to take our eyes off the damndest finest ruins and to rest them upon something else for the time being and for the moment forget that we were doing business on residence streets, and that our offices were bed rooms or front parlors of but a few months previous. The plot of Miriam Michelson's novel, which ranked as one of the best sellers of its day, and which still retains a goodly percentage of that popularity, is well known to everyone. Miss Vaughn plays the part of Nance Olden, and does it in a manner that is highly creditable to her. Miss Vaughn has never done anything better than she does the part of the girl whose better instincts are aroused through love and kindness. Under her treatment of the character it grows and expands as a flower does from a bud. Her treatment of Nance is altogether a highly artistic, finished piece of work. Will Walling, as Tom Dorgan, does some of his best acting in the role of the burglar. Any young actor who is desirous of getting points should see him work in this part. John Ince, as Hugh Latimer, has a role that enables him to play the manly hero in a way that sets the hearts of the maidens fair in the front of the house all a flutter. Charles Dow Clark has a good character part, the details of which he works out to a nicety that stamps the aforesaid Charles Dow Clark as an artist. William Garwood acts the role of a reporter in a manner that is not a reproach upon that much abused near-profession, that of writing for newspapers. He does not stand about with a brand new lead pencil in one hand and a brand new

morocco note book in the other, and ostentatiously take notes all the while he is on the stage. He plays it very naturally. The character of a newspaper reporter is one which some day will be given by some dramatist to the stage, and then people will wonder that they did not laugh before at the usual theatrical burlesque on newspaper men that has stood the test of time for these long years. Howard Hickman as Bishop Van Wagenen, the gentleman whose vehicle enables Nance to make her get away, and from which the novel and the play derive their titles, is of course, excellent. Roy Neill has a small role that enables him to show that he is steadily improving. Robert Joachim also does well as a butler, although it demands but little of him. The attaches of the tenderloin police station as handled by George Baldwin, Isaac Dillon, Walter Belasco and Alden Wheeler, compare most favorably with the playing of the parts in the big production that came to this city just after the big shake-up. As a Christmas present for Grace Travers, let it be said that she is excellent. Bessie Barriscale gets this for her stocking over the fireplace; as Nellie Ramsey she displays a vein of humor that appealed strongly to her audiences. Christie MacLean, who seems to be the par excellence old lady of the Alcazar company, is deserving of more than these few lines, written with the purpose of paying her a well deserved compliment. Irene Shirley, Charles Trowbridge, Glen Jones and Adele Belgarde should receive individual mention, although they do not. The mountings of the play are excellent. It is no small wonder that *The Bishop's Carriage* has been playing to such good business, when the general excellence of the entire bill is considered.

## Savoy Theatre

At 4:30 o'clock of last Saturday afternoon Manager Fred Busey stood in front of the wilderness of scaffolding, mortar, cement, paint and bricks that stood for a new theatre, and pointing to his watch said: "It is now 4:30. We have 27 hours to get ready and brush up—and we'll do it." And it was done. At 7:30 Sunday night the new Savoy was formally opened and at 8:30 it was dedicated to the show business of San Francisco by John Cort's enjoyable attraction, King Dodo. True the stain in spots was a little damp, the walls were fresh and the retiring rooms not yet plastered, but the auditorium was in good shape, and the theatre voted to be a tastily designed, comfortably arranged and acoustically perfect little playhouse, seating a little over 1,300 people. From "the big fellow" (John Cort), and from the other big fellow, Manager Busey, along the line from Ed. Cort and Charlie Newman in the box office to Doorkeeper Caldwell, and past there to the smallest usher, there was affability and a readiness to serve. All of which is well. Of the performance of King Dodo, nothing but the greatest praise can be recorded. Billy Friend surprised and delighted his many friends here by furnishing a most artistic and amusing Dodo. His portrayal was a masterpiece and if Hitchcock, the original, had anything on the present wearer of the crown, it would be hard to con-

vince San Francisco of that fact. Eleanor Kent was a shapely Piola, and proved to be a charming singer, and her costumes were dazzling. Zoe Barnett was given a whirlwind reception that was greater in its fervor than any ever vouchsafed a returned favorite in this city. For over four minutes, the enthusiasm was so great she was unable to proceed. Miss Barnett has improved wonderfully in her dancing and is now one of the best soubrettes in the country. Louise Mink, who played Angela, the King's ward, is a vivacious singer with a fine voice, and her physical endowments are most pleasing. Laura Millard, an old Tivoli favorite, is splendid as Queen Lil. Chas. J. Udell does a very artistic double of the court historian, Bonilla, prime minister, and Wm. Herman West, another old time Tivoli favorite, was splendid in the part of Dr. Fizz. The scenery was a specially attractive feature and the chorus!—well, there has never been a more shapely, a more attractive lot of girls than King Dodo brings with him in his royal entourage. Business has been most encouraging all week, and it really looks as though *The Savoy* had established itself in popular favor.

## Valencia Theatre

The second week of *The Gay Musician* is drawing to a close at the Valencia. This merry comic opera is one of the best that has visited the West for some time. Miss Guinan has ingratiated herself in the hearts of the patrons of the Valencia and will, without doubt, be given a most hearty welcome whenever she returns to the Slope. Lottie Kendall, and Margaret Crawford are also favorites. Harry Benham plays and acts the part of the musician with the care free inclinations in an excellent manner. That excellent comedian, Roger Gray, is one of the most potent factors in the cast and contributes not a little to the pleasantness of the production. Freda Klingel, the soubrette, dances with exceptional grace and is the possessor of an unusually pleasing personality.

## Princess Theatre

The Rich Mr. Hoggenger closed Wednesday night. In Africa, one of the Rogers Brothers successes, taking its place. Because of the lateness of the date an extended review of the latter is of necessity postponed until next week. From reports that have come from those who have seen the new bill in dress rehearsals it is understood that *In Africa* has its full share of catchy music, picturesque settings and pretty girls. If it is as much of a success as *The Rich Mr. Hoggenger* it will do well.

## Garrick Theatre

This notice of the Shepherd King must of necessity be short, as everything complimentary that can be said of a show has been said of the bill, Wright Lorimer and his capable company, at one time or another during its three weeks' visit to San Francisco, and to indulge in complimentary notices at this date would suggest plagiarism of others who have written up the show, or repetition by the writer. The Top o' the World comes January 2 with Bailey & Austin featured.





### Bertha Darrel

Miss Darrel, who has been away from the footlights for three seasons now, attending to her continually increasing business interests, has at last felt the call that knows no resisting, and next season she will be seen in a

great New York production and in the star role. Her latest photograph shows her to splendid advantage, but no picture can give any idea of the attractive vivacity of this clever young woman. In addition to nature's endowments, Miss Darrel has an exquisite taste in dressing and a large wardrobe to gratify that taste.

### The Cohan Show and The Judge and Jury Bring Out the Approval of Oaklanders

For speed and action, George Cohan certainly has all other show managers lashed to the mast. His Yankee Prince, which was presented at the Macdonough, 13-14, was a revelation in the way of immediate action and promptness. Everything went with a dash and vim that was refreshing, and plainly showed the result of Cohan's careful training. The company, including the Cohan Royal Family and Tom Lewis, was the best that we have ever seen here in comedy opera. The music was of the original Cohan flavor and the songs, while not any too well sung, found immediate favor with the audience. The house was completely sold out for both performances and the production proved very satisfactory in every way. Wright Mortimer in The Shepherd King comes

next and then Fritz Scheff. At the Liberty, Harry D. Cottrell and Oliver Morosco's The Judge and the Jury is being played to good attendance. The play is good and the company did well. Sidney Ayres, Robert Harrison, Henry Shumer and George Friend gave their customary fine performances and some excellent character work was executed by Andrew Bennison as the Apache Indian and William Wolbert in the role of a Mexican. Maribel Seymour, who played the lead, was hardly equal to the part. The best feminine work being done by Mina Gleason and Edith Lyle. The mining camp scene in the last act was a very effective piece of work. The County Fair will follow. William H. Thompson in The Pride of the Regiment is making a big hit at the Orpheum and

is a top-notch headliner. The balance of the bill, Quinlan & Mack, the Two Bobs, Mabel Welch, Vittoria & Giorgetta, Katchen Loisset and John B. Hymer & Company completes a fine program and is drawing good houses. Brewster's Millions and the Warrens of Virginia will be two early productions at The Liberty, and Fritz Kreisler will also appear at the same house, 17. The Orpheus Club gave their annual concert at The Liberty, 14, and as is their usual wont, played to a capacity house and gave the best of satisfaction. Mrs. Nellie Widman-Blow made her first public appearance in the United States at the concert and made a tremendous hit. LOUIS SCHEELINE

### Pioneer Show Printers

The Francis-Valentine Company have the largest poster printing establishment west of Chicago, and, by means of their superior facilities, have become known as the "never disappoint" house. Their posters and

printing cover the boards throughout the principal cities this side of Chicago. Thoroughly equipped in every department, they are in a position to furnish everything in the line of printing for bill-board advertising. This reliable firm has been in existence for over fifty years and has contributed its part towards forming the history of San Francisco. The officers of the company are: J. M. Gamble, president; J. R. Roche, vice-president, and Eugene G. L. Hoeber, secretary and general manager. Comfortable quarters have been set aside for the exclusive use of agents and ample provision made for storing (without cost) their pictorial paper for use on the coast. The courteous treatment extended to the theatrical representatives has made the Francis-Valentine Company's offices headquarters for all the "live ones" in the profession.

Lew Field's new show, Old Dutch, is one of the biggest hits New York has had in many seasons. John Henshaw is the real hit of the show.



Terkelsen & Henry, Foto.

### Victor Morley

Not before and after taking, but before and after making up. This is the key to the picture above. The handsome gentleman wearing the summer suit and the bright smile that haunts you still is Victor Morley, the big feature of The Three Twins, before donning his war—no—grease paint. The gentleman with the college professor whiskers in the photograph is the self same Victor after the metamorphosis. That means after he has finished making up. A careful scrutiny will demon-

strate the fact that Morley has teeth that befit his smile. But that is not the cause of his mirth. It is just after the ghost walked that the above was snapped, and Victor Morley with a pleasant jingle in his pocket and a reflection in his mind that San Francisco had generously rewarded his efforts to please, was in a very genial state of being—and who could blame him, especially when he confided to the writer that he was tremendously impressed with the West and would jump at the chance of putting in a season or two out here.





## The Baby Arms That Stretch From Ocean To Ocean

If you want to entertain, and at the same time delight, an actor, don't take him to a French restaurant and tender him a six-course dinner. Conduct him to your abode, "Be it ever so humble," and give him a dinner "like mother used to make." If the menu consists merely of boiled mutton, with apple pie to follow, the homely fare will make your actor expand with a satisfaction which a whole French restaurant bill of fare is powerless to excite.

Why is this?—

Well, you have given him a glimpse of home, and by a strange perversity of human nature, people seem to value most what they haven't got. There's a tradition that the man who wrote the words of "Home, Sweet Home" never had a home. Few among the rank and file of actors have real homes, and as a consequence home becomes something to be dreamed of, longed for and idealized to an extent that would astonish the people who have only seen the stage from the auditorium side of the footlights.

Of course you can scarcely glance through an illustrated magazine without beholding a portrait of some famous actress pitching hay on her model farm, or some equally famous actor caught by the camera doing a "Man with the Hoe" stunt on his own broad acres. In a foot note the press agent states that the great artist pictured above retires annually to pass his (or her) vacation, and live the simple life, amid bucolic surroundings. As a rule, pet horses, dogs, cows and feathered fowls are featured in these rural pictures, but children do not seem to flourish on the broad acres of theatrical stars of the first magnitude. One reason for this is, that by the time an actor is rich enough to buy an estate, his offspring, if he has any, are children no more.

Peter Pan says, in effect, "No home is complete without a baby," and a great many actors and actresses who have no home, possess at least one requisite for housekeeping—the baby. In theory most theatrical performers hold that an artist should not marry, but one might as well try to square the circle as expect people to conform practice to theory. Propinquity, that greatest of all promoters of matrimony, is ever present in the theatrical profession; add to this a certain amount of loneliness on both sides, a mutual craving for sympathy and admiration and even the most determined exponent of the "artist should not marry" theory one day finds himself buying a wedding ring.

In the first bliss of their honeymoon, the theatrical bride and groom are apt to talk of a home, to dream of it and work harder to realize it. But next season probably finds them forced to accept engagements in different companies, and again, on each side, it is a case of loneliness, a craving for sympathy and admiration—plus propinquity—this time, with another. Is it any wonder that the Tie Which Binds sometimes proves almost as elastic as a rubber band? But the advent of a baby is apt to introduce a stronger tie. The care of the little fellow is a topic of mutual interest and delight; he has to be described, discussed and written about. Sometimes his baby arms stretch across oceans and continents, holding "Mother" with one hand and "Daddy" with the other.

So, if you want to entertain an actor, take him to your home. He will be all on the surface in a restaurant, but at your own table, in the expansion which follows a well-cooked dinner, he will look round your little dining-room with the expression which the Peri might have worn outside the gate of Paradise. He tells you that you are to be envied, and openly admires the home which you think so humble. He may even open his watch case, and show you a baby portrait, remarking, "One of these days, we are going to have a home too, for the little fellow."







## The Little Ones, "God Bless Them"

**FRED NIBLO, JR.**—This is the son of Mr. and Mrs. Fred Niblo (Josephine Cohan). He's his mother's boy all right, even if he does favor his father in looks.

**GEORGIA ETHEL COHAN**—This is the darling of the George Cohan family. She travels with her mother and family and thinks the world is just too lovely.

**LESLIE AND WINIFRED WILSON FRANKLYN**—They are the two beautiful children of the Franklyn family, who are vaudeville favorites.

**LOUIS KELSO, JR.**—The only son of Mr. and Mrs. Louis Kelso (Arling Boling.) The fond parents haven't decided whether he will be a comedian or tragedian.

**SAM RYAN, JR.**—You will at once notice that Sam, Jr., looks like his dad. That same sunny disposition is in evidence. Well, his dad is a good example to pattern after.

**GUIDO R. DONATELLO**—Being born in a musical family, he just couldn't help playing the fiddle. His father is already beginning to fear for his own fame.

**FLORENCE BINDLEY**—Here is one of the most darling of baby pictures. Little Florence Bindley then—somewhat larger is Florence just now.

**JAMES GLEASON, JR.**—Jimmy, Jr., is his handsome dad all over. He has two grandmothers in Oakland—one of them being Mina Gleason, the beloved character woman of Ye Liberty stock.

**WILL WALLING, JR.**—He was given a good start in life on the Walling ranch in the Napa foothills, and he may yet rival his stepping father's 6 foot and two inches. At present his mother, Ethel Bond Walling, is satisfied to have him just her own, small boy.

**BERT HARRY McINTYRE, JR.**—Has just delivered his ultimatum. He says he wants to be just as big a vaudeville attraction as his mother and father.

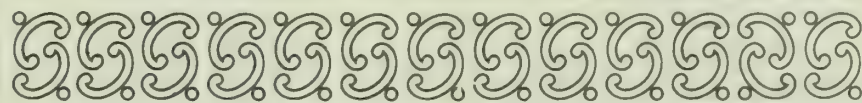
**KITTY SUTTON**—As dainty and sweet as a rose and a very, very big feature of the Sutton & Sutton, in vaudeville.

**C. I. NORRIS, JR.**—He is a great driver, and some day intends to rival his daddy as an animal trainer.

**DOROTHY E. MACK**—Well, Dorothy is a bouncing, healthy young lady. Coming of a professional family, she probably is reciting Hamlet's soliloquy or telling the orchestra leader to supply her cues on time.

**GUEDA PALMER**—Daughter of Bertha Darrel Palmer, at the age of 6, wearing her mother's hat. She wants to be a prima donna and has all her mother's good looks and every evidence of talent.

**GEORGE FRIEND, JR.**—The domestic picture of George Friend shows that happy father with his son and heir on the veranda of his Oakland home. George is very much a family man, now.



## Prof. Warnell and His Conservatory of Music

Prof. Joaquin Warnell, the celebrated grand opera baritone, has located his studio in a beautiful building at 799 Van Ness avenue. Among our teachers none are more successful than Prof. Anrell. He has had the practical stage experience, as against the theoretical, and his professional life was a series of triumphs. In a circular he says: "During ten years of practical experience upon the operatic stages of all civilized countries in company with the most celebrated singers of the nineteenth century such as Gayarre,

Tamagno, Marconi, DeLucia, Bonci, the two sisters Tetrizzini, Stahl, Kueffer, Arkel and others; during ten years of teaching in America resulting in bringing a prominent pupil before the public the writer is justified to claim that he is able to promise you and your friends thorough training from the beginning to the end of an artistic vocal education. This education does not only include proper vocal placing, tone production and all their attending technical requirements, but it includes also a thorough repertoire in opera oratorio and concert." One of his noted pupils was Fay Carrenza, who was a great success in concert and over the Orpheum circuit. In addition to his teaching, Prof. Warnell has engaged in literary pursuits and is the author of a musical treatise, *The Art of Singing*, that is a standard.

## Caruso Insists that Cousin Caruse Shall Not Be Played at His Hotel

No longer will the popular song entitled *My Cousin Caruse* be played by the orchestra at Bellevue-Stratford in Philadelphia. It is strictly tabooed in compliance with a courteous but stern demand of no less a person than the renowned tenor, Enrico Caruso, himself. During the Metropolitan star's visit to the Quaker City recently he was seated in the foyer of the Bellevue-Stratford enjoying the flavor of

an Havana cigarro, when the orchestra struck up the above-named song. The tenor at first paid little attention to it, but the glances in his direction on the part of several persons sitting near by prompted him to ask the name of the selection. He was told that it was a popular song that had been written in his honor. Caruso declared at the time that the music pleased him very much, so on the following day he had a copy of it brought to him. After reading over the words of the song, which is really a pen caricature of the famous opera singer, he threw the sheet to the floor, and immediately sought out the assistant manager of the hotel. He then told him that the song was distasteful, and said he would appreciate it if it was left out of the orchestra repertoire in the future. The manager, knowing that if the request was not granted the tenor would take apartments in some other hostelry the next time he visited Philadelphia, instructed the orchestra leader to refrain from playing *My Cousin Caruse* until further notice.

**FERRIS HARTMAN** underwent a slight operation for appendicitis in Los Angeles last week. He is already on the road to complete recovery and is again directing rehearsals. **ARTHUR LOTTO**, who has been doing advance work for the Gay Musician company for the past two years, closes with the show in Seattle next week. He will be succeeded by Mike Cavanagh, who has been acting as treasurer.



## Lorraine Buchanan

Miss Buchanan is a college bred woman. At 19 years of age she won the appointment to the chair of English in the National Academy of Brazil, South America in a competitive examination at Columbia University. While in Rio de Janeiro Miss Buchanan joined an English stock company and returning to this country was engaged for the Herald Square stock company in New York, and for the last ten years she has been identified with representative attractions.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. PARRELL, Publisher

Issued Every Saturday

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Thais Magrane

Miss Magrane is the leading woman of the Belasco stock of Los Angeles, and her success since she opened about three months ago is such that it is figured she will be detained in that city just as long as she can be persuaded to stay. There has been no dissenting voice in regard to her tremendous vogue from the time of her opening. THE DRAMATIC REVIEW has from week to week given an account of her tremendous success.

This week we give ocular evidence of the bewitching beauty of the young leading woman, and we assure our readers that the photograph hardly does her justice.

SAN JOSE, Dec. 10.—San Jose is a very busy show town just at present. This is the week when Henry Berco-vich says goodbye to vaudeville, for on Monday he will turn over the Jose Theatre to the Ed. Redmond company. For his last week at the Garden Theatre, Mr. Redmond is presenting the palpitating melodrama, *Slaves of Russia*. Charley Gunn, Kernan Cripps, Myrtle Vane, Anita Murray and Howard Foster are cleverly placed. At the Victory Theatre, Manager Fred Giese on Wednesday night played Geo. M. Cohan in The Yankee Prince to capacity house. At the Jose the Shubert attraction, The Man from Home plays tonight.

### Sedley Brown

DRAMATIC DIRECTOR  
(The Man Behind the Script.)

BECK THEATRE

BELLINGHAM, WASH.

### The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for

Complete Stock at

# Clancy's

STAGE HARDWARE

**Williams** Hardware  
& Stove Co.  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

## Just as a Sample!

Wm. Morris Co. Western Offer

# Harry Lauder

In Scotch Songs  
and Monologues

Assisted by Other Eminent Artists

## Dreamland Pavilion

SIX AFTERNOONS AND EVENINGS

Starting Monday, January 10th

Seats Ready at Sherman, Clay & Co's, Monday, January 3d



### George P. Webster

Mr. Webster is still at the helm on Ye Liberty Playhouse stage in Oakland. His productions and the smooth performances given by the actors under his direction are exciting favorable comment all over the country. George is not only one of our most useful and finished actors, but his presence in any capacity in a company is most desirable.



McAllister, Near Market  
Built at a Cost of \$150,000  
Phone Market 130.

This Saturday Afternoon and Evening, Last  
Times of **King Dodo**.

Beginning Sunday Evening, Dec. 19, One  
Week Only, Matinees Thursday and Sat-  
urday, Cohan & Harris Present Geo.  
M. Cohan's Greatest of all Musical  
Triumphs

### 45 Minutes From Broadway

A Whirlwind of Music, Fun, Songs and  
Girls. 50 People in the Cast. The  
Play that impresses all America.

Nights and Saturday Matinee, 25c to \$1.50.  
Thursday Matinee, 50c and 75c. Seats  
on sale at the theatre and Emporium.  
Next: **EZRA KENDALL in THE  
VINEGAR BUYER**

### Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

This Saturday afternoon and evening,  
last times of **THE GAY MUSICIAN**. Start-  
ing Sunday evening, Dec. 19. For two weeks  
Matinees Christmas and New Years, the  
success of the century

### The Man From Home

by Booth Tarkington and Harry Leon Wil-  
son, authors of Dustin Farnum's hit, Cameo  
Kirby. Direct from the three years' New  
York-Chicago run.

Liebler & Company, Managers.

Night prices:—50c. to \$1.50; Saturday  
Matinee, 25c. to \$1.00; seats at the theatre  
and Emporium.

### New Alcazar Theatre

Tel. West 1400

Cor. Sutter and Steiner Sts.

Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Monday evening, December 20th, and  
throughout the week, first presentation  
in San Francisco of last season's  
hit in New York

### Pierre of the Plains

Edgar Selwyn's Dramatization of Sir Gilbert  
Parker's story of the Canadian Border,  
Pierre and His People.

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day

### ORPHEUM ROAD SHOW

Direction Martin Beck.

LA TITCOMB, The Singer on Horseback;  
IDA O'DAY in A Bit of Old Chelsea;  
A NIGHT IN A MONKEY MUSIC HALL,  
presented by Maud Rochez; MEVILLE &  
HIGGINS; HYMAN MEYER; FAY; COL-  
EYS & FAY; CARL NOBEL; ORPHEUM  
MOTION PICTURES; HARRY FOX &  
MILLERSHIP SISTERS.

Evening prices, 10c, 25c, 50c, 75c, Box  
Seats, \$1.00.  
Matinee prices (except Sundays and Holl-  
days), 10c, 25c, 50c.

Phone Douglas 70.

Seats on Sale Two Weeks in Advance.

### Princess Theatre

Absolutely "Class A" Theatre Building

Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager

### Kolb & Dill

Present Themselves

### IN AFRICA

By the Author of THE POLITICIANS

Night and Sunday Matinees, Prices 25c to  
\$1. Saturday Matinee, Prices 25c to 75c.

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

### GILLE PRINTING CO.

SAN FRANCISCO

THEATRICAL PRINTING OF ALL KINDS

# POSTERS

2257 MISSION ST.

Phone MISSION  
3065

AGENTS AND MANAGERS' HEADQUARTERS

Absolutely  
Fire Proof.  
Lobby  
Beautiful.

## THE CONTINENTAL HOTEL

Class A  
Building.  
Vienna Cafe  
in  
Connection

ON ELLIS STREET, NEAR POWELL STREET, DOWN TOWN.  
Near Orpheum, New Morris Theatre, New Columbia Theatre.  
SAN FRANCISCO, CAL.

F. P. SHANLEY, Manager, formerly manager Hotel St. James.



## Butler-Nelke Academy Matinee

The first public entertainment was provided Thursday afternoon at the Butler-Nelke academy of dramatic art. A two-act comedy, Untangling Tony, by Helen F. Bagg; Martin V. Merle's one-act comedy, The Countess' Strategy, and A Gentle Jury, by Arlo Bates, were the offerings. Fred J. Butler of the Alcazar, who staged the acts and is principal of the school, made an address to the students in which he warned them not to regard a course in a dramatic school as the royal road to success. "The work done here," he said, "is merely preparatory. You are taught to think in terms of the drama, but your success in dramatic art, though founded on proper training, must be due to experience, allied with intelligence and fortified by constant study and observation." The pupils acquitted themselves well in their assumption of their roles, and a large audience was in attendance.

## David Warfield Coming in the Music Master

David Belasco announces the San Francisco engagement of David Warfield, who will make his appearance here in The Music Master, Dec. 27, at the Van Ness Theatre. Mr. Belasco sends with Mr. Warfield the same company that supported him during his five seasons' run of The Music Master in New York.

THE GAY MUSICIAN—(John P. Slocum)—Petaluma, Dec. 19; Santa Rosa, 20; Vallejo, 21; Chico, 22; Redding, 23; Travel, 24; Portland, 25; Seattle, Jan. 2.

## Correspondence

SACRAMENTO, Dec. 17.—Geo. M. Cohan's Yankee Prince broke the week's monotony at the Clunie on 16. A great show and great attendance. Forty-five Minutes from Broadway plays Saturday at the Grand this week. It is a toss-up between Harry Thomson, a monologist, and Mlle. Martha, a trapeze performer, as to which is the feature. Edward Gallagher presents The Battle of Bay Rum; Lou Shean rather more than divided honors with him, as a comedy Dutchman. The Rosedale Four, a mixed quartet, pleased. Morris and Morton danced with ginger. The Pantages program this week shows Deltorelli & Glissandos, musical clowns; Coyne and Tinlin, acrobats and hand balancers; Herbert's trained dogs, and Comedy Apichino, a Sacramento lad, soloist. Billy Keene and Jessie Adams, singers and dancers, introduce an assortment of comedy, pretty scenic effects and graceful dancing. Billy is something of a comedian, and Jessie has flashy clothes and dances well. Redway and Lawrence entertain with a sketch.

VENTURA, December 16.—E. H. King, owner of the Lompoc Record of Lompoc, and Joseph Schwartz of the same place have leased the Lagomarsino Theatre and will take possession on Monday. Mr. King has leased his paper and he and Mr. Schwartz will go into the amusement business on a large scale. They have leased in addition to the Ven-

## Texas Guinan

Miss Guinan is the star of the Gay Musician company, and a twinkling star she is. She is one of the most captivating stars the West has seen in many moons. She will be seen next season in a New York production under the management of Paul Liebler. Plans to this end were entered into last Tuesday. Miss Guinan has a very sweet voice and she enthuses

tura Theatre, houses at Paso Robles, Lompoc, San Luis Obispo, Santa Barbara and Santa Paula and will have a circuit of first class shows. They may decide as well to put on a circuit of moving picture shows.

CHICO, Dec. 14.—Forty-five Minutes from Broadway comes to the Majestic 16. The Shubert attractions will play Chico, commencing with The

Gay Musician on 22, to be followed by The Man from Home on January 6. The Majestic Theatre, being under the direction of John Cort, who is allied with the syndicate, does not admit the Shubert bookings, so in casting about for a playhouse the Armory Hall has been taken. The lease is made out in the name of Nick Turner of this city, who for several years

has been identified with the theatrical business here, he being at one time the resident manager of the Majestic. Mr. Turner has announced that the Armory would undergo an entire renovating and that a heating plant would be installed at once. Other improvements such as opera chairs and an inclined floor will be later installed.







### Minnie Allen

Miss Allen is a Canadian by birth and from an early age demonstrated an aptitude for music, both vocal and instrumental. The sisters in a convent near Montreal developed her fairly well in piano and harp playing, but she had no competent teacher for vocal study until four years ago in New York. Since that time she has devoted herself assiduously to the development of her voice and she became prima donna of the Three Twins company. Miss Allen's experience on the stage has embraced work in vaudeville, dramatic and musical comedy, and competent judges say that she can distinguish herself as a dancer, singer, comedienne or in serious dramatic roles. She regards the art of tone production above every other of her accomplishments and intends to bend all of her energies in that direction with aspirations to sing in the better grade of comic opera production. Her stage career started in a

vaudeville sketch written to fit her versatility, in which she sang, danced and mimicked for a season. Then she supported Adelaide Thurston in comedy drama for three seasons, until she appeared in New York as leading woman for Walter Perkins in the original production of the farce, *Who Goes There*. This piece was presented afterwards in musical comedy form and Miss Allen was given an opportunity to further show her versatility by not only playing the leading female role, but also of leading the principal song numbers with her voice. It was the success she attained at this time that determined her upon seriously regarding the vocal part of her accomplishments, and when she felt that she had arrived at a fairly competent stage of advancement she accepted the role of Kate in *The Three Twins*, in which she is meeting with such marked success at the present time. Critics have generally said, in reviewing *The Three Twins*, that Miss Allen's voice is above the average heard in musical comedy.

will star under her own management. She is a very clever little woman, pleasing and natural. She has several times been prominent in big New York shows and always makes good for she is admittedly very clever.



### Nina Nester

The above likeness is that of Miss Nina Nester, the miniature Lillian Russell. Miss Nester is now playing the Pantages time with her own act, which closes in six weeks, when she returns to New York to prepare for the new show which is now being written for her. Miss Nester



### Harry Marshall

A clever scenic artist, long identified with the Pacific Coast, is Harry Marshall, who has just signed to paint Ed. Redmond's productions in San Jose at his stock house. Mr. Marshall has a good job and Mr. Redmond has been fortunate in securing a good artist. Mr. Marshall has served in nearly all the big houses on the coast and has painted for Henry Miller and other well-known stars.

### Robert Hall Russell

Robert Hall Russell played his first engagements with Fay Templeton at the New Amsterdam Roof Garden in New York. He was with the Roger Brothers two seasons. The past two years found him with Miss Buchanan in vaudeville, during which time they have produced a repertoire of playlets, playing Orpheum, Pantages and Sullivan & Considine circuits.



### Wm. Menzel

Here is a fine Tekelson & Henry likeness of Billy Menzel, who is the only live dramatic agent San Francisco ever had. He is at 915 Van Ness avenue and is there with the hustle and the reliability.

The *Gay Musician* is to place five interior dates after the San Francisco engagement and a treat is in store for those towns.

### Oscar Walsh

Mr. Walsh is a young tenor who for the past year and a half has been winning any number of encomiums from the critically inclined of the musical world. He is a tenor of strength to the Ferris Hartman Opera Company in Los Angeles, and his popularity is well deserved, for he is

the best tenor associated with the West in years. Mr. Walsh has just delighted Los Angeles music lovers with his work in *The Love Tales of Hoffman*, and any tenor who can meet the demands of that opera is all right in all respects. Before coming to the Coast Mr. Walsh was a recognized fine singer in Eastern operatic organizations.



MOJONNIER, Photo



## Louise Mink

There is something new in prima donnas. Louise Mink, who was prima donna with Mart Singer in Chicago for a season, is a revelation. She is a different kind of prima donna. Miss Mink has a typical Grecian beauty and a well trained and



sweetly effective voice. She is second prima donna in the King Dodo company, now touring the West successfully, and shares honors with the stars. Miss Mink has been associated with many big New York successes and has invariably made good. She can both sing and dance and possesses a most magnetic personality and is fast climbing the ladder of fame.

## Man From Home to Play Interior

"The Man From Home" will probably play half a dozen of the Californian towns between here and Portland, including Petaluma, Santa Rosa, Vallejo, Napa, Chico and Redding. It will be one of the best plays and company which these cities have had. The Liebler name alone is a guarantee of the excellence.

## Spotlights

George Best, a former member of the Kolb and Dill company, who was convicted of bigamy in Los Angeles a few years ago, will be released from prison on parole on January 2.

Valesca Suratt is the talk of New York in the production of Belle of the Boulevards. Although a very spicy affair, still Miss Sturatt is making the show a financial and artistic success. Her wardrobe is the most original ever seen.

From concert hall to grand opera is a far cry, but the gamut is run by The Singing Bandits which was given its first performance at the Garrick Theatre last night. The play is styled on the program as an operatic comedy. It might more appropriately be styled a musical potpourri, served with sauce a la Italienne. Imagine a ragout that combines the sextet from Lucia, solos and duets from other famous operas, songs of the popular fancy, comedy parodies, surrounded with lines tragic and humorous—and it can be conceived that

## Zoe Barnett

Sunday night was made memorable at the Savoy Theatre by the reception accorded Zoe Barnett upon her appearance and return home in King Dodo. In San Francisco we are very fond of saying that Zoe Barnett is one of the greatest favorites ever developed locally, and we sincerely be-

lieve it, but it was never proven before Sunday just how great a favorite this little woman was. Such a reception! Such a spontaneous outburst of affection! It was tear compelling and stupefying. For fully four minutes wave after wave of enthusiasm swept over the audience to the stage, and before it was half over the little woman was almost dissolved in tears and

happiness. We never expect to see a greater ovation accorded a stage favorite. Miss Barnett, whose three years of professional life has developed rapidly, is today one of our best soubrettes. She is a most enjoyable singer and a clever dancer, but far away and beyond all this she has a piquant, alluring personality that an audience instantly responds to. A great future awaits Zoe Barnett.

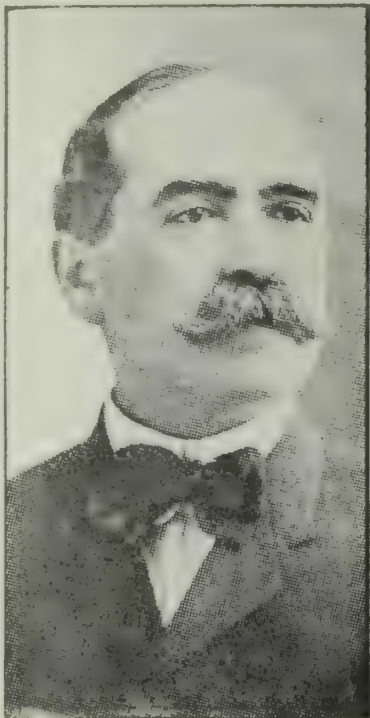
every fancy is reached. All this is done by a company of eight people, who, because of the grand opera flavor, take names and costumes typical of those fashioned by stage directors for the Carusos and Sembrichs. The plot is laid in Italy and relates of the trials and tribulations of a stranded opera company and the brigands who infested the Italian hill country. The action is laid in an inn, where the two factions met. The story, however, serves only to intro-

duce the song numbers, as the singing bandits contribute some good comedy action. The singing is really good taking into consideration the versatility and ambition. The sextet from Lucia as the finale of the first act came as a surprise and a curtain encore was demanded. Thomas H. Perse has a splendid tenor voice and easy operatic bearing. Harold Reeves is a good baritone. Noble Grayson has a strong basso, while Edith Mason, soprano, made a hit





## Morris Meyerfeld Talks of the Plans of the Great Orpheum Circuit



Morris Meyerfeld, the wizard who developed the wonderful Orpheum circuit, the biggest thing in the vaudeville business of this or any other country, is back at his desk after an interesting business trip through the East. When seen Thursday at his office in the Orpheum building, Mr. Meyerfeld disclaimed much of what has been published recently in reported interviews. "The Orpheum," said Mr. Meyerfeld, "attends strictly to its own affairs. It builds its own theatres with its own money, and supplies its own playhouses with its own attractions, produced by its own producing department." Mr. Meyerfeld further said that the canards concerning Martin Beck, general manager of the Orpheum circuit, were false and that the effort to create the impression that Beck or anybody else now connected with the united booking offices was dissatisfied or "at outs" with the parent concern were merely rumors circulated to injure Orpheum and United vaudeville. Regarding the coming of the new vaudeville interests, as represented by Wm. Morris, Mr. Meyerfeld said that in his opinion there was no room in the West for two big circuits, or for that matter, anywhere in the United States,

and because of that belief the agreement between the United Booking Office and the Orpheum interests was in vogue and had been renewed lately. By this agreement the Orpheum activity will be confined to the country west of Cincinnati. The territory left to the Orpheum under this arrangement is a vast and valuable one and the Orpheum circuit is constantly growing. Martin Beck has just finished a tour of the South and lined up new houses in Birmingham, Ala., Nashville and Chattanooga. Other points are down for speedy consideration. As the Orpheum circuit stands today the circuit comprises houses as follows: Orpheum Theatre, San Francisco; Orpheum Theatre, Los Angeles; Orpheum Theatre, Oakland; Orpheum Theatre, New Orleans; Orpheum Theatre, Kansas City; Orpheum Theatre, Omaha; Orpheum Theatre, Denver; Orpheum Theatre, Minneapolis; Orpheum Theatre, St. Paul; Orpheum Theatre, Salt Lake City; Orpheum Theatre, Memphis; Orpheum Theatre, Sioux City. Orpheum show en route in conjunction with Majestic Theatre, Chicago; Chicago Opera House, Chicago; Olympic Theatre, Chicago; Haymarket Theatre, Chicago; Columbia Theatre, St. Louis; Columbia Theatre, Cincinnati; Grand Opera House, Indianapolis; Mary Anderson Theatre, Louisville; Majestic Theatre, Des Moines; Majestic Theatre, Milwaukee; Orpheum Theatre, Evansville; Orpheum Theatre, Duluth; Orpheum Theatre, Winnipeg; Orpheum Theatre, Ogden; Orpheum Theatre, Butte; Orpheum Theatre, Spokane; Orpheum Theatre, Seattle; Orpheum Theatre, Portland; Orpheum Theatre, Birmingham, Ala.; Orpheum Theatre, Nashville; Orpheum Theatre, Chattanooga. This is a wonderful showing for an enterprise that Mr. Meyerfeld took hold of 15 years ago. It is unparalleled in the history of theatricals. Asked regarding the new Los Angeles Orpheum, Mr. Meyerfeld was not ready to disclose its location, but admitted it would be located on Broadway as the finest location in that city. A new Orpheum, to be built by John Considine in Seattle, is one of the next year's items of interest to the Northwest. The plan for reviving vaudeville at the Garrick in this city is now being developed, and this theatre will return to Orpheum acts about the last week in January.

THE BEST DOLLAR ATTRACTION IN THE WEST  
HENRY McRAE OFFERS

## THE SPOILERS

Dramatized from the Popular Novel, The Spoilers  
By REX BEACH

The Best Story of Alaskan Life Ever Written. A Sixty-Foot Car of Scenery.  
A Great Play with a Great Cast of Twenty People, including Miss Margaret Oswald and Eli Smith, with His Famous Team of Mallomute Dogs.

### WARNING

Stock Managers and others are warned not to play any version of this play, as I hold all right to the Pacific Coast and will protect same. HENRY McRAE.

A Few Open Dates in California. Address, A. J. HOTCHKISS, Business Manager. This Office.

### GILMORE WALKER

Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

MISS JOSEPHINE BARDA  
HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John  
Cheshire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987

## Herbert Lily Ashton—Branscombe

At Liberty, December 27.

Care DRAMATIC REVIEW

STEVE I. SIMMONS

MAXWELL ALEXANDER

## Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work

Office, 117 Fell St., S. F.

## George P. Webster

Stage Director

Ye Liberty Playhouse Stock, Oakland, Cal.

MARJORIE

LILLIAN

## Rambeau

## Burnett

Featured

Characters

Chas. King Stock Co., San Diego

Chas. King Stock Co., San Diego

## Katharine Marion

## Moulton Sam F.

Union Pianist

Agent

Ask Pantages of his Acts

At Liberty

### GLENN H. JONES

Juveniles

At Liberty

Care Dramatic Review

### ANITA MURRAY

Ingenue

Ed Redmond Stock

San Jose, Cal.

### DAN KELLY

Comedian

Care Dramatic Review

### FLORENCE DAVENPORT

Ingenue or Soubrette

At Liberty.

Care of Dramatic Review

### GEORGIE WOODTHORPE

Characters

At Liberty

Care Dramatic Review

### ALFRED ROWLAND

Harold Nelson Co.

En Route

### LAURA LUCILE HEIMLICH

Leads

Everett, Wash.

### FRED S. CUTLER

Manager Richard Jose

In "SILVER THREADS"

Address care Dramatic Review

### OLGA GRAY

Leading Woman

Empire Stock Co., Fresno, Cal.

### ANNA RODGERS

Ingenues and Leads

At Liberty

Care of Dramatic Review

### ALENE Z. JOHNSON

Soubrette

In Honolulu with Musical Comedy.

### COL. D. P. STONER

Business Manager Newman Foltz Co.  
Care Dramatic Review

CHAS.—THE GLOCKERS —ANNA

"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

### HERBERT MILTON

Characters and Heavies

At Liberty

Care of Dramatic Review

### BERT PORTER

Juveniles

Newman-Foltz Co.

### MAX WAIZMAN

Newman-Foltz Co.

### ADA LUCUS

Soubrette and Ingenue

Dramatic offers invited.

Care Dramatic Review

### PIETRO SOSSO

Chas. King Stock Co.  
Pickwick Theatre, San Diego

### ORRIN SHEAR

Eccentric Characters

Engaged

### ELAINE DAVIS

Charles King Stock Co., San Diego, Cal.

Arthur L. WITTING-DAVIS Mattie  
Character Actor Character Actress  
Joint or single. At Liberty. Address  
San Diego, Cal., Boundary and Howard Sts.

### CHARLES E. GUNN

Leads

Care Dramatic Review

### EDWARD B. LADA

General Music Director

for Belasco & Mayer

### TEDDY WEBB

Comedian, San Francisco Opera Co.  
Direction Frank Healey

### HARRY J. LASK

Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

### HARRY MARSHALL

Join Ed. Redmond

Jose Theatre, San Jose.

### CARRIE CLARKE WARDE

Characters

### CHESTER STEVENS

Heavies

Grand Opera House Stock, Los Angeles

### ARTHUR SHEPPARD

Scenic Artist

Care Dramatic Review

### HOWARD FOSTER

Care DRAMATIC REVIEW

### IRENE OUTTRIM

Willard Mack Co.—Salt Lake City.





## Ben Welch

Some years ago, the Orpheum had among its performers a monologist whose name appeared in small type, inconspicuously placed. No one knew who Ben Welch was before the curtain went up on the Sunday matinee performance, but next morning all the papers were unanimous in declaring that the unknown Ben Welch was one of the big hits of the show. Since

that time, he has added to his turn the character of an Italian day laborer, and in addition to his Jew, gives also this impersonation of a son of Italy. It is said that Welch has about twenty characters just as good as his Hebrew and his Dago, but as they are not demanded of him, he does not put them on. One thing may be said for him, and that is, his stuff is always new and snappy. He is no copyist, except from nature.

## Personals

HERBERT ASHTON and wife close with The Spoilers in Los Angeles

### Capt. Nat Ressler & Co.

THE MILITARY STARS,  
PRESENTING THE WORLD'S FAMOUS  
REVOLVER SCENIC ACT

## Nellie Burt

In Vaudeville

Character Songs and Dances

S. & C. Circuit

ETHEL MARTELLE, leading woman in the stock at Everett, Wash., will close there on Dec. 26.

PRECILLA KNOWLES and Jack Bennett have decided to remain with the Lyric stock in Portland.

MACK SWAIN and his company leave today for a two weeks' engagement at the Ingomar Theatre.

H. W. BISHOP, manager of Ye Liberty playhouse in Oakland, is in Los Angeles, visiting Oliver Morosco. He may engage Blanche Hall to play leads for his Oakland house. It is quite likely, however, that Miss Hall will go east. She is now considering an offer from Vaughan Glazer to head a sixth company he is now organizing to play St. Elmo in eastern territory.

PHIL HASTINGS has been attached to the house staff of the Savoy. This in addition to the press work he directs from the Valencia. Verily, the press agent is a genius when he can straddle the fence and tell of the merits of the K. & E. shows, while at the same time he is able to declare that the syndicate is not in it—but that the Shubert shows are the real goods. But seriously, San Francisco took decided notice of the unusually brilliant press work that marked the opening of the Savoy. Phil modestly disclaims the honor, saying it was all Dick Lambert's doing, and Dick—well he says Hastings did it all. O. K. There was enough glory to divide.

IN WYOMING—Eugene, Dec. 25: Grants Pass, 27; Medford, 28; Ashland, 29; Red Bluff, 30; Chico, 31; San Jose, Jan. 1; Stockton, 2.

## The Picture People Are Clever Advertisers

VICTORIA, B. C., Dec. 9.—A moving picture of the assassination of Prince Ito at Harbin is to be used at the trial of the Korean assassin, according to the advices received from the steamer Karge Maru, which arrived here today from the Orient. A Russian photographer, who had prepared to take moving pictures of the meeting between Prince Ito and Russian Minister Kokovostoff, caught the assassination scene upon his film. The Japanese officials obtained the film, which is 500 feet long, showing every detail of the tragedy which will be exhibited in court at the trial of the assassins.

Myrtle Fischer, a member of the chorus at Fischer's Theatre, Los Angeles, and Albert Leonard, an actor, were married Wednesday of last week.

Billy Onslow has succeeded James T. Kelly as producer at Fischer's Theatre, Los Angeles.

His wounds inflicted in a recent fight with the baboon Kokomo not yet fully healed, Fred Wilson, a trainer employed by an animal show wintering in Portland, Ore., was on Dec. 9 attacked by a man-eating lion. Wilson entered the cage to feed the beast. When he turned his back the animal sprung upon him, tearing a deep gash over his eyes. Wilson beat off the lion with a meat bone, and the beast again jumped, fixing its teeth in Wil-

son's arm. Attendants, attracted by the noise, penned the lion in a net with hot irons.



## Deas, Reed and Deas

This is a clever colored team with a big Coast reputation. These three performers have one of the best acts of its kind in the show business. The act is dressed beautifully; Mr. Reed is a clever comedian and his dancing is something of a revelation. Mr. and Mrs. Deas are well and favorably known out here. Ella Deas is a striking looking woman and dresses the act with a great deal of taste. She is possessed of a very good voice. Mr. Deas can sing and dance and is a very tasty dresser. The act has been a big hit in every house it has played, and in addition to plenty of comedy and dancing has a great finish.

## The Butler-Nelke School of Dramatic Arts

2135 Butter St., San Francisco.  
Fred J. Butler (Stage Director of the Alcazar Theatre), Principal. Courses in Dramatic Art, Elocution, Literature, French, Penning and Dancing. Terms reasonable. Students admitted at any time.





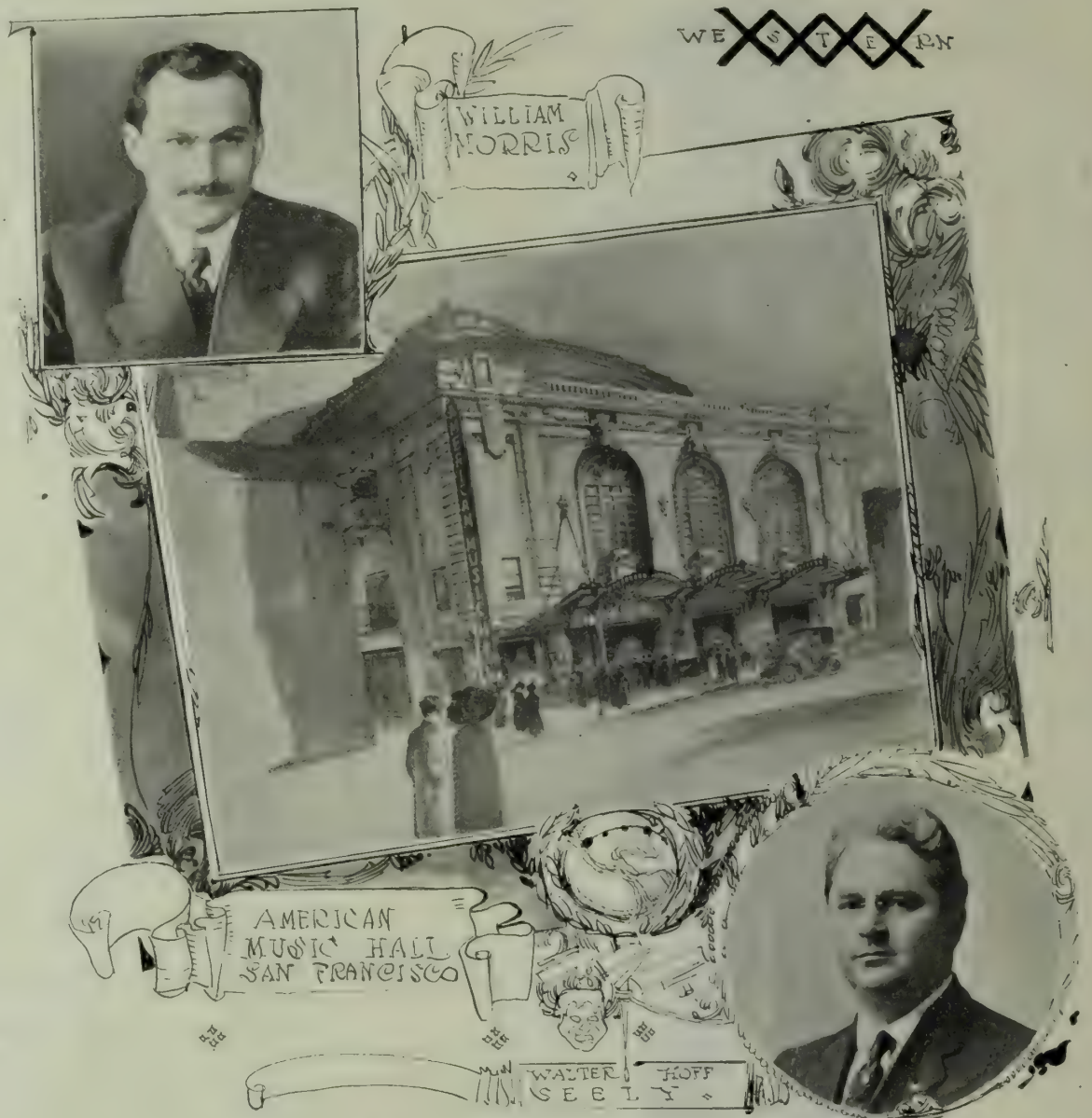
### Wilson Franklyn

Wilson Franklyn is credited by managers as being one of the best eccentric comedians on the American stage today. Coming from the source it does, some indication of his abilities may be estimated. He is playing the coast at present, and is supported in a sketch worthy of himself by a company that has no superior in vaudeville at the present time. Mrs. Franklyn, who is in the support, is a character woman of exceptional ability. Both of these clever people have styles of working that are all their own.



### Lillian Clarke

Lillian Clarke, of the team of Harry and Lillian Clarke, is a blonde of more than usual attractiveness, and vaudeville is not slow, when it comes to good-looking blondes. Mr. and Mrs. Clarke are rated as the banjoists par excellence of the stage. They have an act which is dressed in keeping with their artistic skill. Their selections are taken from the best composers. Mr. Clarke is very particular as to the kind and sort of instruments upon which he plays, and for that reason makes all the banjos used in the act.



### Morris American Music

There will be a treat for San Francisco theatregoers next July when the Morris theatre, the farthest western of the American music halls, is opened to the public. Work is no progressing on the building, which Walter Hoff Seely of the William Morris Western financed and is directing. The company which is putting up the structure is composed of Western capitalists interested in the "independent" vaudeville movement, bent on installing theatres in all of the principal theatre cities of the West and Middle West. With the completion of the San Francisco playhouse the chain linking Morris in the East and Morris in the West will be complete. The new theatre will be devoted to the presentation of nothing but high class acts, which will be sent westward by Morris to sustain the fight which he is now making for his vaudeville acts, which will come into direct opposition to the Orpheum,

which has been without a Western rival since its inception. The company to operate the theatre will be known as the William Morris Western, and in this enterprise William Morris himself has a financial as well as an ethical interest. The complete plans of the theatre are now being finished by O'Brien & Werner of San Francisco, who have consulted with Horn & Sons, architects of the Metropolitan Opera House, New York, and forty other Eastern theatres. The property in Ellis street on which the American music hall is being constructed has a frontage of 90 feet and a depth of 137.6 feet. The building will be finished in white terra cotta and will cost \$250,000. A scheme of illumination is being arranged so that passers by on Market street (to which thoroughfare Ellis street is confluent) will be aware of the Morris enterprise just around the corner. To this end a huge dome covering the roof will be brilliantly lighted from within. Bronze and art glass will be employed

in the construction of this dome. The fire laws existent here will be more than complied with in the fire escapes and exits which will be installed. The interior construction will provide for an orchestra floor, mezzanine, balcony and gallery. The seating capacity will be 2,200. On the orchestra floor the seats will be two inches wider than the average theatre seat and the distance between the rows will permit of easy and comfortable entrance and exit to the reservations. Comfortable lounging rooms will be installed on the mezzanine floor and a promenade will add to the airiness of the surroundings. The front of the balcony will be given up to loges and there will be twelve stage boxes. In the arrangement of the stage the purpose of vaudeville have alone been considered. It will be the largest vaudeville stage in this city. Spectacular effects will be provided for by an electrical equipment second to none in cost and completeness in San Francisco.

### Robert Adams Denies He Intends to Marry

Oakland marriage license—Robert J. Adams, 33, and Anzonetta Moore, 19.

"I do not even know the girl. I did not take out the license and I have

no intention of being married."—Robert J. Adams, Orpheum actor.

"The man who took out the license is playing at the Oakland Orpheum this week. He gave his name as Robert J. Adams. He is the man to whom I issued the license. I am certain that I am not mistaken."—Deputy County Clerk Cunha of Oak-

land. In the face of this, what is the answer?

The Selman company is making a success of the plan of playing Petaluma Monday and Tuesday, San Rafael Wednesday, Thursday and Friday, and Santa Rosa Saturday and Sunday.



## Florence Bindley

There are few greater favorites, either in vaudeville or in the drama than Florence Bindley, who has shown herself to be a woman of more than usual ability. She can sing, dance, play several musical instruments, and is, besides, an artist with brush and paint. All of these things she does well. In fact, an Eastern manager said of her some time since: "Florence Bindley does all the things she



does better than most people can do any one of them." The dainty little artist is appearing at the Orpheum in this city for the first time in several seasons. When last here, she appeared as The Girl in the Diamond Dress. Now she is doing an entirely different turn, a musical monologue that would tax the ability of almost any one, yet she certainly makes good with her audiences, eight to ten curtain calls a performance would indicate how good.



## La Belle Italia Troupe

Which means in plain United States the troupe from beautiful Italy, are among the best musicians in vaudeville today. Not only do they play well, but they have an act that is superbly dressed, and, incidentally, they are all of more than passing appearance. Rosa La Belle is the world's greatest tambourine solist. She has a standing challenge to any one, bar none, to cross swords, or rather tambourines with her. There



## Robert Hildreth

The continued success of Robert

is a child in the company, but five years of age that is a perfect violinist, and whose showing of temperament is marvelous. The act is one that is unusually popular at fairs and exhibitions. Just now the troupe of five is working on Pantages time and has made a big hit all along the line.

New-York, Dec. 15.—Jealousy of a man to whom his former fiancée had transferred her affections is believed to have led Herman Klatzke, a restaurant proprietor, to a murderous attack on the man and the girl early today. Darting from a hallway in Forsythe street, Klatzke opened fire with a revolver on Max Goldberg, a theatrical man, and Lizzie Shapiro, a vaudeville actress. Four shots took effect, and Goldberg, with three bul-

Hildreth in the East is gratifying to his many friends on the Coast. His sketch, A Four Leaf Clover, has found

many admirers in Eastern vaudeville where his ability is generally recognized.

lets in his body, is believed to be dying in a hospital, while the young woman, shot in the back, is in a serious condition at the same institution. Klatzke was arrested after a chase and identified by the injured pair as the man who had fired the shots. He is being held to await the result of their injuries. The Shapiro woman is married, but has been separated from her husband, who some time ago brought suit against Klatzke for alleged alienation of her affections. The papers in the suit set forth that Klatzke is a count, whose real name is Michael Michaelovitch Barzinoff, one time colonel of the Czar's guard of honor, commander of 1000 Cossacks at Tiflis, and now chief of the Russian secret police in this country.

## Texas Guinan, Star of New Show for Liebler's

THE DRAMATIC REVIEW is the first to print news of the signing of Texas Guinan by Paul Liebler for a new show—Mlle. Flirt—which he will put out next season. This contract was concluded by wire last Tuesday. Mr. Liebler has secured a winner for his list of stars, for, for Miss Guinan combines beauty, personal magnetism and ability in an unusual degree.

BEN MACQUARRIE and Myrtle Gay are playing with the Ernest Fisher company in Iowa, with headquarters in Sioux City. Miss Gayety is playing the leads and Mr. MacQuarrie directing.



## Vaudeville

### The Orpheum

The Road Show next week will surpass much, if any, this week's bill that the O'Farrell street home variety presents. The colored annunciators bring on Stella Morrisini, first of all, who has a dummy act that is more than a means of getting the house seated and the latecomers quiet. She has a pack of Arabian bloodhounds that do some marvelous leaping. In passing, it may not be amiss to state that Miss Morrisini is unusually good looking, and her attractive presence does not detract from the turn. The Four Woods are acrobats and comedians well. Some of their work has never been duplicated, it is said, here or abroad. It is not hard to believe the assertion. Florence Windley, whose magnetic presence does much to make the bill popular, has an act in one this week. She plays out the piano specialty, but otherwise the turn remains unchanged. She is a sure fire-worker, and never fails to make her points, and they are many. Donald Bowles in his eighteen minute melodrama is one of the big hits of the show. His playlet is unblushingly melodramatic, but he does his work so well that the audience asks for more. There is no question but that Donald Bowles is one of those rare personalities that take their audience at sight. His support is not very long. Eva Taylor and her players are much better this week than they were last. They have a fantastic playlet, giving opportunity for much comedy, and allowing Miss Taylor a chance to present a clever burlesque of a sleep walking scene. There is a coon part played by Earl Ford that is the real hit of the piece. Harry Fox, ably supported by the Millership sisters, do what they call comic nonsense. It is aptly named. Fox is a handsome, clever juvenile who works with ease, assurance and grace. He is positive, without being pushy. The sisters Millership are good lookers, sing well, dress like-se, and assist materially in making the act go big. Carl Nobel, the Scandinavian ventriloquist, has some life-like dummies, and his voice-doubling is well done. The Klein family are cyclers. They do the old act of riding on wheels three and four high. While the idea is old, the Klein family present it with many new innovations. The motion pictures show a buffalo race in India. It is interesting and instructive.

### Pantages-Central

The bill this week at the Central is pleasing. Howard and Jones, although not billed, are known in San Francisco very well. Their act is a clever sketch and both members are clever people. Jarvis, Mann and Juanda are easily the hit of the bill. Miss Mann has a very appealing personality and a pleasing voice. The boys look well and can sing. Altogether they have a neat act. Golden and Ardath in their sketch, Meeting the Comers, are first class. Mr. Arthur's impersonations of different nationalities is a clever bit of work. The act goes strong. Charles Kembling has become such a favorite at the

NEW YORK OFFICE,  
KNICKERBOCKER THEATRE BUILDING

## BERT LEVEY CIRCUIT

INDEPENDENT VAUDEVILLE

MAIN OFFICE, 144-150 POWELL ST.

Booking the longest chain of Vaudeville Theatres west of Chicago.  
Phone Douglas 5702

LANCASTER, PA.—  
FAMILY THEATRE

SAN FRANCISCO, CAL.

Central that he has a contract to sing till after the New Year. W. S. Harvey, assisted by Madge Anderson in A Raven Upside Down do some wonderful stunts. Miss Anderson is a good addition to the act and works up each stunt Mr. Harvey does. Mr. Harvey has wonderful strength and has a very good act. He balances everything from a burning paper cane to a bed on his chin. Glenn Burt, the Yiddish loafer, also has a fair act. The most marvelous act in the animal line is that of Dick, the sea lion—Captain Stonewall's. This wonderful animal does everything but talk, and it seems it tries to do that. Dick runs the gamut from balancing a large ball on the end of his nose to riding a pony. He seems to understand as well as a human. The pictures are good this week and the Pantages orchestra always has catchy music.

### The National

The bill this week is pleasing. The brothers Dann are clever acrobats and do some good stunts. Mr. and Mrs. W. W. O'Brien have a singing and talking act in one which is clever. Both have an unusually good idea of comedy. Nellie Burt, an old Frisco favorite, has a dandy act, and presents a novel idea. The idea of singing from a rose bower while changing is new and original. Miss Burt sings and dances well and is a very dainty performer. George H. Wood, the somewhat different comedian, has as clever a monolog as heard here for a long time. His jokes are not old and are told in story form. Sidney Deane and company, should really be George Roland and company, for Mr. Roland is the act. This chap is a comedian and a good one. Frank Willing, one of the support, has a very good voice. Why Sidney Deane has featured himself every one is trying to figure out, for he does absolutely nothing. The act is good and the people Mr. Deane has surrounded himself with are clever. Carlotta, lady champion daredevil cyclist of the world, loops the loop on a bicycle in a death-defying plunge. This is entirely descriptive of her act. Carlotta does a few stunts on the cycle before looping the loop which are clever. The pictures are interesting this week, and the orchestra is always good.

### American Theatre

A most enjoyable two hours can be spent this week at the American. From pictures to the exit march each number is an entertainment in itself. To particularize, Thea Fouchon is a clever cyclist and his work pleases. Frank Clark is a good entertainer, his songs being especially appreciated. Sterling and Edwards have one of the best musical acts on this circuit. The Moores, Thomas and Stacia, are the best dressed act in vaudeville today. Mr. Moore sings a coon song

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calf, \$5.00; Calf and Thigh, \$10.00; Calf, Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

## Sullivan & Considine NEW CIRCUIT

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in CALIFORNIA, UTAH, COLORADO, KANSAS and Eastern Connections.  
Good Acts Can Always Secure Immediate Bookings  
Booking Department, 1117 MARKET STREET, W. P. REESE, Manager

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
WESTBANK BUILDING, Ellis and Market Streets, SAN FRANCISCO, CAL.  
Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9479  
Affiliated with Osborne's Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.  
Managers who are not on this circuit, read my list of bookings in another column; write the managers I am doing business with and find out for yourself. Every one of the houses I am booking for is making money—"That's the answer." A Merry Christmas and a Happy and Prosperous New Year to all.

## American Theatrical Exchange

"We have the time if you have the act"  
If you desire immediate bookings, communicate with  
O. LAURELLE, Mgr.  
American Theatrical Exchange, Westbank Building, San Francisco, California

better than any singer in the business. Mrs. Moore is a very stunning brunette and wears nine of the most beautiful gowns ever seen in vaudeville, each one being a creation. Her quick changes are most astonishing. Mr. Moore is himself a masculine fashion plate. Helen Beresford and company, with Ulric Collins, is a screaming funny act. It has played all over town and has achieved a hit in every house. Miss Clairmont of the company makes a hit as the French maid. We have before commented upon the cleverness of the principals. Signor J. Bergamasea has a splendid voice and his selections much enjoyed. The Pantzer Four is a clever acrobatic act. The work done by the little fellow is close to marvelous. The entire show is a success.

### Dates Ahead

THE THREE TWINS—San Diego, Dec. 25; Prescott, 27; Phoenix, 28; Tucson, 29; Bisbee, 30; Douglas, 31; El Paso, Jan. 1; Albuquerque, 3; Los Vegas, 4; Raton, 5; Trinidad, 6; Pueblo, 7; Colorado Springs, 8; Denver, 9-15; Boulder, 17; Colorado Springs, 18; La Junta, 19; Hutchin-

Fred O. Osborne, Mgr. Theatrical Code, "Santapole." Home Phone F5037.

## New York Dramatic Agency

Booking Dramatic and Vaudeville Acts. Organizing and routing companies, supplying "Scripts," etc. Belasco Theatre Bldg., Los Angeles—Entire Third Floor.

## MADISON'S BUDGET .....No. 12.....

Greatest book of comedy material ever written. Contents include 10 new monologues, 46 up-to-date parodies, 21 original acts and sketches for two males and male and female, 2 jolly farces, a complete minstrel first part with finale, besides hundreds of brand-new jokes, stories, get-backs, etc.

### Price One Dollar

And money back if not absolutely satisfactory. For sale in San Francisco by L. PARETT, 818 Van Ness Ave., or direct of the publisher, JAMES MADISON, 1404 Third Ave., New York.

I buy hangers and programs of early S.F. Theatres; copies of Figaro, Cricket, etc.

son, 29; Wichita, 21; Topeka, 22; Kansas City, 23-29; Julian, 30; Pittsburgh, 31.

WRIGHT LORIMER—Wm. A. Brady, mgr.)—San Francisco, Dec. 1-19; Oakland, 20-26; San Jose, 27-29; Stockton, 30-31.





### Jacques Greno

"The Mephistopheles of the Wire," that is what they call him, and that is what Jacques Greno is. He has a big act, brand new, which is creating a sensation wherever it is put on. Greno is without a peer when it comes to wire walking. He is so at home in the air that one does not appreciate the marvelous control he has over himself, until after his turn is finished. His new act, which cost him \$1500, has just been copyrighted. His time is booked solid.

### Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Dec. 19, 1909:

NATIONAL THEATRE, San Francisco—Hoey & Mozar, Nat. Nazarro Troupe, Gertie Everett, Bohemian Sextette, Leon Rogee, Myrtle Byrne & Co. BELL THEATRE, Oakland—Mr. and Mrs. W. W. O'Brien, Nellie Burt, Sydney Deane & Co., Geo. H. Wood, Brothers Damm. WIGWAM THEATRE, San Francisco—Von Mitzel & Maynard, Josephine Gassman and Pickaninnies, Inza & Lorella, Rusticana Trio, Tom Linton and Jungle Maids, Max Duffek. GRAND THEATRE, Sacramento—Crimmins & Gore, Malvern Troupe, Billy Clark, Bradlee Martin & Co., W. C. Hoefler & Co. GARRICK THEATRE, Stockton—Mlle. Martha Steeley & Edwards, The Bregers,

Nadoley. LOS ANGELES THEATRE, Los Angeles—Godlewsky Troupe, Dorothy Dahl, Helen Beresford & Co., Ernest Pantzer & Co., Dick and Alice McAvoy, Morris & Morton. AMERICAN THEATRE, San Francisco—The Two Shetlands, Rosedale Four, Ed. Gallagher & Co., Harry Thomson, Bell & Caron, Edith Mote. QUEEN THEATRE, San Diego—Edna Davenport, The Labakans, the Stellings, Harry and Kate Jackson. MISSION THEATRE, Salt Lake City—Colby & May, Josephine Ainsley, LaVelle & Grant, John Sturgeon & Co., Spaulding & Dupree, Al. Williams. MAJESTIC THEATRE, Denver—Capt. Nat. Ressler & Co., Fagan & Byron, George Evers, May Nannary & Co., Katabanzai Troupe, Violette Curtis.

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Dec. 19, 1909:

SWAIN, Santa Cruz—Barry & Nelson, Fred Kramer, Irene Leslie. WORK, Monterey—Welch & Earl, Joe Valle, W. Robert Thomas. IDEAL, Salinas—Clisbinita. OPERA, Watsonville—Ben T. Dillon, Robzart. ELITE, San Mateo—Edie Dolan, Juliet Maher. MARGARITA, Eureka—Vera McLean, Bird & Kema. GARRICK, Stockton—The Bregers. GEM, Marysville—Menlo, Fannie Donovan. IRIS, Chico—Norwood duo. NEW EMPIRE, Red Bluff—Joe & Ola Hayden. LYCEUM, 29th and Mission Sts.—Lillian Blanchard, Cutter & Rene. BELL, Oakland—Norris's Babboons. ELECTRIC, Tulare—Alfrede. OPERA, Hanford—The Alores. LE GRANDE, Hanford—Martin & Cole. NOVELTY, Visalia—Oaks & Aurbach, Billy Howard. PARRA, Bakersfield—H. & H. Sisters, Edwin Gambold. OPERA, Coalinga—Murray's Goats. OSBORNES SOUTHWESTERN CIRCUIT—Musical Spraguella, Laura Bennett.

### DEYLOW CLARKE

and

### CHARLES W. KEMBLING

In Vaudeville.

The Stage Doorkeeper's Dream.

### GEORGE LAUDER

First American Tour  
Australia's Foremost Ventriloquist, with His Life Size Mechanical Figures.

EUGENE

WILLIE

## Howard & Howard

"THE HEBREW MESSENGER BOY AND THE THESPIAN."

Orpheum Circuit

## George Bloomquest

AND HIS COMPANY

Present "NERVE" in Vaudeville

## Charles E. Royal & Elliott Edythe

Presenting Charles E. Royal's wonderful Burglar Playlet,

IN VAUDEVILLE "STRAIGHTENING A CROOK,"

and six other excellent playlets.

BERT LEVEY, AGENT.

## Carlin & Clark

Playing Orpheum Circuit.



## The Great Marshall Show

ADVANCED VAUDEVILLE Featuring

EDWARD C. MARSHALL

Jail Breaker and Handcuff Expert, Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display. MANAGERS: Write for Open Time.

Permanent Address—144 POWELL STREET, S. F.

## Harry—Sutton & Sutton—Kitty

THE RUBE, THE GIRL AND THE PUMPKIN

Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

## Denton Vane

WITH EDWIN T. EMERY

In Vaudeville

## Donald Bowles

With His Company in "Guilty?"

Orpheum Circuit

## C. I. Norris

IN VAUDEVILLE

Formerly Norris & Rowe Circus. Trained Baboons and Monkeys.

Permanent address: Santa Cruz, Cal. "Nuff Ced"

Five Acrobats

## The Malvern Troupe

ALWAYS BUSY

Now playing Sullivan & Considine time.

## Colbie & May

In their LATEST NOVELTY

THE VENTRILOQUIST AND THE DANCING DOLL

Now playing Sullivan & Considine time.

THE HUMAN BIRD

## Charles Ahern

Bert Levy Circuit



## Unmatched Transcontinental Comfort

The only road under one management, San Francisco and Los Angeles to Chicago, thus insuring uniformity of service. Our employees are courteous. Our scenery not alone interesting but unique. Our meal service is managed by Fred Harvey. Our equipment built by Pullman. Our illustrated and descriptive folders will interest you. They give reliable information.

### 3 TRAINS A DAY

To Chicago, Kansas City and the East

Would be pleased to arrange your trip

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco  
J. J. WARNER, G. A., 1112 Broadway, Oakland



## Maude Caswell Tells Many Interesting Things In Connection with European Theatricals

The Frenchman devotes as much energy to his amusements as the American does to his business. You can never get one to talk business at the cafe or theatre, because he is there to enjoy himself and does it to the king's taste. Everything is arranged with a view of driving away dull care and cankering worry. The French love light, brilliancy and glitter. The theatres are simply grand in their magnificence, and all their equipments, decorations and furnishings display showy effects rather than quiet colors, and the mirrors, such an extravagant wealth of burnished reflectors everywhere, sometimes covering the whole wall, presenting an appearance of an endless succession of halls. It is the same in the cafes. Mirrors to the right of you, mirrors to the left of you, and looking up you see, through the ceiling mirrors, cafe piled upon cafe, they haven't got any mirrored floors yet; perhaps they haven't thought about it. What struck me were the great wide promenades, the vestibules, and foyers on every floor of the theatre, filled with ladies in the very richest of décolleté gowns—none of the short skirt variety, but the genuine long flowing trains. With all the Parisian style and fashion gathered in these promenades one feels as though in a peacock paradise, only there the female sports the feathers. The Casino is one of the finest theatres in Paris; it is difficult to tell which is really the finest, but the Casino is like a palace of kings. Amid all its grandeur, however, there is an ordinary shooting gallery just off the foyer, and one hears the crack of rifles and pistol shots during the whole performance. This constant pistol practice is necessary in a city where there is so much dueling always going on about everything, and considerable skill is required to avoid hitting someone. One grows accustomed after awhile to the extreme décolleté worn by the ladies on the stage. I have seen some very low cut dresses worn in America, but over there a tiny handkerchief would often be large enough to cut the waist form. The play goes on until about midnight, and the crowds come and go in kaleidoscopic confusion. There is as much show off the stage as there is on it. The visitor to Paris is usually impressed with the numerous cafes scattered everywhere. There is always as much cafe outside, in the open air, as on the inside, besides they are so very accommodating; you can eat, drink and be merry, write a letter or enjoy a tete a tete without being disturbed. At night these places are crowded with well-dressed, respectable and orderly people. An orchestra provides music and the scene is one of general gaiety. The French people almost live in the open air, and even in winter Monsieur and Madame may be seen dining at a sidewalk cafe, a great charcoal stove burning nearby. There are many open-air theatres run during the summer months. Decorated with plants and illuminated by soft-colored gaslit globes, hung everywhere like strings of Japanese lanterns, they present a veritable fairyland scene. The famous Moulin Rouge was, when I first went to Paris, the same celebrated place it had been for years, but recently it has been remodeled into a fine theatre. Formerly the spacious interior was divided into sections, containing the inevitable tables and chairs, a peculiarity of French places of amusement. In the center of the vast building was a stage, where a vaudeville performance went on during the early part of the evening. Off somewhere a band discoursed music for dancing or promenading. A large switchback occupied part of the building, and little booths were scattered about where Chinese and Japanese trinkets were sold. By paying an extra fee you could see the Turkish dancing girls in another booth. Visitors wandered about listening to the music, tripping the light fantastic toe, or watching the stage performance until eleven o'clock, when the French can-can dancers appeared on the main floor, among the spectators. This is what everybody had been eagerly waiting for, and the crowd quickly gathered around, scarcely leaving them space to dance in. Sixteen girls in handsome street costumes, retaining their hats and gloves, indulged in a sort of go-as-you-please quadrille, introducing splits and high kicking. At the stroke of twelve the show is over and the visitor, who expects more perhaps, goes away a trifle disappointed, though he realizes he has seen the famous and much talked of Moulin Rouge of Paris. It is now six years since I left New York for a two months' engagement in Paris at the Folies-Maringy, and I met with such success that I remained there two years, giving me the record of American vaudevillians in having played forty-four engagements in twenty-six prominent theatres and circuses there. Counting holidays and Sunday matinees, I can say I gave 960 performances, embracing twenty-four months in all, during my stay on the continent, which were spent in actual engagements in the gay city. From France I went to Spain, thence to South America and Portugal, and afterwards to Austria, Hungary, Germany, Norway, Denmark, Sweden, Holland, Belgium, Russia, Italy, Turkey, Egypt, South Africa, Madeira, Mexico, England, Ireland, Scotland, Wales and Roumania. I was in Belgium several times, but never saw King Leopold until my last trip there, and the way I encountered him was quite funny. I had just finished a fifteen days' engagement there at the Palais d'Ete and was going direct to Antwerp. I arrived at the depot very late. My train was just on the point of leaving and I rushed like mad to get aboard. The passengers were descending from an incoming train and I scarcely noticed a way being cleared by a footman in knee breeches and powdered hair. I hurried by him, nearly knocking down a tall old man walking slowly with a cane. A hasty pardon and I made the train just as it pulled out. One of my friends who had witnessed the occurrence said to me in surprise: "Maud, do you know who that old man was you ran into?" "No," I replied. "Some aristocrat, I suppose." "Only the King of Belgium," she said, to my astonishment. I was in Kiel, Germany, during the great festive week, when Emperor Wilhelm and the Crown Prince viewed the maneuvers of the German fleets. The city was

beautifully decorated and it was odd to see a man on the street without a uniform. The officers of the navy and the army were the idols of the hour. I often saw the Emperor and the Crown Prince as they rushed by in their big red automobile, with its funny tooting horn. One of my most pleasant engagements while abroad was in South Africa—a twenty-one days' trip from Southampton to Cape Town. The voyage was delightful and the sea so calm the entire trip that it scarcely seemed the boat was going. Games, card parties, concerts, dances, afternoon teas, theatricals, masque balls, etc., passed the hours away swiftly. While in Cape Town I went over the grounds and home of the late Cecil Rhodes, taking many snapshots. While in Johannesburg, where I played for two months in the one house six evenings a week, no Sunday performance and one matinee a week, I had much time to see everything of interest. Of course I visited Paul Kruger's grave at Pretoria, but the most novel and interesting sight I witnessed during my stay was a Kaffir war dance held one Sunday at Langlaagte mines, a few miles out from Johannesburg. About 1500 Kaffirs participated. These half-savage negroes work hard in the mines, and most of their savings goes toward buying skins, feathers, beads and bright-colored ornaments to adorn themselves with for these war dances. These occur about once a month and last from sunrise to sunset, and they so exhaust themselves that they often fall down in fits. The war dances are divided into numerous groups, each with a leader, who carries a huge blacksnake whip to keep them in order. They are partly nude and partly covered with wild animal skins and anything showy they can get hold of. They line up and jump and hop about like mad, then each individual in turn runs out of line, leaps and jumps about, waving his spear and shield and emitting loud shouts and cries. A small band of Kaffirs furnished the music by playing on tin cans arranged like xylophones. One group called themselves snake dancers. They are attired only in a loin cloth of sacking and remain in a squatting position all through their dance, constantly whirling around and waving their arms with snake-like movements. I had given to me in Durban a complete ricksha costume. These suits are like a Marathon runner's costume, and the bare-footed negroes, with their fantastic headdress and painted legs, trot like horses pulling little sulky-like carts—taking you anywhere for six cents a mile. Well, my friends dared me to don the costume. Now, I won't take a dare, so I dressed up in it and called a ricksha boy, and borrowed his cart, and with two passengers I led a pretty lively pace for a couple of miles down the main street and back to the hotel. During the rest of my stay in Durban I never went into the street, but the ricksha boys grinned and giggled with pleasure at my appearance. The one who got me for his fare would exert himself to do fancy leaps and steps while the others yelped with envious delight.

## Mlle. Pertina

Genee has a rival worthy of her best efforts. Any one who has seen Pertina marvels at her dancing. This young woman has devoted her life to the art of terpsichore and is today one of the greatest toe dancers in this or any other country. Mlle. Pertina has been the star of the Soul Kiss company during the present season and has been the one feature to uphold the show. The music of the performance was written especially for her. Her wardrobe was made by one of the most celebrated firms in Paris and designed by Pertina's mother. She has played the Orpheum circuit and was a big headline act and likewise a big success. Mlle. Pertina is an artiste from her dainty finger tips to her flexible toes. She will always be welcomed to San Francisco.



## Crimmins and Gore

When people make good over the same circuit half a dozen times, it means this, either the people are unusually talented or else the act is exceptionally clever. With Crimmins and Gore, it is both. When you see these two top lined, it means that it is yours for a big laugh, one that is worth more than the admission price. This is a team that has been in the business since the time when most of the present performers were small children, running about in kilts. Rose Gore is a very striking looking woman even in her tough Bowery girl make-up. She makes a change that is the quickest on record. Crimmins and Gore have no open time, they are always working. Their comedy is good and clean.





# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

## THEATRICAL WORK A SPECIALTY Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## John Ince

Leading Man

Alcazar Theatre

San Francisco

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"FRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

## Reva Raymond

Leading Woman

Mack Swain Company.

## Myrtle Vane

Leading Woman

Ed Redmond Stock

San Jose

## Budd Ross

Comedian

Sullivan & Considine Time

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Carlton Chase

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Ethel Martelle

Leading Woman

Acme Theatre

Everett, Wash.

## Thurlow White

Leading Man

Empire Theatre Stock

Fresno

## Godfrey Matthews

Leading Man

Laura Hudson Co.

## Leslie King

Season with E. H. Sothern

Closed June 17th

Immediately Engaged by  
Frederic Thompson for Polly of the Circus  
To open June 29th

## Louise Kent

Leading Woman

Richard J. Jose Company

Shubert Time





**COLUMBIA SCENIC STUDIO CO.**  
STEVE I. SIMMONS  
 MOWELL ALEXANDER

**THEATRICAL  
 CONTRACTORS**

117-119 FELL ST.  
 SAN FRANCISCO, CAL.

**Contracts Submitted for Road Productions  
 Theatres Complete or Fully Equipped Stages**

**Some Recent Accomplishments:**

We built the gorgeous Passion Play given in San Francisco last October—the biggest scenic order ever turned out in an American Studio. Lately supplied scenery for the New Orpheum. Now furnishing scenery for the New Columbia Theatre.

**J. M. GAMBLE**  
 Pres.

**JOHN R. ROCHE**  
 Vice Pres.

**EUGENE G. L. HOEBER**  
 Sec. and Gen. Mgr.

**The Francis-Valentine Co.**

**Pioneer  
 Poster  
 Printers**

**285-287 Thirteenth Street, San Francisco, Cal.**

SEND BILLS OF LADING TO US  
 WE WILL TAKE CARE OF YOUR PAPER

PHONE **2114**  
 MARKET

Private Office for Agents



# THE SAN FRANCISCO DRAMATIC REVIEW

**MUSIC AND DRAMA**

Published Continuously Since 1880. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, December 25, 1909

No. 18—Vol. XXI—New Series



Al Watson



Otis Laurelle





## Correspondence

NEW YORK, Dec. 19.—In dramatizing *St. Elmo*, which had its initial New York production last Monday night at the Academy of Music, Willard Holcolm had a double task to perform. It was necessary to make a play that would appeal to the present generation out of a novel that is old fashioned and at the same time preserve for the grandfathers and grandmothers all the romantic tradition of this one time enormously popular story. The result is a good old fashioned melodrama of the East Lynne type, which begins with a duel and ends with a cemetery repentance and wedding bells off stage. He has retained the atmosphere of the book well in some cases, for many of the lines he has taken bodily from its pages. Fay Courtenay as Edna Earl, the blacksmith's granddaughter, fully grasped the melodramatic possibilities of her part and played steadily toward that end. The cast as a whole was equal to the demands made upon it, which with the exception of the two leading characters were not excessive. Harrison Stedman was a conventional elderly clergyman; Leonora Bradley a Southern gentlewoman; Marta Oatman the lady villain, Agnes Powell, and Frederick Kerby was Aaron Hunt, the blacksmith. The piece was staged adequately and costumed and the audience seemed to enjoy it with real sincerity. \*\*\* To Charles Lecocq, now in his seventy-seventh year, sitting in his apartment in the Rue de Suresne in Paris, it must be particularly gratifying to realize that his opera bouffe, *La Fille de Madame Angot*, a masterpiece in its school, has just been revived within a month by the most important two opera companies in America. With Mr. Hammerstein it served to introduce his opera comique company several weeks ago. Last Tuesday night the Metropolitan Opera Company gave its first performance of the work at The New Theatre. It was evidently the intention of the Metropolitan management to give the work as French a spirit as possible by employing as many French singers as it had at its disposal. However, it is by no means easy to give opera bouffe today, even in Paris. The genre is out of date, and singing actresses like Jüdic and Aimee are no more to be found. Mr. Hammerstein was extremely fortunate in discovering Mlle. Delormes. The Metropolitan in this extremity turned to Miss Alda for the chief support of its performance. The whole performance was dominated by singers who, with a few exceptions, seemed to be absolutely ignorant of the opera bouffe style. And so, in spite of the fact that many of those who appeared were French, the performance as a whole was lacking in Frenchness and dash. Much of the dialogue was cut more than at Mr. Hammerstein's recent admirable performance of the same work, and the overture was omitted. \*\*\* Marie Tempest is back from Europe. For those who know Miss Tempest that announcement really should be enough, because such persons are fully aware that Miss Tempest is an arch and piquant person,

possessed of much charm, overflowing with vitality, gifted with a strong and well trained sense of humor and in addition to all these qualities a comedienne of considerable subtlety and finesse. She is now appearing at the Lyceum Theatre in a comedy by the indefatigable W. Somerset Maugham called *Penelope*, which had its first American performance last week, having been brought directly here from London, in which city Miss Tempest has been playing in it for the better part of the last twelve months. *Penelope* has a classical sound, but be not alarmed. It is far from Greek. It is the lightest kind of froth, the kind that seems to rise from the busy brain of Mr. Maugham whenever he sees fit to agitate it. That of course is nothing to its discredit. It takes many ingredients to make up the world of theatrical art, and froth is far from being the least entertaining of the lot. But it must be real froth, not imitation, cotton wool froth, near froth. Nothing is heavier than imitation froth and the most worthy makers of the genuine thing are lamentably rare. *Penelope* is all about a young wife who has lost the devotion of her husband because she let him see that she was deeply in love with him. This, it appears, is a fatal error because men are brutes, and only in heaven do people want what they've got. That's Mr. Maugham's premise anyhow, whatever the fact may be. So *Penelope* starts out to win her lord and master back by giving him all the rope he wants by neglecting those former little attentions that had so annoyed him, by throwing him and his new innamorata so constantly together that he winds up by being bored with her too. \*\*\* Forbes-Robertson, the English actor, entertained the actors of New York at Maxine Elliott's Theatre at a professional matinee of *The Passing of the Third Floor Back* last week. The boxes and orchestra chairs were occupied by the Broadway stars, including Sam Bernard, Cyril Scott, Walker Whiteside, Adeline Genee, Ida Brooks Hunt, Lew Fields, Frank Daniels, John Mason, Mabel Taliaferro, George Nash, William Courtenay, Frances Starr and a host of others, and the other seats were occupied by the lesser lights of the profession. Forbes-Robertson had arranged the professional matinee at the request of John Drew, who spoke for the actors of America. Mr. Drew, by reason of the accident which he suffered recently, was unable to be present. Of course, the actors applauded the efforts of Forbes-Robertson and his associates. After the second act the applause was so long continued and insistent that Forbes-Robertson was obliged to make a speech. He said among other things: "I was not able to express to John Drew—who, I hope, will be well again and among us soon—how deeply I feel the honor of giving this matinee to this distinguished gathering of my brothers and sisters, nor am I able to express my feelings on the subject today. Some years ago the actors of New York put upon me the great honor to ask me to play *Hamlet*, which I did, and now you put upon me this honor a second time. We have our reward, for I think there is

nothing more delightful than to play to our brothers and sisters. They are so cordial, kind and enthusiastic. They understand our failings and weaknesses, and they are always sympathetic. \*\*\* Charles Frohman has received a letter from Bernard Shaw in which the playwright announces that he has completed the manuscript of the new play he offers for production at the Frohman Repertoire Theatre, London. Mr. Shaw declares that the play will run about four hours. It is not divided into separate acts, but its author states that he is perfectly willing that the curtain shall drop at any interval desired by the audience when they express their desire in the usual way. \*\*\* January 3 will be moving day for the Patterson-Ford interests under the Liebler & Co. management. On that day *The Fourth Estate*, which has been running three months at Wallack's, will be transferred to the Grand Opera House, Chicago. The current attraction at the Grand Opera is *A Little Brother of the Rich*, a dramatization by Joseph Medill Patterson and Harriet Ford of the novel of the former. This comes into Wallack's. In *A Little Brother* the parts of the principals are taken by Vincent Serrano, Hilda Spong and Ida Conquest. \*\*\* The final rehearsals of the London Drury Lane spectacular success, *Dick Whittington*, which is now being rehearsed under the stage direction of Frank Smithson for an American production under the management of the Shuberts, will take place at the Hyperion Theatre, New Haven, instead of in New York city. There is not now sufficient room on the stage of any one of the Shubert New York theatres to set the scenes of *Dick Whittington*. \*\*\* The Shuberts announce that early in the spring they will make a new production for Louise Gunning. The piece selected for her use is *The Glassblowers*, by John Philip Sousa, with a book and lyrics by Leonard Lieblich. ROY ROY.

## Back to K. & E.

A statement was issued from Klaw & Erlanger's office in New York recently, announcing that the Western Managers' Association, comprising the principal points in the States of Wisconsin, Nebraska, Kansas, Iowa, Missouri and Illinois, had entered into contract for a long term of years giving the exclusive booking control of their theatres to Klaw & Erlanger. This association, as has been frequently reported, is composed of those managers who last spring agreed to an "open door" policy, by which they would book attractions for their theatres without regard to their affiliations with either Klaw & Erlanger or the Shuberts. About two weeks ago an announcement was made by the Shuberts that they had given the members of this association permission to withdraw from their agreement to book directly from the New York office, because they, the Shuberts, found it impossible to send out the plays that have proved successful in New York. It was explained in this announcement that the agreement related to one-night-stand houses and did not concern the principal cities in the states represented by the association. In

most of these cities the Shuberts own or lease theatres, and, naturally, such an agreement does not affect these towns. When the "open door" policy was announced last spring, Klaw & Erlanger made it plain that the members of the association need not expect any syndicate play so long as they adhered to that agreement. Without the syndicate plays the one-night-stand managers have found it difficult to bring enough first-class attractions to their houses to supply the demand of their patrons. Two or three weeks ago it was rumored that the association was ready to make some sort of terms with Klaw & Erlanger, and later came the announcement from the Shuberts. The new arrangement will mean that the towns and cities included in the association's territory will have attractions furnished by the syndicate, to the exclusion of those booked directly by the Shuberts.

## Hammerstein Opera Spreads

Oscar Hammerstein of New York now has four opera companies giving simultaneous performances—one in New York, one in Pittsburg, one in Philadelphia, and his opera comique company in Canada. The bills at the Manhattan in New York began on Monday night with *Le Jongleur de Notre Dame*, with Miss Garden and Messrs. Gilbert, Dufranne, Lucas, Crabbe, Scott and Huberdeau. On Tuesday, Tannhauser, with Mmes. Mazarin, Doria and Messrs. Zenatello and Renaud, and on Friday evening *Carmen*, by Mme. Cavaliere and Messrs. Zenatello and Laskin. Saturday afternoon Mme. Carmen-Melis was heard again in *Tosca*, with Messrs. Carasa and Sammarco, Saturday night *Les Contes d'Hoffmann* was sung for the first time during the regular season. Mme. Cavaliere was the new Giulietta and Messrs. Dalmores and Renaud and Mmes. Trentini, Gentle and Duchene were in the cast.


## Drew Will Be Out Soon

Charles Frohman has heard that John Drew would be out of the hospital much earlier than he expected and Ethel Barrymore sent word that she thought she would be able to begin to rehearse *Mid-Channel* on Dec. 27, several weeks earlier than Mr. Frohman had dared to hope for. It was only on Nov. 28 that the stork called on Miss Barrymore, otherwise Mrs. Russell Griswold Colt. The new *Pinero* play will be put on early in January. Mr. Drew will not be seen on Broadway again this season, but will open in Brooklyn on Dec. 27 in *Inconstant* George again.

Marie Cahill will be the second attraction at the New Columbia Theatre and will make her appearance in the new comedy, *The Boys and Betty*, the work of George Hobart.

The early appearance here of *The Round Up* will introduce to San Francisco the most spectacular production of a Western play ever staged in America. It has been one of the biggest of money getters and ranks with *Ben Hur* as a record breaker.





**Oliver Morosco's Plays**  
**Ready for Stock**  
 The Judge and the Jury      The Halfbreed  
 The Empress and the Soldier  
 In South Carolina  
 Is the New Majestic a winner? Well, we guess yes

**MOROSCO'S**  
**BURBANK THEATRE**  
 Los Angeles, Cal.  
 "The Best in the West"  
 The Leading Stock House

Hamburger's MAJESTIC Theatre  
 The Handsomest in the West  
 Cost \$300,000.00  
 Oliver Morosco, Lessee and Manager  
 For time address JOHN COIT

**MAJESTIC THEATRE**  
 LOS ANGELES, CAL.

..... OPEN TIME .....  
 Weeks of Dec. 5th, 12th and 19th  
 A 1 Attractions Only  
 Address OLIVER MOROSCO.      Better Hurry  
 OLIVER MOROSCO, Lessee and Manager



**Hotel St. James**  
 Cor. Van Ness Ave. and Fulton St.  
 San Francisco, California  
 Headquarters for Agents and Managers  
 Half Block from Van Ness Theatre.  
 Priests meet at the St. James every  
 Friday night.  
**CHRIS WARD, Manager**

## The Orpheum

Alice Lloyd, the English singing comedienne, whose success in New York for the past three years has surpassed that of any other European artist ever imported for the Orpheum circuit, and her appearance here next Sunday matinee will be one of the most important events of the theatrical season. The McNaughtons, who come here for the first time next week, are considered the funniest and most original English comedians that the Orpheum circuit has ever imported. The offering they will present has been widely copied without success, as their quaint and eccentric style is a characteristic of their own which baffles imitators. The boxing match which they introduce is one of the most amusing things ever seen in a theatre. Those funny eccentric clowns, The Brothers Permane, will appear in the coming bill at the Orpheum. One of the chief hits of their performance is an imitation of two nightingales making love. Next week will be the last of the Orpheum Road Show and supplemented as it will be by Alice Lloyd, The McNaughtons and The Brothers Permane, it will prove one of the greatest bills ever known in vaudeville. It certainly will be too good to miss.

## Alcazar Theatre

For its holiday offering the Alcazar management has selected The College Widow, which has justly been designated one of the greatest of American comedies. It will be given its first presentation in the Sutter-street playhouse next Monday evening, and if it does not exceed the regulation seven-days' run it will shatter the confident predictions of theatric experts. Since it was written, about half-a-dozen years ago,

The College Widow has been variously presented in San Francisco, but Belasco & Mayer promise to give the first adequate production of it, both in acting and staging, that it has ever received west of Chicago. Its scenic equipment will be perfectly new, affording agreeable contrast to the dingy canvas, costumes and properties that usually arrive here after a transcontinental tour largely made up of one-night stands, and the most important character in the cast, that of the vivacious young woman from whom the play derives its title, will be acted by Evelyn Vaughan, who starred in it throughout an entire season under the direction of Henry W. Savage. In the title part Miss Vaughan earned high encomiums from the Eastern critics, some of whom pronounced her the most capable actress who ever essayed the delightful role. John Ince, who is cast for Billy Bolton, the football hero, is ideally fitted both physically and by temperament for the character. Will R. Walling will be seen as "Old Man" Bolton, Grace Travers as the athletic girl—a part in which she made a hit last season, Christie MacLean as Flora Wiggins, Charles Dow Clark as "Bud" Hicks, Howard Hickman as Professor Witherspoon and Bessie Barriscale, Adele Belgarde, Louis Bennison and all the other favorite players will be appropriately bestowed. The football players and other college boys will be genuine university men, both Stanford and Berkeley having been drawn upon to furnish the talent, and in addition to freshly-made duplicates of all the original scenic features there will be many details of staging which have never before been associated with The College Widow. The great football scene promises to be one of the most elaborate ensemble effects ever presented anywhere.

**Madison's Budget No. 12, Just Out**  
 Parent's Stationery Co., 818 Van Ness Avenue, S.F.

ANNUAL  
 TOUR OF

## THE ELLEFORD COMPANY

IN LATEST DRAMATIC ROYALTY SUCCESSES  
 Pacific Coast Representative for Brady and Grosvenor's  
**MAN OF THE HOUR** and **WAY DOWN EAST**  
**"A GENTLEMAN FROM MISSISSIPPI"**

**W. J. ELLEFORD, Sole Proprietor and Director**  
**FRANK WYMAN, Manager**  
 Permanent Address, Francis-Valentine Co., 285-287 13th St., S. F.

## Valencia Theatre

It is a pity that California does not get more plays like The Man from Home, now being played at the Valencia Theatre and which will begin its second and last week Sunday evening. It has achieved the same great success in this city which marked its three years' run in New York and Chicago. The comedy by Booth Tarkington and Harry Leon Wilson, stock's with humor, and breathes the purest quality of sentiment. The theme, of course, is well known. The Man from Home shows the folly of international marriages, and casts a scorching searchlight over the methods by which American girls are bartered for foreign titles. All this is done, however, by the keenest kind of satire; snobbishness and pretension are held up to ridicule and laughed at. The four acts of the play are supposed to transpire at the Hotel Marguerite, Sorrento, Italy, and the foreign scenes afford the most picturesque sort of background to the ready, cleanly and wholesome American humor and straight forwardness in the piece, as illustrated by Daniel Voorhees Pike, attorney-at-law, of Kokomo, Indiana. The part is played by Henry Hall. He is a tall, handsome young actor of magnetic manner, easy presence and the most inimitable middle-western drawl. Charles B. Herman, well remembered here for his appearances with Warde and James in Shakespearean roles, plays the Russian Grand Duke, and Harrington Reynolds, an erstwhile Californian favorite with Nat Goodwin and T. Daniel Frawley, enacts the British nobleman. Mary Elizabeth Forbes, who was seen on the Coast last year with Lillian Russell in Wildfire, gives a spirited reading to the lines of the Kokomo heiress. Mary Moffert makes an altogether fascinating adventuress, and Bertha Welby a stately grand dame. The Man from Home is mounted with all the customary Liebler magnificence. It is seldom that a comedy is seen outside of New York with such an admirable cast and an elaborate stage setting. The last matinee will take place on New Year's day.

## Savoy Theatre

The last performance of George Cohan's highly interesting and amusing musical comedy, Forty-five Minutes from Broadway, will take place this Saturday afternoon and evening, and on Sunday night the irresistible Ezra Kendall, with his twinkling eye, his slow smile and his persuasive drawl, not forgetting his sky-scraper hat, will be presented for one week only by Liebler & Company in an up-to-date revival of his most notable success, The Vinegar Buyer. Herbert Hall Winslow is responsible for the play, and it is needless to say that it is replete with Kendalisms. The scene of The

## WOODLAND Opera House

WOODLAND, CAL.

Greatest show town for good shows in the West. A few good dates open in September and October. Stage big enough for any production. Booked by Great Western Theatrical Circuit.

## BARCROFT Opera House, Merced

Entirely remodeled. New stage, big enough for any production. Stage equipped with new scenery. Merced has 4,000 population. For time write F. R. BARCROFT, Manager.

## Santa Cruz OPERA HOUSE

Santa Cruz, Cal.

L. A. KNIGHT, Manager  
 Rental or will play first-class companies on percentage

H. Lewin      H. Oppenheim

## GORDAN TAILORING CO.

928 Market St., Bet. Powell and Mason  
 FINE CLOTHES      MODERATE PRICES  
 No Branch Stores

## NEW AUDITORIUM

MOUNTAIN VIEW, CAL.

Seating capacity, 1,000; new stage; new scenery; stage thirty feet deep, sixty feet wide; large enough for any production; a population of 5,000 to draw from; now booking for 1909-10.  
 Address WALTER A. CLARK, Mountain View, Cal.

## Imperial Amusement Co.

Star Theatre, Portland, Oregon  
**S. MORTON COHN, Pres.; MELVIN G. WINSTOCK, Gen. Mgr.**  
 Acts of every kind are requested to write in, quoting lowest salary in first letter. Satisfactory booking for right acts at right figures.

## CLOVIS OPERA HOUSE

When in the vicinity of Fresno, play DeWitt Opera House, Clovis, 12 miles from Fresno. Population 1,000. A good place for small companies. Address all communications to MART. H. GRANHOLT, Clovis, Cal.

## The Butler-Nelke School of Dramatic Arts

2135 Sutter St., San Francisco.  
 Fred J. Butler (Stage Director of the Alcazar Theatre), Principal. Courses in Dramatic Art, Elocution, Literature, French, Fencing and Dancing. Terms reasonable. Students admitted at any time.

Vinegar Buyer is the village of Brooklyn, Indiana, called in the play Bascomb's Corners, and the characters are more or less faithful reproductions of actual personages. The title is an odd and amusing one but it imperfectly describes the Joe Miller, the character impersonated by Mr. Kendall. Joe Miller does a lot of things in the play vastly more interesting than his business as a vinegar buyer. Really The Vinegar Buyer cuts but a small figure in the play. Joe is an all round fellow, whom all the hoosiers learn to love for his big heart, wise head and generous impulses. His life is devoted to good works, and his bump of shrewdness and knowledge of human nature enable him to overcome the schemes of the contriving, and care for the unfortunate and oppressed in a way that makes the audience glad that they are on hand to see the fun and note the sentiment. The usual matinees will be given on Thursday and Saturday. The Alaskan, the great comic opera success, will follow Ezra Kendall at the Savoy.



**Managers!!** If you don't like your Actors  
**Actors!!** If you don't like the Company you are in

## See Menzel About It

### Menzel's Dramatic Agency

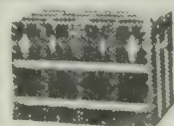
915 Van Ness Avenue

Telephones { S. 2877  
 { Franklin 4260

## Novelty Theatre, San Francisco TO RENT

By the day, week or month. Fine, comfortable theatre, seating 1,200 people.  
 SPECIALLY ADAPTED TO POLITICAL MEETINGS

### LEVY'S BIG TRUNK STORE



INCORPORATED

COAST AGENTS

**Taylor Trunks**

687 Market St., S.F. opp. Kearny Phone Douglas 3192

### Correspondence

NEW ORLEANS, La., Dec. 18.—Tulane Theatre—The Builder of Bridges is a great play, more than that it is the dramatic treat of the season. Kyrle Bellew, Gladys Hanson, and each member of the cast scored a personal triumph. The motif of the play is the unceasing love of a sister for an erring brother, in the exploitation of which its author, Alfred Sutro, has created a story of absorbing interest. Honors are shared equally by Mr. Bellew and Miss Hanson. As Edward Thursfield, the mining engineer, Mr. Bellew has a snug role. His long and varied experience creates a clean-cut, manly adaptation. He makes an ideal lover, and combined with his fine stage presence and rare intelligence, his acting was a rare exhibition of dramatic art. Miss Hanson electrified us last year as leading lady for E. H. Sothorn. This year, as Dorothy Faringay, she gives us an opportunity to praise her abilities more than ever. Womanly through and through, her beauty and strong feminine personality dominate her every movement and completely captivate her admirers. Doubtless Miss Hanson realizes her witchery and the effects of her rare dramatic power. What delightful moments were experienced when Mrs. Thomas Whiffen was on the stage; the dear old lady was unctiously entertaining and we hated to see her leave. Although the role of Arthur Faringay was not sympathetic, Eugene O'Brien won recognition by strong individuality. Frank Connor was also strong and virile as Walter Gresham; Ernest Stallard was more than satisfactory as Peter Holland. Next week, Mrs. Leslie Carter; 28, The Merry Widow. Crescent Theatre—Geo. Sidney in his new vehicle, The Joy Rider, is playing to his usual big business. The supporting company is strong and a number of catchy songs and an attractive chorus make up a most agreeable advertisement. Next week, The Squaw Man; 28, Ward & Vokes. NOTE.—I desire to say that Mr. Bellew was

born in 1857 and is therefore now 52 years old. His many friends on the Coast can therefore discredit the startling announcement of a local paper that he was 65 years old.

W. L. McCONNELL.

TUCSON, Ariz., Dec. 15.—David Warfield played an unusual role here this morning when he figured with David Belasco as defendants in an attachment proceedings brought by a local theatrical manager who claimed \$360 loss on account of a cancelled date here Tuesday. Warfield was personally served with papers. After a short delay, a settlement was effected and the actor's baggage was released. A delay of fourteen hours getting into El Paso caused the cancellation of the local engagement.

LARAMIE, Wyo., Dec. 15.—The Opera House had Valley Forge booked for the 14th, but for some reason they did not put in an appearance. The two picture shows, O. K., under the management of Fred Cameron, also the Lyric, management of T. McKenna, are doing excellent business now. We have had more of the better class plays here this year than for some time before. The Man of the Hour, Man on the Box, Girl Question, and Sunny Side of Broadway being some that have been here. The Elks Lodge had one home talent play, The College Pennant, which drew big houses both nights.

CARSON CITY, Nev., Dec. 24.—Carson Opera House (C. H. Peters, mgr.)—Man on the Box, Dec. 28. Lake Theatre.—Mr. and Mrs. G. A. Tyrrell have purchased the share formerly belonging to Don Hayes and will do much to add to the popularity of the little theatre. Mrs. Tyrrell is a capable pianist and Mr. Tyrrell is one of the best amateur dramatic players Carson City has ever had. They will introduce new features beginning shortly after the holidays. Miss O'Brien sings the illustrated songs and sings them well, possessing a clear, true voice and excellent enunciation. A. H. M.

CHICO, Cal., Dec. 20.—The Gay Musician, the first of Shubert attractions, plays Armory Hall (Nick Turner, mgr.) Dec. 22. Jan. 7, Man from Home comes to same house. Ezra Kendall, booked for Majestic Theatre, 23, cancelled.

MARYSVILLE.—On Dec. 17th, Geo. M. Cohan's musical play, Forty-five Minutes from Broadway appeared at the Marysville Theatre.

"Kid" Burns, the plain, every day good fellow, won the applause of the audience and the rest of the cast was good. Manager Atkins believes in booking the best attractions on the road and always has a full house. Pantages vaudeville, a clever show, played Saturday matinee and Saturday evening. The Tyrolean sextette was a pleasing act and the Roman ring artists were clever entertainers. Pantages appears here again on Saturday, Dec. 25th, for two performances—Saturday and Sunday evenings. Sunday evening, Dec. 19th, Laura Hudson and company opened a four nights engagement with Three Weeks, for the first night, and will also produce Are You An Elk, Sapho, and the Devil. This is the first time Laura Hudson appeared in Marysville and she certainly made good. Besides being pretty, she is an emotional actress and is ably supported by twelve capable artists. MARCUSE.

WOODLAND, Cal., Dec. 14.—The Woodland Opera House is passing through the most prosperous season of its career. Such good attractions as The Girl Question, The Time, Place and The Girl, Fifty Miles from Boston, The Land of Nod, the Persse-Mason Opera Company and The Spoilers have been recent high class attractions and most of them have played to over \$500.00. The Laura Hudson Company played here two weeks ago and left a reputation for fine work that will crowd the theatre upon their return. The Lion and the Mouse, The Wolf, Max Figman and other big attractions are booked.

PORTLAND, Dec. 20.—BUNGALOW—(Calvin Heilig, mgr; William Pangle, resident mgr.)—Three first class attractions were offered at this theatre the past week and two of them were stars of the first magnitude. The plays offered were The Man of the Hour, The Vinegar Buyer and the Yankee Prince, the latter two being headed by Ezra Kendall and George M. Cohan, respectively. The Man of the Hour did a fine business considering that it was the third visit of the play to this city. The company was good and compared favorably with its predecessors. Ezra Kendall in The Vinegar Buyer came the 16th and was the same as of yore, one of the best of our droll comedians, as one of our local critics said he was the logical successor of Sol Smith Russell. Last night the big noise of the theatredom opened his engagement, George Cohan, and was greeted by a big house. It is a great many years since Cohan has been here, the last time being, when he and his parents offered Running for Office. Since then he has gained fame and money, for the reason he dishes up just what the American public seem to want. True, he is not the playwright Chas. Hoyt was, but his offerings seem to please and bring big dollars to the box office, and many of them, and that eventually is the test of success. He lived up and proved to us that his dancing was the acme of perfection. His support included his father and mother, but his sister, Miss Josephine, was lacking, and Lila Rhodes is filling her place, and did acceptable work. Tom Lewis seems to be as well liked as Cohan, and in a part patterned after his Unknown in Johnny Jones he was perfectly

at home. The chorus is the largest we have had this year, and the production is perfect. Coming—Dec. 23rd: William Crane in Father and the Boys. BAKER—(George Baker, mgr.; Milton Seaman, business mgr.)—A Girl at The Helm is the Christmas week offering at this theatre. It opened to packed houses yesterday. There is a good plot to this musical comedy, dealing with the love of a rich man's daughter for the manager of an automobile garage, and the girl being seeking in marriage by a foreign nobleman. It is the desire of the girl's father for her to marry the nobleman, and on the promise of the latter to win a boat race for the father, and his ultimate defeat, the girl becomes the wife of the auto manager. Billy Clifford is featured in the production and the audiences seemed to like him. Marguerite De Von plays the daughter and won all by her creditable work. A feature of the play is the male singing chorus, which comes pretty near being the equal of anything along that line we have had. Coming—Primrose's Minstrels, 26. PORTLAND—(Russell & Drew, mgrs.)—This theatre reopens with Christmas matinee with The Gay Musician. ORPHEUM—(John F. Cordray, mgr.)—All kinds of variety and novelty were on the bill the past week at this theatre, and no complaints could be registered from vaudeville lovers for lack of entertainment. Alice Lloyd was the headliner and this English comedienne came pretty near being the candy. Her costumes were attractive, and her songs were of that class that makes one commence keeping time with their feet. She is one of the very best headliners we have had at the Orpheum since its coming to Portland. Another English act, The MacNaughtons, kept the audience well keyed up in the mirth line throughout their entire time on the stage. Their slap-jack comedy was good and fresh. Other acts making good were La Tosca, the talkative juggler, and Permaine Brothers. This week's bill includes—Underwood & Slosson, Basque Grand Opera Quartette, Zanettos, Frank Tinney, Belle Davis, Donovan & Arnold, and Fox & Foxes Circus. LYRIC—(Keating & Flood, mgrs.)—A comedy of unusual merit, A Bachelor's Honeymoon, is the bill for Christmas week at this theatre. Will D. Howard and Priscilla Knowles are playing the leads this week, and between them, with their marital complications, they succeeded in creating many a good laugh. Sidney Payne in a German role is to be commended for a faultless presentation of the part. Dorothy Davis and Effie Johnson did well in minor roles, as did Edward Lawrence, George Walling and Jack Bennett. Next week—The Squaw Man. GRAND—(Frank Coffinberry, mgr.)—For this week Manager Coffinberry has the following acts: Albers-Polar Bears, Yola Yberri, Hill & Syllivamy, Three Keltons, Les Jundits and Fred Bauer. PANTAGES—(John Johnson, mgr.)—The following acts are offered for this week: Princess Irene and her lions, Four Dordeens, Mills & Moulton, Three Musical Millers, Gaines & Brown, and Leo White. A. W. W.



## Ferris Hartman Has His Stage Hands and Musicians Union Donate for Aviation Week in Los Angeles

LOS ANGELES, Dec. 22.—Funds for aviation week were noticeably increased through the benefit given Thursday by the Ferris Hartman Company. Stage hands and musicians' union by donating their services, added to the receipts. Blanche Hall has been offered an engagement as leading woman of Ye Liberty Stock Company, Oakland, and has accepted. Miss Hall has just celebrated her fifth anniversary as leading woman with the Burbank Company. In a letter received by John Burton of the Burbank from William Desmond, he tells of meeting Mr. and Mrs. Ginn (Maude Gilbert), who are with Jim Hackett. Superintendent of the L. A. Society for Prevention of Cruelty to Animals discovered the little instrument of torture that made the Howard Musical Shetlands, appearing at the Orpheum, "musical," and made the owner cast aside some whips tipped off with needles, prods from which made the ponies jangle their bells. Early in January, Harry Girard will produce and manage for the Gamut Club, a comedy entitled *Angel Town*, written by several members of that organization. Next to fall in line in the new curtain movement, is the Burbank, and needless to say it is a distinct improvement. Still the fight goes merrily on among the Theatrical Treasurers. Now they are playing tag with a date for "the ball," and each organization is striving to have "my party" first. Calvin Heilig, president of the N. W. Theatrical Association, was a visitor in Los Angeles, conferring with Oliver Morosco regarding plans for the Majestic in the booking line for this season. The Hartman Company loses a valuable member in Oscar Walch, who has stepped out of the company, owing to some trouble over the role he was cast for in *Belle of New York*. With Mr. Walch goes his wife Elvia Rand, also one of the company. It's great to be an orphan this week, as they are being royally entertained at several of the houses.

**AUDITORIUM**—This house is dark this week.

**BELASCO**—Are You a Mason is being revived by the Belasco people and to go is to laugh. The members of the company seem to be imbued with the Yuletide spirit and things go with a snap and a bang from start to finish. Owing to several previous performances, this farce is a familiar one to local playgoers, but still the funny lines thrown over the footlights bring back the laughs. Mr. Appleby as the staid old married man of Rockford gets himself beautifully tangled up as one of the "pretended" Masons, and Frank Camp as his son-in-law, and the other sinner, shows his ability along the lines of comedy. Dick Vivian's female impersonation is well done, both as to lisp and French accent. Charles Giblyn returns to the company after a long illness, as the farmer from "back home," and makes the part most laughable. Howard Scott contributes a clever piece of work as the music hall usher with ambitions, who insists on reciting the tale of the "Jabberwock" in a screamingly funny manner. Ida Lewis, in her most severe manner, portrays the mother-

in-law, and Miss Gardner is the puzzled wife of the principal character. Jessie Norman's Irish cook, with a brogue broad enough to walk on, is a delightful piece of work. Are You a Mason? by the Belasco Company makes a most appropriate bill for the holiday week.

**BURBANK**—St. Elmo is in its third and last successful week, and as a curtain-raiser, Harry Girard sings a one-act opera, *Santa Claus*, which was written for Mr. Girard by Harry Rowe-Shelly. It is a dainty bit of a story told in music, and is laid in a Catholic orphan asylum, where the children have been told there will be no presents. *Santa Claus* makes a visit, however, finding one wee waif, who couldn't believe he would pass them by. As he gives from his pack, one side of the room becomes transparent and we see the chapel with the sisters singing. Mr. Girard's delightful baritone is heard to the best advantage, and little Ollie Waters plays the part of the child with rare understanding, carrying her share of the music in a charming little voice as tiny as herself. The chorus of nuns is made up of Mr. Girard's pupils, who interpret their part of the score finely.

**MAJESTIC**—On Christmas day, *The Top o' th' World* opens at this theatre, and continues through the ensuing week, when it will be reviewed.

**MASON**—Again David Warfield brings us *The Music Master*, and again are we thankful and made better for the visit of this tender little play. The old music master, whose search for his wife and babe brings him to New York, where for sixteen long and weary years he lives in suffering and privation, shows David Warfield in all his wonderfulness. With the utmost care of a genius does he draw this picture of Von Barwig, so subtle, so pathetic in its simpleness, and big in its humaneness. That wonderful art of leaving so much "unacted," just living it, as it were, makes David Warfield's performance one that will not soon be forgotten. Messrs. Aramini, Gaillard and Niemeyer afford the gayety of the cosmopolitan household. Mr. Eagle as Stanton, and Mr. Boug as Cruger, Sr., are satisfactory. Marie Bates gives us a delightful picture of the old English gentlewoman, who clings to her New York, as she knew it. Miss Dunbar is a graceful and pleasing Helen. As a pure delight, long may *The Music Master* live.

**GRAND**—Most appropriate for the holiday season is *The Toymaker*, with its Christmassy atmosphere, and its music so bright, tuneful and full of joyousness. Ferris Hartman's Johannes Guggenheimer, owner of the wonderful doll, is one of his very best characterizations. Walter De Leon, who plays the lover of the "doll baby," scores deservedly. Walter Catlett, as the gay old beau, is as funny as Hartman himself. Joseph Fogarty helps to carry the fun, as Count Ballenberg. Josie Hart is an excellent Frau Gretchen, and who could be so dainty and bewitching as the doll, but Muggins Davis. Charles Farwell Edson makes his debut with the company as Brother Mathew, and his well-trained bass voice shows to advantage. The

work of the chorus deserves special mention, as they sing with spirit and finish. After the opera, Mr. Hartman gives a very pretty "Christmas finale" in *How Santa Claus Was Caught*, which proves a delight to the children both on and off the stage.

**ORPHEUM**—Although peace and good will are abroad in the land, *The Devil and Tom Walker* are holding the stage at the Orpheum. A comedy, with scraps of music, a chorus of six pretty girls and plenty of fun, yet, underlying all this is a good, wholesome bit of philosophy, and also a dash of pathos. John Hymer is Tom Walker, a Tennessee nigger, who is given charge of hades, while His Majesty makes one of his frequent trips to New York. Tom metes out to all the "visitors" their punishment in a way that makes this bit of fantasy one of enjoyment. Ben Welch, a standby when it comes to good things, brings his Yiddish humor and his Italian impersonation to add to the enjoyment of this good bill. Compared with his Jew, Mr. Welch's Italian falls short, and does not ring true. Fraulein Katchen Loisset, "does" some songs, and whose well-trained pigeons serve to introduce "Honey," a wonderfully ugly bull pup. Honey submits to being a "quick change artist," and shows us how much he can look like an Irishman, a German sailor and a tramp. While a large share goes to the dog, this is one of the cleverest acts seen for some time. Vittoria and George-ette dance with their arms, and box with their feet, both being funny and well done. This week Edwin Stevens and Tina Marshall are presenting a little play entitled *Guardy*, which is one of Mr. Stevens' own productions, and is a witty, dainty bit of comedy. Other holdovers are Howard's dogs and ponies, Milt Wood and the De Haven Sextette.

**LOS ANGELES**—The wild exhilarating dances of the Russian, are one of the pleasures of this week's bill. The Godlewsky Troupe, with pretty and tasteful costumes, dance with zest and grace, and a dash of savagery that is simply splendid. Ernest Pantzer, a nimble dwarf, and four grown-ups do some clever acrobatic work. Morris and Morton execute some good dancing and pass off a few "minstrel comicalities." Dick and Alice McAvoy offer up several varieties of Bowery slang in a sketch called *Herald Square Jimmy*. Dorothy Dahl, in character studies and songs, is strongly suggestive of the music hall. Helen Beresford and company present Ulric C. Collins' comedy sketch, *Polly's Surprise*, a well-written, but rather broad playlet. New motion pictures fill out a very good bill.

**FESTER'S**—Billy Onslow returns to his own in *The Wrong Senator*, immediately making himself as popular as of old in the part of a jovial Irishman, who, through an election bet, enters the home of a woman, well known for her social ambitions. All goes merrily until the husband arrives, and then there is a very funny duel. Frank Morton scores as the jealous husband, and Esco Ives, another new-comer, has several fine solos. Nan Halperin is bright and vivacious, and Annie Bauman, as the charming, ambitious matron, sings her several songs exceedingly well. The chorus do their usual good work.

**OLYMPIC**—The *Billikin Man* is proving a winner, as Chas. Alphin's latest and best. The billikin is owned

by a sausage maker, who, through its influence, has accumulated wealth, and is threatened with disaster in event of its loss or his daughter's marriage. Of course it is stolen, and thereby hangs the tale. Dave Morris plays the mysterious Mr. Mop, who steals the billikin, and shows his versatility in an entertaining manner. Jules Mendel as the sausage maker is excellent. Leonard Brisbane cleverly acts an English lord, and Walter Spencer has several fine solos. A bathing number with a diving-board, so arranged that with the aid of electrical effects it appears as though the girls were actually diving in the water and swimming about, is a distinct novelty. Blossom Selev leads this song, and Laurel Atkins and Maude Rockwell are both well cast. The chorus is well costumed and helps to make this a great success.

**UNIQUE**—Grit, by the Earl-Rauworth Company is scoring heavily this week for the first production. This is a stirring melodrama dealing with both sides of life and tells of three waifs in New York City and their battle for existence. Mr. Earl as a tough newsboy shows his ability to draw a character part, and Mr. Spencer is also good in a similar role. Miss Fellum in the leading role proves satisfactory, and Della Earl as a newsgirl wins a warm welcome. Mr. Cramer gets a round of hisses from the audience as the villain, and Miss Rauworth as the French adventuress is seen at her best. The vaudeville numbers consist of Miss Earle in a specialty, and the Smilletta trio in some clever work on the triple bars. Motion pictures and illustrated songs fill out the bill.

## The Valencia Closes

Following next week's performance of *The Man from Home* comes darkness for the Valencia, and presumably an end to the Shubert season on the Coast. Letters and telegrams have both failed to elicit any information as to what shows the Valencia might expect, so Manager Lissberger has posted the closing notice. The future of the Valencia is not known, and probably will not be determined upon until after New Year's. J. Charles Green and his associates have faced a very costly campaign with their fine theatre, and have borne their contributions without a murmur, and it is to be hoped that such magnificent losing will be repaid before many months have passed.

## Personals

The Laura Hudson Company return to town next Monday.

Joseph Brooks has engaged Digby Bell to play the principal comedy part in George V. Hobart's new farce, *The First Night*, in which Lillian Russell is to appear in Philadelphia at the Broad Street Theatre on Christmas night. Mr. Hobart's latest effort is an adaptation from the German, *Der Halbe Dichter*, by Rosen. Miss Russell has had it arranged for future use, but the demand is so strong for a farce that it was decided to bring it out at this time. In addition to Digby Bell, the following people will appear in support of Miss Russell in *The First Night*: Julius McVicker, Sydney Booth, Albert Andruss, Geo. E. Mack, Ben Turbett, Susanne Westford, Millicent Evans, Leonora Oakford and Saidee Williams.



## Correspondence

SAN BERNARDINO, Dec. 22.—Tonight at the Opera House (Mrs. M. L. Kiplinger, mgr.) will be presented 'The Top o' th' World,' with Bailey and Austin as leading comedians, and the advance sale promises a crowded house. 23, The Spoilers; Christmas night, the dramatic portrayal of life in the Canadian woods, 'The Wolf.' The Girton stock company at the Unique is being received with increasing favor, with change of play semi-weekly; the present offering is 'My Friend from India.' The Man from Home was presented by the Shuberts at this house, 16, to a large audience. The play was exceptionally well staged and mounted, and the cast was excellent. Olga Nethersole, in Sapho, will be at the Wyatt, Redlands, Christmas night, and a goodly number of lovers of the drama have signified their intention of taking the ten mile trolley trip from here. This will be Miss Nethersole's opening night in California, and she will be in Los Angeles all next week. J. E. RICH.

SAN DIEGO, Dec. 22.—GARRICK—(Jack Dodge, mgr.)—David Warfield appeared here for three performances Dec. 17-18 with a special matinee on the 18th, and did big business. Artistically this is one of the best productions that has ever showed here. The supporting company is excellent, and the piece is staged with great attention paid to every little detail. The Henry McRea players appeared here in 'The Spoilers' Dec. 19-20. The Spoilers is an appropriate name for the company, and it is the earnest hope of the theatre-goers here that they never come back. The Three Twins will play a return engagement Christmas, matinee and night. Jan. 1—Cousin Kate. Jan. 3—Olga Nethersole in Sapho. ISIS—(Sam & Lee Shubert, lessees)—Dark. Harry Lauder and big vaudeville company will probably be the next attraction. Date indefinite as yet. PICKWICK—(Scott A. Palmer, mgr.)—The Charles King Stock Company are scoring a big hit this week with an elaborate production of Leah Kleschna. Crowded houses are the rule every performance. Miss Rambeau in the title role plays her part well and is convincing. Chas. King as Kleschna the burglar has a clear conception of the role, and gives universal satisfaction. Pietro Sossio, his pal, also does good work. This week marks the first appearance of John Thorne as leading man. Mr. Thorne as Paul Sylvaine is convincing and has a good address. He will strengthen the company considerably. Auda Due and Frank Bonner also aid materially to the success of the piece. Next week, Dorothy Vernon of Haddon Hall. QUEEN—(John Donnelan, mgr.)—The Queen has a good bill this week and is composed of the following acts: Edna Davenport, singing comedienne; The Labakans, comedy acrobats; Harry & Kate Jackson in comedy sketch, 'Cupid's Voyage'; Bella and George Stelling, hat jugglers; motion pictures and Peerless orchestra conclude. GRAND—(Calmy & Lebovitz)—R. M. Campbell, owner of the Pa-

cific Coast film exchange at Los Angeles, has purchased an interest in the Grand Theatre from Calmy & Lebovitz, and hereafter this house will be supplied exclusively for San Diego with films handled by Mr. Campbell's firm. LUNDQUIST.

OAKLAND, Dec. 23.—Everybody is shopping these nights, as a consequence of which light houses prevail at all the theatres and to still further aggravate matters there is not a particularly strong attraction at any house. Bishop's players are presenting 'The County Fair at The Liberty.' It is a good play but has been played here several times, at this house, and consequently has been seen before by a great many of the Liberty's regular patrons. George Friend as Aunt Abigail Prue is the whole show. He has played the part many times and as the prim and prudish old maid, kept the audience in a state of frenzied laughter. He is given excellent support by Walter Whipple, Robert Harrison, Harrison Ford, Clarence Elmer, Robert Lawlor, George Rand, Maribel Seymour, Edith Lyle, Claribel Becker and Bessie Sankey. The County Fair will continue for the balance of the week and will be followed by 'The Admirable Crichton.' The Shepherd King, a very appropriate melodrama for this season of the year, is playing to light houses at The Macdonough. Wright Lorimer, the leading man of the company, is a very capable actor and gives an excellent interpretation of the title role. The company was satisfactory in all respects. Fritz Scheff will appear for one night, 27, and then King Dodo for a week. David Warfield is also booked. At the Orpheum, Florence Bindley is the one best bet and the clever little lady is just about the most versatile actress that we have had here for some time. She is perfectly at home at singing, dancing or playing musical instruments and keeps the audience applauding during her entire act. Donald Bowles, who for quite a period was a member of The Liberty stock company, also came in for a good share of applause. Eva Taylor appeared to good advantage in a new sketch entitled, Jones-Smith-Carey. The balance of the program, Stella Morrisini, Quinlan & Mack, Wm. H. Thompson, The Four Floods and The Klein Family, were also in keeping with the Orpheum standard of attractions. Sidney Deane & Co. are the top notchers at The Bell, and present a singing stunt that is very enjoyable. They all possess good voices and use excellent judgment in their selections. Elizabeth Stewart, a native of San Francisco, and a former member of T. Daniel Frawley's company, will be seen in the cast at The Liberty next week. Texas is in preparation by Bishop's players. LOUIS SCHEELINE.

SEATTLE, Dec. 30.—MOORE—A very successful week's business was done by The Alaskan, which ended its engagement at the Moore last evening. Thursday George M. Cohan and his royal family will appear in 'The Yankee Consul,' and from all appearances will be greeted by crowded houses. His stay is limited to only three nights and a Christmas matinee. ALHAMBRA

## The Hotel Dale

ON THE RIALTO—HOME OF THE PROFESSION—SPECIAL RATES  
Only First-Class European Hotel close to The Garrick, Princess, Novelty, National, Alcazar, or Pantages—SAN FRANCISCO  
SPECIAL—We make a feature of Breakfasts Served in Rooms  
COR. GOLDEN GATE AVE. AND FILLMORE ST.  
Take McAllister Street and Turk and Eddy Street Cars at the Ferry

Agents for

Complete Stock at

# Clancy's

**Williams**  
Hardware & Stove Co.  
Incorporated

974 Market Street  
SAN FRANCISCO, CAL.  
Phone Franklin 1506

STAGE HARDWARE

AGENTS AND MANAGERS' HEADQUARTERS

Absolutely  
Fire Proof.  
Lobby  
Beautiful.

# THE CONTINENTAL HOTEL

Class A  
Building.  
Vienna Cafe  
in  
Connection

ON ELLIS STREET, NEAR POWELL STREET, DOWN TOWN.  
Near Orpheum, New Morris Theatre, New Columbia Theatre.  
SAN FRANCISCO, CAL.

F. P. SHANLEY, Manager, formerly manager Hotel St. James.

—Dark. GRAND—As a holiday offering we have 'The Land of Nod' at the Grand Theatre, which will prove acceptable to both young and old. The company representing it is better this year than last, and last night's record was one of the largest crowds of the season. Many old friends greeted Neill McNeill, the "April Fool," who was last seen here as Kid Conner in 'The Red Mill.' SEATTLE—The Russell & Drew company are making a success of 'The Girl Engineer,' Charley Taylor's thrilling melodrama. The hero, Joe Thorn, is well taken by Verne Layton, who has returned to Seattle footlights. LOIS—A Gilded Fool is produced by the D. S. Lawrence players. The stage manager has succeeded in expressing the time of the period by an old-fashioned interior, which is extremely effective. ORPHEUM—Beginning Monday, Arturo Bernardi, Italian protean artist; Una Clayton in 'His Local Color'; the Chadwick Trio, with Ida May Chadwick; Mr. and Mrs. Frederick Voelker in 'Twilight in the Studio,' the Four Readings, equilibrists and flying leapers; Dagwell Sisters in a song cycle, and Hopkins and Axtell, entertainers, contributed the bill.

MAJESTIC—At the Majestic, Joe Boganny Troupe of Acrobats; the Columbia Four in a comedy musical repertoire; Al W. Fremont & Co., in 'The Way of the West'; Charles Emerald and Maude Dupree, London Music Hall Artists; the Four Dancing Belles; Probst, the whistler, and the motion pictures make up the week's bill. PANTAGES—The bill at Pantages Theatre is headed by the Mysterious Mirma, the diving queen. In Spokane last week, Pantages Theatre scored a record business with Mirma, and the crowds were so great that several extra performances had to be given to satisfy the demands. Other acts are Wills & Hassan, equilibrists; Pearson & Garfield, in comedy and song; MacLean and Bryant, in a sketch called 'Ootsey'; Payne & Lee, with Miss Lee appearing as 'The Dancing Billiken'; Helen Lowe and the Pantagescope.

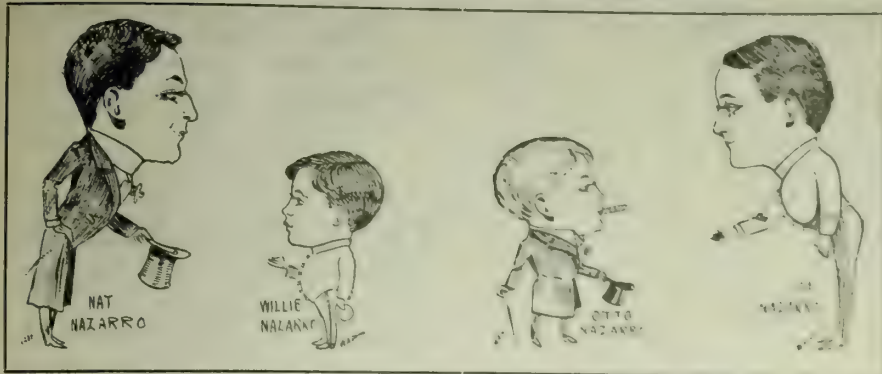
E. MORGENSTERN.

## Coming of Olga Nethersole

A dramatic event of exceptional interest and importance is announced in the coming of Olga Nethersole. Miss Nethersole holds a unique position in literature as well as in the drama, for aside from occupying a foremost position upon the English-speaking stage, her literary achievements are rated among the best in advancing sociological and psychological reform, as well as in supporting the anti-tuberculosis movement. Last May in New York City before one of the largest gatherings of the sociological society she delivered an address on 'Life Is Our Right and Labor Our Privilege,' in which she disclosed elaborately and effectively reasonable and pertinent solutions to such great problems as tenement house reform and sweat shop redemption, the relative attitude of capital to labor, and an eloquent appeal for a uniformity in the divorce laws. Miss Nethersole has been for years probably the most misunderstood woman before the public, attributed solely to the fact that her efforts to disclose life as it is, rather than as it might be, revealed a realism in dramatic art that staggered the prosaic and provincial critics of the drama. But with a persistency and positive deliberation that is characteristic of her as a woman as well as an artiste, she has converted many of her severest critics, who now proclaim her the greatest English-speaking actress before the public. Her coming to the Van Ness Theatre for the week commencing Monday night, Jan. 10, is heralded with pleasure as it is an assurance of a histrionic treat worthy the consideration of all those who admire a wonderful performance by a wonderful woman.

In all probability 'The Top o' th' World,' which will introduce to us Bailey and Austin as musical comedy stars, will be the last Gottlob Marx & Co. attraction at the Garrick. It is expected that the New Columbia will then be able to house this firm's stars, while the Van Ness is to play the bookings that are now being offered at the Garrick.





## Nat Nazarro & Co.

The above cartoons are of Nat Nazarro & Company in their Herculean Novelty act at the National this week. There are four people in this act, and each one has an equal chance to show his ability. A little story is told in this act, which is clever. This is the best dressed act of the kind ever seen here. Other acts on the same order have played here, but none were

quite as clever as this. The act is worth the price of admission, and will be in town four weeks. If you want to see a good, neat act, see Nat Nazarro & Company. The smaller part of the act is a very important member and very clever. Mr. Nazarro has taken great pains with the two little fellows and their work is marvelous. Mr. Nazarro's work is very artistic, it doesn't look like work, and some of their stunts are new to 'Frisco. Don't miss this act.

## Nat Goodwin Through With Nevada Mining

Admitting that he saw more than \$1,000,000 slip from his grasp in his Nevada mining ventures, Nat C. Goodwin, when seen last Tuesday at his seaside home at Santa Monica, said he had washed his hands of mining enterprises in which there is an element of stock speculation. "I do not mean that I have lost interest in mining," said Goodwin. "I still have money invested in Alaskan mines. Although I have given up all my Nevada holdings I still believe the mines are good. It was stock speculation which disgusted me with the Nevada game. Had the operations there been confined to legitimate mining I would not have become dissatisfied. I do not mean by this to criticize any of my associates. They did all they could to protect holders of stock in the various Nevada companies in which I was interested. They spent thousands and thousands of dollars in their efforts and did not stop until it was a choice between bankruptcy and discontinuing the buying up of the stock that was thrown upon the market."

## Fatal Row Breaks Up Theatrical Company

Maben, Miss., Dec. 18.—Manager Evans of a theatrical company traveling out of Memphis was killed and five others injured in a free-for-all fight today. The manager, who, it is said, had been drinking, struck Rock Johnson over the head with a pistol and shot Harry Johnson, Rock's brother. The latter wrenched the weapon from Evans and shot him through the forehead. The Johnsons and five members of the company were arrested. Three of the injured are women attached to the show.

## Reno Theatre Burned

Reno, Nev., Dec. 22.—A manager and actor burned out in Reno, by fire which started in the rear of the Wheelman Theatre, Reno's leading theatre, where all the combination shows play. The fire started at 8:40 and is burning today. It completely destroyed the

theatre and the Catholic church which has just been completed at a cost of \$82,000. The manager of the theater, Ray L. Brown, and James Bradford, an actor working at the Grand Theatre, are walking the streets with one suit of clothes and an overcoat. Manager Brown had his apartments upstairs in the front portion of the theatre, where he and Bradford were making their abode. Neither one knew of fire eating up his possessions till after it was too late to save them. But they consider themselves lucky by not being asleep at the time of the fire. The Sanford Dodge Company was billed to play here next Sunday. But, alas, it's a story to repeat about the beautiful sunset which turned out to be the op'ry house on fire. Their advance man's trunks were just inside of the front door and a large package of paper to be put up this morning. All was saved except one trunk. There is no place to play combination shows here until the Nixon-Aylesworth Theatre is finished, which will be two months and a half. The stock company and moving picture houses will prevail. The theatre damage is estimated at \$40,000. No insurance.

H. R. JONES.

## Musicians' Union

At the last meeting of the board of directors of the Musicians' Union, some twenty-odd members were initiated. Two members were reinstated and one application filed. The Union made a second donation of \$50 to the Portola Festival Committee. A committee was appointed to select new headquarters.

## Mrs. Fernandez Is Dead

New York, Dec. 21.—Mrs. E. K. Fernandez, the first woman theatrical agent in America and mother of Bijou Fernandez, the actress, died today at her home here.

## Sonnet

Mid'st snow and sleet and rain—  
Here I am in the East again.  
Do I like this Eastern clime the best?  
Well no, I think, I love your glorious West.  
DAVID R. YOUNG.  
(Polly of the Circus Co.)

THE BEST DOLLAR ATTRACTION IN THE WEST  
HENRY McRAE OFFERS

## THE SPOILERS

FROM THE FAMOUS NOVEL, THE SPOILERS  
BY REX BEACH  
THE STORY OF A GREAT LIFE FIGHT WITH A SIXTY FOOT CREW OF SEAFARERS.  
A Great Play with a Great Cast of Twenty People, Including Miss Margaret Oswald and Eli Smith, with His Famous Team of Mollomute Dogs.

### WARNING

Stock Managers and others are warned not to play any version of this play, as I hold all right to the Pacific Coast and will protect same.

HENRY McRAE  
A Local Office Located in California Address, A. J. HOTCHKISS,  
BOSTON, MASS., THIS OFFICE

## The Achievements of Thais Magrane

THE VERY remarkable and remarkably beautiful picture of Thais Magrane that appeared in our Christmas number last week, has excited great interest in that clever young actress and we have had many requests to publish some particulars of her career. To begin with the present, Thais Magrane is the leading woman of the Belasco Theatre Company of Los Angeles. Miss Magrane went to the Belasco organization last September and instantly jumped into popular favor for the positive excellence of her portrayals. The assignment of parts that this brilliant young actress has had during her Los Angeles career covers a wide range, extending from the big, powerful emotional moments of David Belasco's play, Du Barry, to the lighter type of stage endeavor, as exemplified in Are You a Mason? Miss Magrane's artistry is marked by much authority, conscientious effort, and an intelligent grasp of the character she is interpreting, together with a keen appreciation of the values of stage technique. The Belasco company has had many popular and clever leading women, notably Amelia Gardner, Eugene Thais Lawton, Florence Oakley, Lillian Albertson, and Florence Reed, but none of these well known actresses has pleased the Belasco clientele more than has Miss Magrane. There is a deft feminine touch in all the work that she does and she has endeared herself most emphatically to the woman patrons of the Belasco Theatre. Miss Magrane has the reputation of being one of the best dressed women of the American stage. Some of the gowns that she has displayed on the Belasco stage are veritable revelations of the dressmakers' art—saratorial creations that are masterpieces. It will be welcome news to the Los Angeles readers of THE DRAMATIC REVIEW to know that Miss Magrane has a contract with John H. Blackwood, manager of the Belasco Theatre, that calls for her services until the first day of next July, when, it is announced, Miss Magrane will go East to assume the principal role in a Broadway production. One of the most important achievements that will be placed to the credit of Miss Magrane during her Los Angeles engagement will be her appearance Monday night, December 27, in Gertrude Nelson Andrews' new play, Through a Window. In this play, which is founded on the San Francisco earthquake and which is given at the Los Angeles Belasco Theatre for the first time on any stage by Klaw & Erlanger and Joseph Brooks, Miss Magrane will have the role of Felipa Costello, the daughter of a San Francisco judge. It is a role in which her talents as an emotional actress will have full scope for ex-

ploitation and it is a chance that comes to the lot of few stock leading women to have such an opportunity, especially when the production will be made under the personal direction of the author of the play and will be viewed by Joseph Brooks of the firm of Klaw & Erlanger, who will come to Los Angeles from New York City especially for the purpose. Prior to her engagement as leading woman with the Belasco Theatre Company, Miss Magrane occupied a similar position with stock organizations in Chicago, Cleveland, Providence, R. I., and Philadelphia.

## Personals

AILEEN MAY opens with T. Daniel Frawley as leading woman in Winniepeg next Monday, in The Girl of the Golden West.

GODFREY MATTHEWS, who has been winning laurels as leading man of the Laura Hudson Company, closes with that company tomorrow.

MRS. OSCAR LEWISOHN, who as Edna May before her marriage a few years ago carried London by storm by her demure impersonation of the Salvation Army girl in The Belle of New York, after living at Biarritz for some time has now returned to the vicinity of London, where she entertains charmingly. She is a keen first-nighter at all important productions.

PRINCE ROBERT DE BROUË of Paris, whose marriage to Estelle Alexander, the American singer, in Chicago, was annulled by the French courts in 1907, has made his debut as an actor, under the pseudonym of Starlio, in a comic opera at Nice, France. He has been taking singing lessons from a French professor, whose daughter, according to report, he shortly will marry.

MRS. WILLIAM WINTER JEFFERSON, known to the comic opera stage as Christie MacDonald, has sued her husband, who is a son of the late Joseph Jefferson, for divorce. The suit was filed at Buffalo, N. Y., and has been placed in the hands of a referee. Mr. Jefferson is now touring the Southern States in a repertoire of the plays made famous by his father, while his wife is with Andrew Mack's company. They were married in May, 1901, at the Jefferson seaside place, Crow's Nest, Buzzard's Bay. Europe was visited on the honeymoon, and for some time thereafter Mrs. Jefferson quit the stage. Later when they found that they were incompatible, she returned to her work. Last July the fact that they were living apart became known, but at that time it was denied that a divorce was contemplated. It was reported that one source of domestic trouble had been Mrs. Jefferson's desire to live with her relatives, while the husband preferred a household of his own.



## THE SAN FRANCISCO Dramatic Review

Music and Drama  
CHAS. H. FARRELL, Publisher

Issued Every Saturday

Address all  
letters and  
money or-  
ders to San  
Francisco  
Dramatic  
Review, Van



Ness The-  
atre Bldg.,  
Van Ness  
Avenue.  
Telephone  
Park  
1773

Entered at San Francisco as Second-class  
Mail Matter. Established 1880.

### Al Watson-Otis Laurelle

These two well known figures in Western theatricals have joined their interests and are now located on the fourth floor of the Milbank building, directing The American Theatrical Exchange. They will furnish club talent, and have already worked up a vaudeville circuit with Mr. Laurelle in charge. Now, Mr. Watson, who is an old time dramatic man, will have charge of the newly created dramatic bureau, which will supply actors and companies. The firm has had much experience and should meet with great success.

### Actors and Scenic Artists of Australia Face Weary Christmas

Melbourne, Nov. 2.—Christmas festivities have from time immemorial been associated with much feasting, much merry-making, and much kindness, and poor indeed was the man who could not look forward to some little pleasures for himself and family at such a time. To the actors, the scenic artists, costumers and others associated with theatres the season was regarded as one indeed of joy, for no matter how few in number the engagements were during the year, the advent of Christmas brought the joy of hard work, good money, and the manifold blessings that follow in the train of happy and contented minds. All is now changed, and the streets of every city in the Commonwealth hold men and women belonging to the theatrical profession, harassed looking and fearful of what the future will bring forth. They are workless, without a hope of employment in their own profession, and, as the holiday season grows nearer, the more distant grows the possibility of work elsewhere. It is a pitiful position these poor mummery men are in, and when one reads of the vast sums of money won from the public by big guns like Oscar Asche it is sad to realize that his prosperity spells starvation to the local actor. And yet this is so, and the fault is not with Asche, but with the public, who like all things in the theatrical line with the brand of England on them, and it thus follows that great theatrical stars bring with them from England actors and actresses to play parts that could be played far better in many cases by Australians. Then there is the scenery and dresses—all British or French products, and, strange to say, admitted into the country without paying a penny duty. "Why should that be?" inquired a well known scenic artist the other day, and receiving no reply, con-

tinued, "If there had been a stiff duty on scenery, every scenic artist in the Commonwealth and many assistants would have been hard at work on the royal productions for Christmas; as it is we have had no work, or are likely to get any. There is absolutely no reason," he continued, "why the scenery should not be painted in Australia. No one denies that we have the men here competent to do it, and yet it is becoming the rule now for touring companies from England to bring all their scenery with them. It is cheaper, of course, but it is not fair in a country that protects its manufacturers and their employees against outside competition by stiff duties on their products, to allow the poor scenic artists to shift for themselves. It is the same with the costumers. Theatrical dresses are made in London and Paris, and not here, with the result that people in Melbourne and Sydney who lay themselves out for this class of work are workless." This was the sad plight of a scenic artist—a man whose work is known all over Australia. Previously at this time of the year he has been hard at work with his assistants preparing for the Christmas attractions. This year he is hard at work scheming to earn money to pay his rent and feed his children. The scarcity of work amongst theatricals is not surprising, when one realizes the enormous popularity of the moving picture shows with the public. In Melbourne alone there are no fewer than eight big picture shows between Bourke street and the Yarra bank. In addition to these, every suburb has shows of lesser quality, but sufficiently attractive to draw the sixpence and threepence away from the exponents of drama or comedy, as the case might be. In the country districts the same thing obtains, and so badly have theatrical companies been supported as compared with the cinematograph entertainments that many companies that were on tour this time last year have been disbanded and the members "resting." What then is to become of stock actors if the present rage for cinematograph entertainment continues? Their occupations their means of earning a livelihood. The younger ones will in time break from the ranks of the mummery men and obtain less congenial but more profitable work in more prosaic walks of life. But the older ones, whose whole lives are wrapped up in the theatre, and whose training and Bohemian tendencies have unfitted them for other work! What is to happen to them? Are they to starve? Many are close to starvation now, and when Christmas Day arrives, unless something is done to help them, the poor actors' Christmas, instead of being merry, will be about as cheerful as Christmas Day in a workhouse.

### Nance O'Neil Finally Conquers New York

NEW YORK, Dec. 23.—All of the New York papers agree that Nance O'Neil, the California actress, has at last received deserved recognition as one of the world's greatest emotional actresses. Her acting in The Lily, produced by David Belasco at the Stuyvesant Theatre tonight, aroused the audience to a high pitch of enthusiasm. At the end of the third act the curtain had been run up 27 times in response to repeated cheering.

### Abe Cohn Goes East

THE DRAMATIC REVIEW caught a very strong intimation this week that Abe Cohn, of the American Theatre of this city and The Bell of Oakland, would on Wednesday next, leave for Chicago, and in all probability would immediately arrange for the building of a fine theatre, in which he and a couple of Chicago capitalists will be interested. Other eastern houses will also be built. In all probability Mr. Cohn's family will soon follow and make their permanent home in Chicago. Mr. Cohn will be a success in the East. He has been a great big success out here. The American will be directed by Ed Homan, who is interested in all Mr. Cohn's theatrical ventures.

Mrs. Alexander Marquardt, a harpist, wife of the assistant director and first violin in Nahan-Franko's orchestra, of New York, and formerly a resident of this city, has been rejected by the Musical Union as not sufficiently competent a musician for admittance. Their decision was made after a trial performance. Mrs. Marquardt has played in New York with Damrosch and Seidl, and with Thomas at the World's Fair in Chicago. She was for ten years a member of the Musical Union in San Francisco.

**WILLIAM MAXWELL**  
ATTORNEY-AT-LAW  
Merchants' Exchange Building. Tele-  
phone Kearny 2565.



McAllister, near Market.  
Phones Market 120 Home J2822

This Saturday afternoon and evening—  
Last Times of **Forty-five Minutes from Broadway**. Beginning Sunday Evening, Dec. 26. Matinees Thursday and Saturday. Liebler & Co. Present The King of Fun

### Ezra Kendall

In an Up-to-Date Revival of  
**The Vinegar Buyer**

Herbert Hall Winslow's Great Comedy.

Nights and Saturday Matinee, 25c to \$1.50.  
Thursday Matinee, 50c and 75c. Seats  
on sale at the theatre and Emporium.

Sunday, January 2—**THE ALASKAN.**

### Valencia Theatre

Valencia Street, Near Fourteenth  
Phone Market 17

Starting Sunday evening, Dec. 26—Second  
and Last Week: Farewell Matinee  
New Year's Day.

**The Success of the Century**

### The Man From Home

By Booth Tarkington and Harry Leon Wil-  
son, authors of Dustin Farnum's hit,  
**Cameo Kirby**. Direct from its  
Three Years' New York  
Chicago run.

Liebler & Co., Managers.

Night prices:—50c. to \$1.50; Saturday  
Matinee, 25c. to \$1.00; seats at the theatre  
and Emporium.

### New Alcazar Theatre

Cor. Sutter and Steiner Sts.  
Belasco & Mayer, Owners and Managers  
Absolutely "Class A" Building

Week commencing Monday, December 27,  
an Elaborate Production of George  
Ade's Greatest Comedy

### The College Widow

With all the Original Features and Real  
Collegians in the Cast.

Prices—Night, 25c to \$1.00. Matinee, 25c  
to 50c.

MATINEE SATURDAY AND SUNDAY

### New Orpheum

O'Farrell Street, Bet. Stockton and Powell  
Safest and Most Magnificent Theatre in  
America

Week Beginning This Sunday Afternoon  
Matinee Every Day  
Extraordinary Special Engagement of

### ALICE LLOYD

England's Prettiest, Daintiest and Most  
Fascinating Comedienne.  
THE FAMOUS INTERNATIONAL  
FAVORITE

First appearance here of  
**THE McNAUGHTONS**  
Celebrated English Eccentrics, Introducing  
Their Much Talked of Comedy  
Boxing Match.

The Eccentric Clowns  
**THE BROTHERS PERMANE**—Night-  
ingales Making Love.

### ORPHEUM ROAD SHOW

Evening prices 10c, 25c, 50c, 75c. Box  
seats \$1.00. Matinee prices (except Sun-  
days and holidays), 10c, 25c, 50c.

Phone Douglas 70.

### Princess Theatre

Absolutely "Class A" Theatre Building  
Phone West 663

Ellis Street, near Fillmore  
Samuel Loverich, Manager

### SECOND BIG WEEK

### Kolb & Dill

Present Themselves

### IN AFRICA

By the Author of **THE POLITICIANS**

Night and Sunday Matinees, Prices 25c to  
\$1. Saturday Matinee, Prices 25c to 75c.

### AMERICAN THEATRE

Market St., near Seventh

Abe S. Cohn, Manager

Phone Market 381 for Good Seats  
The Playhouse of Comfort and Safety

### AMERICAN VAUDEVILLE

Will be Inaugurated Next Sunday, by a  
Ten-Act

### Vaudeville Show

This theatre will now book the best  
vaudeville acts obtainable under the book-  
ing direction of Edward Homan.  
No Acts too big. No Price too big.

**GILLE PRINTING CO.**  
SAN FRANCISCO  
THEATRICAL PRINTING OF ALL KINDS

**POSTERS**  
2257 MISSION ST. Phone MISSION  
3065

**THE FRANCIS-  
VALENTINE  
CO.**

Thirteenth St., near Mission, S. F. Cal.

Spacious Headquarters  
for Theatrical Agents

PHONE—MARKET 2114

Send Bills of Lading to us. We will take care of your paper



## Van Ness Theatre

The second week of the Fritz Scheff engagement will end tonight, when the volatile little singer, who heads the company, will start east, via Oakland, Salt Lake and Denver. The holiday shopping has hurt the business of the week, which is not up to the first week's. However, the enthusiasm of the audiences is just as great and the company's work is thoroughly enjoyed.

## Princess Theatre

In Africa, the new offering which went on last week, is just about on a par with the vehicles that have been seen here for weeks past. It is amusing, bright in lines and possesses a fund of melody. Kolb & Dill have a brace of good roles and they manage to get all the fun out of them that is possible. Maude Lillian Berri, the prima donna, scores a great hit nightly with her delightful solos, and the other capable members of the company do good work. The scenery and costumes are as good as any seen locally, and the spectacular effects are many and varied. The piece abounds with catchy, whistleable hits and will run next week. The work of Sydney de Gray, Olga Steech and Carlton Chase is of the most commendable kind.

## Valencia Theatre

Have you seen The Man from Home this week? Well, if you haven't you have a real treat in store and only next week to take it in. It's a pity that San Francisco does not get more plays like The Man from Home. Liebler & Co., whose productions for years in California have been the criterion by which many others have been measured, have never sent a finer play or better all-round organization to the Coast. The comedy, by Booth Tarkington and Harry Leon Wilson, sparkles with humor, and breathes the prettiest sort of sentiment. The theme, of course, is well known. The Man from Home shows the utter folly of international marriages, and casts a scorching searchlight over the methods by which American girls are bartered for foreign titles. All this is done however by the keenest kind of satire, and snobbishness and pretension are held up to ridicule and laughed at. The four acts of the play are supposed to transpire in the Hotel Marguerita, Sorrento, Italy, and the foreign scenes afford the most picturesque background to the ready, cleanly, wholesome, American humor and straight forwardness. The title part is played by Henry Hall. Mr. Hall achieves wonders in the role. He is a tall, handsome young actor with a wonderfully magnetic manner and an easy presence. His inimitable middle western drawl won the hearts of his audience from his first entrance, and he was called before the curtain many times and compelled to make a speech in which he didn't lose his character for a second. Mr. Hall is an artistic and finished actor. Chas. D. Herman, well remembered in California for his appearances with Warde and James in Shakes-

perean roles, played the Russian Grand Duke with the air of a royal personage. His performance was more than artistic and pleasing and he presented a very fine make-up. Harrington Reynolds, an erstwhile local actor with Nat Goodwin and T. Daniel Frawley, enacts the British nobleman quite satisfactorily. The part of Mariano, played by Albert Roccardi, is in capable hands. One would hardly expect such a small part could be made so prominent as Mr. Roccardi makes the part. That beautiful girl, Mary Elizabeth Forbes, who is known in artistic circles as Harrison Fisher's poster girl, gives a spirited reading to the lines of Ethel Granger Simpson. Emma Meffert, Countess de Champigny, makes a stunning and fascinating adventuress. Bertha Welby, as Lady Creech, is a stately grande dame and plays her part very cleverly. It is seldom that a comedy is seen in this city with such an admirable cast and an elaborate stage setting. In fact, The Man from Home is all and more than was expected.

## Alcazar Theatre

Vigorously embodying the frontier life it represents, Pierre of the Plains, the melodramatic stage story made from Sir Gilbert Parker's novel, is a most satisfying play. There is the regulation melodrama thrill in the piece—a knife duel in the third act which intently held the audience. John Ince is the hero, and Will Walling, the villain, and they have a fight and roll over, groan, gasp and do a wrestling match, and the villain is thrown over a precipice. It is interesting while it lasts. The play tells the story of a halfbreed Indian, his life and his romance. Guided by the turn of a card, ignoring trouble, trusting to fate, this half-white is a character who directly appeals to the audience. And when Pierre sinks his knife into Jap Durkin, the villainous member of the mounted police, he has the sympathy of the house. John Ince as Pierre shows the volatile spirit of the Canadian frontiersmen, and his make-up is true to the demands of the part. He handles the dialect most skillfully. Will Walling gives a strong portrayal of the rascally guide and enemy of Pierre. E. L. Bennison is immense as Peter Galbraith, the father of Val and Jen (Miss Vaughan). He has the physique and the voice for the role. Miss Vaughan has practically the only feminine role and she fills the requirements admirably. Christie McLean is a squaw, and plays the small part well. The scenery is elaborate.

## Savoy Theatre

Musical comedy of the Cohan brand has been drawing large audiences to the cosy Savoy Theatre this week. Like most of Cohan's offerings, Forty-Five Minutes from Broadway consists of all schools of the drama, rolled into one, in tabloid form. From melodrama to the most airy comedy; from tear-extracting pathos, to show girl displays, the versatile Cohan flits rapidly, always leaving his audiences guessing. Does one's taste run to drama of "The Villain Still Pursued Her" type, one

gets it in Forty-Five Minutes from Broadway, where the wicked Daniel Cronin pursues Mary, plots with Mrs. David Dean, an adventuress, and where Mary turns on the phonograph as Cronin robs the millionaire's safe. Does the theatre-goer like to laugh hilariously, he simply can not resist the tribute of laughter when Kid Burns introduces his Broadway jargon to the simple denizens of New Rochelle, and anyone who does not laugh with the kid has to succumb to the riotous party given by the new millionaire in act II. On the other hand, people who like homely sentiment are touched and gratified by the plaintive ditty, Mary Is a Grand Old Name, and So Long, Mary, is, as usual, the hit of Forty-Five Minutes from Broadway. One might as well try to dissect a pousse cafe as attempt to analyze a Cohan show; the events just happen, and they come at such a clip, with such a riot of humorous dialogue, funny characterization, catchy music and, last but not least, color and movement, that spectators simply cease to think—they just sit back and are entertained. Of course, in order that spectators may reach this beatific state, it is necessary that the rendering of the performance be as rapid and sure as Cohan's play. The company at the Savoy leaves nothing to be desired in this respect—from the leading character to the smallest role, the performers are sure fire all through, not a cue is faked, not a line is stumbled over. The performance speaks volumes, not only for the performers, but for the stage management. As Mary, Elizabeth Drew gives a charming interpretation of Cohan's remarkable housemaid; Charley Brown, as Kid Burns, plays ably up to Miss Drew, and keeps the laughter going; Eugene McGregor, as the millionaire, sets a new pace for nimbleness; James H. Manning, as Cronin, is a villain to the manner born; Louise Gardner is a very pleasing little ingenue, and Ninon Ristori, as the

Adventuress, is enough to strike terror into the heart of any prospective-in-law; Susan Chisnell, by repetition of one line: "Poor old Castleton," keeps the house laughing through every act; Harry Gwynette is a dignified butler, and all the other roles are well played, while the choruses show careful drilling and the staging and costuming are excellent. The Savoy Theatre is decorated in red, white and green—the Italian colors, probably in compliment to the fact that the white cross of Savoy figures so prominently in Italy's flag, the reigning family being of the House of Savoy.

## Bernhardt Writes Play Which is Practically a Failure

PARIS, Dec. 23. At the Theatre des Arts last evening Un Cœur d'Homme (The Heart of a Man), a play in four acts by Mme. Sarah Bernhardt, was produced. The plot follows: Paul Sarnois, an author, about 35 years old, has married a young and delightful person, Sabine. After a few happy months, Paul's romantic spirit leads him to fall in love with his wife's own godmother, a person in the forties. Mme. de Valreal resists the young man's attentions until he runs away and consoles himself with a demimondaine, who, it seems, is her exact counterpart. Then she sends for Paul in the secret hope of inducing him to return to his wife. The result is brought about, but not as Mme. de Valreal planned, for the wife discovers her with her husband. Mme. de Valreal as a result commits suicide, while the young couple become reconciled. The comments of the Paris papers were unfavorable.

Emil Clarke and Fred Snook have organized a musical comedy company and will open in San Rafael, Jan. 3, with Petaluma and Santa Rosa to follow.

## ... SAVOY THEATRE ...

WEEK COMMENCING SUNDAY EVENING, DEC. 26.

LIEBLER & COMPANY

PRESENT

## Ezra Kendall

## The Vinegar Buyer

An old friend in up-to-date vestments is to be welcomed at the Savoy Theatre next Sunday night when Ezra Kendall reappears in the best of his laugh producers, Herbert Hall Winslow's The Vinegar Buyer. The new vestments are provided by Kendall himself, and are composed mainly of brand new jokes and comedy which he has been working up for some time past. As everybody knows, he wrote those excellent joke books, Sport, Good Grief and Hot Air, that almost everyone knows by heart. The author is now accomplishing comedies and cartoon sketches. The last sport scene and number in his last act, this already bought comedy, which, in its old form was one of the funniest of many seasons, and is now guaranteed to be as full of laughs as a mine is full of holes. In fact, Kendall has been quoted as saying that the old principle of a "laugh a minute" was not good enough for him. If he could not give his audience at least six full belly laughs in a forty-minute act, he'd consider himself unworthy of the salary he drew.

To make sure that The Vinegar Buyer has accumulated no kinks with age, Messrs. Liebler & Co., who again manage Kendall, put the production under the personal supervision of Edward E. Rose, dramatist of David Harum and one of the best stage directors of the profession. In every respect the production has been made, in as painstaking a manner as if the play were about to make its first bow to Broadway, and an excellent company has been engaged. Julia Stuart will be Mr. Kendall's leading lady, and he will be aided in his quest for laughs by Robt. V. Ferguson, Emily Wakeman, Lottie Alter, Frank Lyon, John Garrick and the famous old Kendall hat.



## Vaudeville

### The Orpheum

This is Orpheum Road Show week, and of course the usual big attendance is in evidence. By a strange perversity of fate, which no manager can figure on, the two big acts which are supposed to be the acts, and which are advertised accordingly, do not equal in public tribute the success achieved by two minor turns. We refer to La Titcomb, the buxom lady in white tights on horseback, and Ida O'Day in the little play, A Bit of Old Chelsea. La Titcomb's act is beautiful and interesting, through some magnificent lighting effects, and her singing is fair, and Ida O'Day's portrayal of the little flower girl, while dainty and artistically presented, is not particularly appealing to a vaudeville audience. Hyman Meyer's act, The Man at the Piano, is one of the big hits, and Mae Melville and Robert Higgins, who have an absurd line of talk and burlesque, are a screaming hit. The pretentious animal act, A Night in a Monkey Music Hall, is unique and pleasing, and a real novelty. Fay, The Two Cooleys and Fay, do a black face turn that is funny and wins great applause. The smaller of the two men is distinctly a fine black face comedian. Carl Nobel, the ventriloquist, and Harry Fox and the Milership Sisters are interesting hold-overs. The regulation pleasing pictures are also seen.

### Pantages-Central

There are two acts at the Central this week that are worth two dollars of anybody's money any time. One, in particular, is Eddie Redway, who was the star of Gingerbread Man last year. Eddie is a comedian—a real one—and has a style all his own. Eddie is a clever dancer, and as he himself terms his act, "He's gabbing in one," and he's a scream. He has good stuff, sure-fire, and is the real hit of the bill. Gertrude Lawrence (Mrs. Redway) is a very stunning woman, with "Nell Brinkley" eyes and style. Mrs. Redway is making a bit hit singing Junie McCree's latest song, Take Me Up, Up, Up. Herbert's dog and cat family are marvelous. Mr. Herbert has trained these animals to do everything but talk, and it seems sometimes they do that. The act is of great educational value. Keen and Adams are very clever English society entertainers. They have pretty settings and a good act. Deltorelli and Glissendo, comic eccentric musical clowns, have a splendid act if you haven't ever seen the originals, Dixie Brothers. Jas. R. Walters, character singing comedian, has a fairly good act. Coyne and Tinlon, hand balancers and acrobats, have a splendid act. Chas. Kembling has made such a hit with his songs, he has been engaged for ten more months. The entire bill is good and worth going to see.

### The National

The show this week has more real acts than it has had for weeks. Hoey & Mozart have a fair turn, Miss Mozart really being the act. Her dancing,

for the little she does, is clever. Gertrude Everett is talented and sings pleasingly. The Bohemian Sextette have the prettiest and best singing act ever playing this town and it's a shame with such an act to spoil the effect with soiled wardrobes—the cleaners should get busy. This defect is very noticeable, otherwise there are three great male voices and three excellent female voices. The soprano has a beautiful voice, she is pretty and presents a charming appearance. Leon Rogee, the Human Orchestra, is clever and his imitations are wonderful and would be enjoyed much more if the expression on his face were a bit more pleasing. The real hit of the bill, however, is Nat Nazarro & Company, in a distinct Herculean novelty act which is a novelty. This act is well known in the East and has achieved as big a name as any act of its kind. The dressing is attractive and each one gets a chance to show what he can do. Nat Nazarro is a man of fine appearance and carries himself like a gentleman of distinction. His work is neat, there is no exertion and he has two little fellows that he has trained so carefully that they never miss a trick. The act is the acme of refinement in acrobatics. Myrtle Byrnes & Company have a sharp-shooting offering. Miss Byrnes never misses, and her stage settings are beautiful. She wears medals for championships from all parts of the world. The act is a success. The pictures and National orchestra are very interesting numbers.

### The Wigwam

Von Mitzel & Maynard, with their dandy sketch, one of the cleverest on the circuit, are seen here this week. Mrs. Von Mitzel is a stunning woman, and Mr. Von Mitzel also makes a fine appearance; both can act and are very natural in their comedy work. Josephine Gassman and her picks are a big hit this week. Miss Gassman has no equal in coon singing. Her act meets with great favor everywhere. The Rusticana Trio are making their usual hit. Tom Linton and his Jungle Maids are still showing the people the goods. The act is clever. Max Duffek, the "Mad Musician," is good. Inza & Lorella, the clever jumpers and acrobats, are still making the people sit up and take notice. This act is by far the greatest act of its kind ever in San Francisco vaudeville.

### The American

The Christmas bill at the American is an excellent one. The Rosedale Four have improved their act, and their voices are splendid. More chance should be given Miss Miller to show her voice; it is good enough any time for grand opera. The Two Shetlands bill themselves as "America's greatest dancers," this, however, is not true. These two little girls are clever, dress their act well, and do their songs exceptionally well, but they should do more coon songs and cut out the dancing entirely. Bell & Caron are the hit of the bill. Mr. Bell is a tumbler and acrobat who is hard to beat, and if you want to see some good work and have a real laugh Christmas, go and see this act. Both are clever people. S. Wm. Sheerer's name was not on the program, but the possessor of the name made good with imitations and violin playing. Harry Thompson

## Theatrical Tights

ALL COLORS, WEIGHTS AND QUALITIES—Cotton, 75c to \$1.50; Wool, \$2.50 to \$3.50; Lisle or Silkline, \$3.00 to \$4.50; Silk, \$5.00 to \$12.50.

**SYMMETRICALS** BEST LINE MADE IN THE U. S. Calif. \$5.00; Calif. and Thigh, \$10.00; Calif. Thigh and Hip, \$12.50.

We also Make Padded Shirts, SWEATERS, JERSEYS, GYM, ATHLETIC and BATH SUITS, SUPPORTERS, ACROBATIC SHOES, GOOD UNDERWEAR Knit to Fit in All Materials.

We operate our own mills, carry a large stock and make goods to measure at reasonable prices. We suit the professional as if he were buying in Europe. Write us for prices and samples.

*Gantner & Mattern Co.*  
KNITTERS

Phone Kearny 3603

Corner Post and Grant Ave.

New York Office  
Knickerbocker Theatre Bldg.

Lancaster, Pa.—  
FAMILY THEATRE

## Bert Levey Circuit

INDEPENDENT VAUDEVILLE  
Main Office, 144-150 POWELL ST. SAN FRANCISCO, CAL.  
Booking the Longest Chain of Vaudeville Theatres West of Chicago  
Phone Douglas 5702

## Sullivan & Considine

NEW  
CIRCUIT

Of the smaller popular-priced theatres to be operated in conjunction with their regular circuit houses, comprising time in CALIFORNIA, UTAH, COLORADO, KANSAS and Eastern Connections.  
Good Acts Can Always Secure Immediate Bookings.  
Booking Department, 1117 MARKET STREET, W. P. REESE, Manager

## Archie Levy's Amusement Ass'n

THE VAUDEVILLE EXCHANGE OF THE PACIFIC COAST  
WESTBANK BUILDING, Ellis and Market Streets, SAN FRANCISCO, CAL.

Rooms 520-521  
Managers desiring talent Write. Artists send in your open time now.

## Bob Burns Vaudeville Circuit

Temporary Offices, 1838 Steiner St., Near Sutter, S. F.  
Office hours—11-2; 4-6. Phone West 9475  
Affiliated with Osborne's Southwestern Circuit, Belasco Theatre Bldg., Los Angeles, Cal.  
Managers who are not on this circuit, read my list of bookings in another column; write the managers I am doing business with and find out for yourself. Every one of the houses I am booking for is making money—"That's the answer." A life of Christmas and a Happy and Prosperous New Year to all.

Pacific Phone Douglas 5882

AL. WATSON  
O. LAURELLE

Home Phone C 1955

## American Theatrical Exchange Booking Agency

VAUDEVILLE AND DRAMATIC  
Office Hours, 10 a. m. to 5 p. m. Evenings by Appointment.  
Westbank Building, Suite 101. Market and Ellis Streets

has one of the best acts in the show business. His line of talk is great. Ed. Gallagher & Company, in The Battle of Bay Rum, are in the city for another week. Ed. has surrounded himself with a good company, especially his comedian. The pictures and music at this house are always worth the price of admission alone.

## Bookings

At the Sullivan & Considine, San Francisco Office, through Wm. P. Reese, their sole booking agent, for week of Dec. 25, 1909:

NATIONAL, San Francisco—Wilson & De Mondeville, Kathleen de Voie, Long & Cotton, Jimmy Wall, Whitehead & Grierson, Delmore & Lee, John Bergamasco.

BELL, Oakland.—Hoey & Mozar, Nat Nazarro Troupe, Bertie Everett, Bohemian Sextette, Leon Rogee, Williams & Dale.

WIGWAM, San Francisco.—Myrtle Byrne & Co., Mr. and Mrs. Wm. O'Brien, Nelly Burt, Sydney Deane & Co., George H. Wood, Brothers Damm.

GRAND, Sacramento.—Von Mitzel & Maynard, Inza & Lorella, Rusticana Trio, Tom Linton and Jungle Maids, Max Duffek.

GARRICK, Stockton.—Malvern Troupe, Ben T. Dillon, Miss Castle, Armand Brothers.

Fred O. Osborne, Mgr. Theatrical Code, "Santapole." Home Phone F5037.

## New York Dramatic Agency

Booking Dramatic and Vaudeville Acts. Organizing and routing companies, supplying "Scripts," etc. Belasco Theatre Bldg., Los Angeles—Entire Third Floor.

LOS ANGELES, Los Angeles.—Ed. Gallagher & Co., Harry Thomson, Bandy & Fields, Rosedale Four, Bell & Caron, Steeley & Edwards. AMERICAN, San Francisco.—Billy Clark, Mlle. Martha, Bradlee Martin & Co., Crimmins & Gore, Josephine Gassman and Picks, Carlotta.

QUEEN, San Diego.—Helen Beresford & Co., Dorothy Dahl, Dick and Alice McAvoy, Ernest Pantzer & Co.

MISSION, Salt Lake City.—The Stellings, The Labakans, Morris & Morton, Godlewsky Troupe, Edna Davenport, Harry & Kate Jackson.

MAJESTIC, Denver.—Edith Haney, Will Rossiter's. Bunch of Kids, Killian & Moore, Howard Missimer & Co., Barney Williams, McLallen & Carson.

Dale & Dale open on the Fisher time in Aberdeen on January 3.

The Star Theatre will hereafter be open only on Sundays as a picture house.





### Walter Duyrea

The above likeness is Walter Duyrea, who played here a few weeks ago with Eddie Foy. Mr. Duyrea has retired from the cast of Mr. Hamlet of Broadway to better himself. This promising young man has a future. He has a good voice and is a decidedly clefted juvenile man. Mr. Duyrea expects to come to the Coast next season in stock. He has quite a flattering offer to do so, and as he is a fine looking, well groomed young man, his presence would be an acquisition.

### Vaudeville Notes

The Lilliputian Village, now one of the features of Paris life, is a living dream, and as one wanders around this toylake city with tiny houses, horses no larger than dogs, and coaches that bring to mind the transformation of the pumpkin, and the little people themselves, one feels like a giant, who in his wrath, might crush any one of these midgets with the uplifting of a foot. The queen among the 300

mites is undisputedly the Countess Magri, or as she is more generally known by the public as Mrs. General Tom Thumb. This little woman is today, after fifty-one years of life behind the footlights, charming the Parisian public and the hordes of tourists from all countries by her sweetness of manner and natural charms. Just as in the days of our mothers and grandmothers, the celebrated Lilliputian, who has reached the age of 68, is as marvelous as ever. Age seems to have touched this lovable little creature very lightly. Her hair still retains its dark brown color, and although she is stouter than she was, her buoyancy and sprightliness of step are those of a young woman or rather of a child.

The city attorney has advised the police commission that it could grant a permit for the establishment of a kinteoscope parlor at 1752 Polk street in spite of the proximity of the First Presbyterian Church in Washington street, and despite the ordinance prohibiting such places of amusement within 200 feet of the front of any church or school. City Attorney Long held that the law contemplates contiguous frontages, and as the sides of the two structures have a greater separation than 100 feet, the prohibited interval, that the commission could award the permit.

Jim Post, who has had a very successful season in Arizona, returned to San Francisco last Tuesday.

**DEYLOW CLARKE**  
and  
**CHARLES W. KEMBLING**  
In Vaudeville.  
The Stage Doorkeeper's Dream.

**GEORGE LAUDER**  
First American Tour  
Australia's Foremost Ventriloquist, with  
His Life Size Mechanical Figures.

**Capt. Nat Ressler & Co.**  
**THE MILITARY STARS,**  
**PRESENTING THE WORLD'S FAMOUS**  
**REVOLVER SCENIC ACT**

### Nellie Burt

In Vaudeville

Character Songs and Dances

S. & C. Circuit



## Unmatched Transcontinental Comfort

The only road under one management, San Francisco and Los Angeles to Chicago, thus insuring uniformity of service. Our employees are courteous. Our scenery not alone interesting but unique. Our meal service is managed by Fred Harvey. Our equipment built by Pullman. Our illustrated and descriptive folders will interest you. They give reliable information.

### 3 TRAINS A DAY

To Chicago, Kansas City and the East  
Would be pleased to arrange your trip

JAS. B. DUFFY, Gen. Agt., 673 Market St., San Francisco  
J. J. WARNER, G. A., 1112 Broadway, Oakland

**EUGENE WILLIE**  
**Howard & Howard**  
"THE HEBREW MESSENGER BOY AND THE THESPIAN."  
Orpheum Circuit

**George Bloomquest**  
AND HIS COMPANY  
Present "NERVE" in Vaudeville

**Charles E. Royal & Elliott Edythe**  
Presenting Charles E. Royal's wonderful Burglar Playlet,  
**IN VAUDEVILLE "STRAIGHTENING A CROOK,"**  
and six other excellent playlets. **BERT LEVEY, AGENT.**

**Carlin & Clark**  
Playing Orpheum Circuit.



PLAYING TO PACKED HOUSES EVERYWHERE  
**The Great Marshall Show**  
ADVANCED VAUDEVILLE Featuring  
**EDWARD C. MARSHALL**  
Jail Breaker and Handcuff Expert. Supported by a Capable Company of Clever Comedians. A-No. 1 Paper and Photo Display.  
MANAGERS Write for Open Time  
Permanent Address—144 POWELL STREET, S. F.

**Harry—Sutton & Sutton—Kitty**  
**THE RUBE, THE GIRL AND THE PUMPKIN**  
Pantages' Circuit. Open Time, Dec. 13. Address Care Palace Hotel, Chicago, Ill.

**Denton Vane**  
WITH EDWIN T. EMERY  
In Vaudeville

**Donald Bowles**  
With His Company in "Guilty?"  
Orpheum Circuit

**C. I. Norris**  
IN VAUDEVILLE  
Formerly Norris & Rowe Circus. Trained Baboons and Monkeys.  
Permanent address—Santa Cruz, Cal. "Nazi Cal."

Five Acrobats  
**The Malvern Troupe**  
ALWAYS BUSY  
Now playing Salinas & Coalinga time

**Colbie & May**  
In their Disappearing Society  
**THE VENTRILOQUIST AND THE DANCING DOLL**  
Now playing Salinas & Coalinga time

**THE HUMAN BIRD**  
**Charles Ahern**  
Best Long Circuit





Ezra Kendall, who comes to the Savoy Theatre tomorrow in his great comedy success, *The Vinegar Buyer*.

## Personals

ONE OF THE saddest of all things has occurred to mar Elizabeth Drew's Christmas. She received a wire early in the week, saying her mother was dying. Miss Drew deserves credit for her bravery in playing out the week at the Savoy, and the sympathy of all professionals in town is with her.

L. W. EDWARDS, who is pretty well known on the Coast as an advance agent, and whose last job was ahead of Lena Rivers, has just emerged from the shadow of rather a harrowing experience. Friday night of last week he was coming out of the American Theatre, when he was accosted by two plain-clothes men, who, despite his explanation and letters and telegrams, insisted on taking him to the Central Police Station and holding him as a "suspect" in the investigation of the footpad who has been terrorizing the city. On Sunday the wise sleuths released Edwards without any apology or hardly any explanation. Sometimes the zeal of our detectives is little short of assinine, and there doesn't seem to be any redress for the victims.

ADELAIDE KEITH, the sister of Mrs. Al Watson, who has won a distinct place in the West for herself as a sou-brette of ability, was married on December 10th to James M. Tripplett, who is one of the Coast League baseball players. The young couple completely surprised their friends, who did not imagine there was any romance developing. Mrs. Tripplett is a dainty, charming little woman, and for the future her home will be in Los Angeles. The present week, which finds her at the Portola Theatre, will be her last professional engagement.

IF ANYONE wants to know the number of friends Zoe Barnett and Louise Mink have, just take a peek into their apartments at the St. James. These two popular members of the King Dodo Company have connecting apartments, and between the two rooms one would take the place for anything but sleeping rooms. The rooms are bowers of flowers, candy, fruit and Christmas gifts. Among the many handsome gifts, Miss Barnett was presented with is a diamond and pearl heart, while Miss Mink's most beautiful remembrance is an opal and pearl ring.

JAMES K. HACKETT played Samson to the "gallery" the other night in Milwaukee, but it was such a "gallery" as few actors have ever had the chance to play to. Mr. Hackett gave his first

performance of the Bernstein play under the auspices of the Milwaukee Press Club. It was announced that all applicants for seats by mail would be given the most desirable parts of the house in the order in which their applications were received, and that the club members would take what was left. When the time for receiving mail orders expired it was found that the orchestra and first balcony had been completely applied for. This left only the top gallery for the members of the club who sat there with their wives and gave Mr. Hackett the most remarkable reception of his career.

TOM PHILLIPS has signed to go in advance of Ben Dillon in *The Irish Prince*, under the management of Charles Pryor.

The Lambardi Grand Opera Co., greatly augmented and presenting a brilliant repertoire, will be one of the early attractions at the New Columbia Theatre, corner Geary and Mason streets.

The Pryce Mackaye Company of tabloid players who have been operating in Vallejo close tomorrow night.

## Bookings

Bob Burns Vaudeville Circuit. Temporary offices 1833 Steiner St., near Sutter, San Francisco. Bookings for week of Dec. 26, 1909:

PARRA, Bakersfield—Kaathoven Quartette, Dilges. NOVELTY, Visalia—Glorine, Josh Dreano. OPERA, Hanford—Frank Clarke. LE GRANDE, Hanford—Edwin Gambold. OPERA, Coalinga—Fred Lancaster, Billy Howard. ELECTRIC, Tulare—Corinte. ELECTRIC, Newman—Woodward & Dog. OSBORNES SOUTHWESTERN CIRCUIT—Dick Rowley, Murrays Goats. VICTORY, San Francisco—Frederik the Great, Two Shetlands. ELITE, San Mateo—Louise Carter, James Kelley. IDEAL, Salinas—Carless. OPERA, Watsonville—Norris's Babboons, Clisbinita, Fred Kramer. WORK, Monterey—Delray & Douglas, Estinita, Great Lavola. SWAIN, Santa Cruz—The Lyndens, Juliet Maher, Francis Dainty. GEM, Marysville—Rose & Rose. MARGARITA, Eureka—Bird & Kema, Vera McLean. IRIS, Chico—Theodore Foucher, Lotus Moore. EMPIRE, Red Bluff—Cole Bros. DREAMLAND, Redding—Fannie Donovan, Eddie Dolan. LYCEUM, San Francisco—Elsie Brandon, The Carters.

Joseph Estep, known better as Leroy, the magician, was burned to death in the American, a nickelodeon in Pittsburg, Thursday afternoon, while operating the moving pictures at a Santa Claus show. The film exploded while Estep was in the little operating room, and he

PICKWICK THEATRE—SAN DIEGO

## Charles King Stock Company

Supporting

## Marjorie Rambeau

All High Class  
ROYALTY PRODUCTIONS

This Week  
LEAH KLESCHNA

J. B. REIGHLEY

## Theatrical Hauling

Promptly Attended To  
Telephone Market 1601

660 Guerrero Street, Bet. 18th and 19th

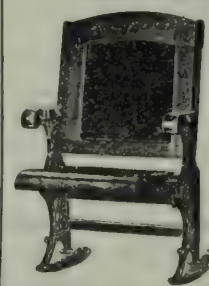
## Time May be Booked in San Bernardino

Any companies coming as far south as San Bernardino and wanting to make dates for one night stands or for one week, can do so by writing to J. W. Leonard, manager of the Unique Theatre. Seating capacity 1,000 people, 5-piece orchestra and plenty of scenery. The house will hold about 1,400 people and never failed to have a packed house.



## Andrews Opera Chairs

General Seating  
School—Church—Bank  
Office and Steel Rod  
Furniture  
Purchase direct from  
manufacturer  
THE A. H. ANDREWS CO.  
Pacific Bldg., San Francisco  
Chicago, New York, Tacoma



Opera, Folding and  
Assembly

## Chairs

Full Line  
See Samples at  
770-776  
Mission St.  
Bet. 3d and 4th Sts.  
SAN FRANCISCO  
Whitaker & Ray-  
Wiggin Co.

DROP CURTAINS

**FLAGG**

SCENERY  
EDWIN H. FLAGG  
SCENIC CO. INC.  
CAPITAL STOCK  
\$50,000.00  
FULLY PAID  
460-2-4 WITMER ST. LOS ANGELES

could not escape, being burned to death before the eyes of his child wife, Dolla Estep, who could see his death struggles through a small aperture. His wife was terribly burned in her efforts to rescue her husband, as was Samuel Craft, ticket seller at the American, who tried to liberate the burning man. Estep, who was 41 years of age and a resident of San Francisco, had been doing a turn in magic, but was running the Santa Claus pictures today while the regular operator was sick.



## Dates Ahead

**A GIRL AT THE HELM** (H. H. Frazee, prop.)—Pendleton, Dec. 26; La Grande, 27; Baker City, 28; Weiser, 29; Boise, 30; Pocatello, 31; Ogden, Jan. 1; Salt Lake City, 2-8; Ogden, 9; Rock Springs, 10; Laramie, 11; Cheyenne, 12; Cold Springs, 13; La Junta, 14; Rocky Ford, 15; Trinidad, 16; Garden City, 17; Hutchinson, 18; Wichita, 19; Salina, 20; Abilene, 21; Emporia, 22; Atchison, 23; St. Joe, 24; Brookfield, 25; Hannibal, 26.

**A KNIGHT FOR A DAY** (H. H. Frazee, prop.)—Chicago, Dec. 26-Jan. 1; Waukegan, 2; Escanaba, 3; Calumet, 4; Hancock, 5; Ishpeming, 6; Marquette, 7; Soo, 8; Petosky, 10; Traverse City, 11; Manistee, 12; Big Rapids, 13; Cadillac, 14-15; Ft. Wayne, 16; Peru, 17; Huntington, 18; Muncie, 19; Indianapolis, 20-22; Springfield, 23-26; Peoria, 27-29; Quincy, 30; Macomb, 31.

**A NOBLE SPANIARD** (Henry B. Harris, mgr.)—Mobile, Dec. 27; Montgomery, 28; Macon, 29; Jacksonville, 30; St. Augustine, 31.

**ALCAZAR STOCK.**—San Francisco.

**BELASCO STOCK CO.**—Los Angeles.

**BEVERLY**, Western—(A. Y. Delamater, mgr.)—Walla Walla, Dec. 26-27; Yakima, 28; Ellensburg, 29; Tacoma, 30-31.

**BISHOP'S PLAYERS.**—In stock, Ye Liberty Playhouse, Oakland.

**BLACK PATTI**—Sunday, Dec. 26; Selma, 27; Montgomery, 28; Opelika, 29; Columbus, 30; Albany, 31.

**BLANCHE BATES**—(David Belasco, mgr.)—Chicago, Dec. 20-31.

**BLANCHE WALSH**—(A. H. Woods, mgr.)—Duluth, Dec. 26-28; Grand Forks, 30; Winnipeg, 31.

**BREWSTER'S MILLIONS**—(Cohan & Harris, mgrs.)—Houston, Dec. 27-28; San Antonio, 31.

**CLIMAX**, Western—(Jos. Weber, mgr.)—St. Cloud, Dec. 27; Superior, 28; Duluth, 29-30; Ishpeming, 31.

**DAVID WARFIELD**—(David Belasco, mgr.)—San Francisco, Dec. 27-31.

**ELLEFORD CO.**—Salinas, Dec. 20 and week San Luis Obispo to follow.

**EMMET DEVOY**—(Emmet Devoy Co., Inc., mgrs.)—Bozeman, Dec. 27; Livingston, 28; Billings, 29; Miles City, 30; Dickinson, 31.

**EZRA KENDALL**—(Liebler & Co., mgrs.)—San Francisco, Dec. 26-31.

**FORTY-FIVE MINUTES FROM BROADWAY**—(Cohan & Harris, mgrs.)—San Jose, Dec. 26; Monterey, 28; Stockton, 29; Fresno, 30; Hanford, 31.

**FRITZI SCHEFF**—(Charles Dillingham, mgr.)—Oakland, Dec. 27; Stockton, 28; Sacramento, 29; Salt Lake City, 31.

**GERTRUDE EWING CO.** (Wm. N. Smith, mgr.)—Gonzales, Tex., Dec. 23-25; Yoakum, 27-29; Hallettsville, 30-Jan. 1; Beeville, 3-5; Corpus Christi, 6-8; Hondo, 10-12; Del Rio, 13-15; Eagle Pass, 17-19; Sabinal, 20-22; Austin, 24-29.

**IN WYOMING**, Western (H. E. Pierce & Co., mgrs.)—Grants Pass, Dec. 27; Medford, 28; Ashland, 29;

Dunsmuir, 30; Red Bluff, 31; San Jose, Jan. 1; Stockton, 2.

**ISLE OF SPICE CO.**, F. A. Wade, mgr.)—Meridian, Dec. 27; Selma, 28; Tuscaloosa, 29; Anniston, 30; Romo, 31.

**JAMES K. HACKETT**—(Charles Frohman, mgr.)—St. Louis, Dec. 27-31.

**JOE MORRIS**—(Mittenthal Bros., mgrs.)—San Bernardino, Dec. 25; Los Angeles, 27-31.

**LAND OF NOD**—(Sam E. Rork, mgr.)—Victoria, Dec. 27; Vancouver, 28-29; Whatcom, 30; Everett, 31.

**LITTLE JOHNNY JONES**—Victor, Dec. 26; Colorado Springs, 27; Canyon City, 28; Salida, 29; Leadville, 30; Grand Junction, 31. Provo, Utah, Jan. 1; Park City, 2; Brigham, 3; Ogden, 4; Evanston, 5; Rock Springs, 6; Laramie, 7; Cheyenne, 8; La Salle, 9; Boulder, Col., 10; Longmont, 11; Fort Collins, 13; North Platte, Neb., 14; Kearny, 15; Hastings, 17; Grand Island, 18; York, 19; Schuler, 20; Blair, 21; Plattsmouth, 22; Council Bluffs, Iowa, 23; Onawa, 24; Yankton, S. D., 25; Brookings, 28; Huron, 29; Red Field, 31; Watertown, Feb. 1; Aberdeen, 2; Pierre, 3; Lead, 4; Deadwood, 5; Rapid City, 6; Alliance, Neb., 8; Rawlins, Wyo., 11; Salt Lake City, 13 and week; San Francisco, 27 and week.

**MAN OF THE HOUR**, Western—(Brady & Grismer.)—Seattle, Dec. 26 to Jan. 1; Ellensburg, 3; North Yakima, 4; Walla Walla, 5; Colfax, 6; Pullman, 7; Lewiston, Idaho, 8; Spokane, Wash., 9 to 15; Missoula, Mont., 17; Helena, 18; Great Falls, 19; Butte, 20.

**MERRY WIDOW CO.**—(Eugene Schutz, mgr.)—Springfield, 18; Kansas City, 19-25; Omaha, 26-31.

**MERRY WIDOW**, Western—(Eugene Schutz, mgr.)—Waco, Dec. 20; Austin, 21; Houston, 23; Galveston, 24; Beaumont, 25; New Orleans, 26-31.

**MOROSCO'S BURBANK STOCK.**—Los Angeles.

**OLGA NETHERSOLE.**—(Wallace Munro, mgr.)—Los Angeles, Dec. 27 to Jan. 1; San Diego, 3; Santa Barbara, 4; Bakersfield, 5; Fresno, 6; Stockton, 7; Sacramento, 8; San Francisco, 9-23; Oakland, 24-25.

**RICHARDS & PRINGLES FAMOUS MINSTRELS**—(Holland & Filkins.)—Holly Springs, Miss., Dec. 27; Tupelo, 28; Columbus, 29; Aberdeen, 30; Corinth, 31.

**ROSE MELVILLE IN SIS HOPKINS** (J. R. Stirling, mgr.)—Salt Lake City, Jan. 1; Ogden, 2; Boise, 3; Baker City, Ore., 4; Pendleton, 5; Dalles, 6; Olympia, Wash., 7; Tacoma, 8; Seattle, 9 and week; Portland, 16 and week; Astoria, 23; Salem, 24; Corvallis, 25; Eugene, 26; Medford, 27; Chico, Cal., 29.

**ROSE STAHL**—(Henry B. Harris, mgr.)—St. Louis, Dec. 26.

**ROYAL CHEF CO.**, F. A. Wade, mgr.)—Waycross, Ga., Dec. 27; Brunswick, 28; Savannah, 29; Augusta, 30; Charleston, S. C., 31.

**SANFORD DODGE CO.**—(B. S. Ford, mgr.)—Truckee, Dec. 28; Nevada City, 29; Roseville, Jan. 3; Modesto, 8; Turlock, 10; Tulare, 15; Porterville, 16; Hanford, 18; Coalinga, 19.

**SOUL KISS**—(Mittenthal Bros., mgrs.)—Tacoma, Dec. 25-26; Olym-

pia, 27; Ellensburg, 28; Spokane, 29.

**THE ALASKAN**—(W. J. Cullen, mgr.)—Bellingham, Dec. 26; Portland, 27-29; Pendleton, 30; Baker City, 31.

**THE GIRL QUESTION** (Western, H. H. Frazee, prop.)—Guthrie, Dec. 26; Oklahoma City, 27; El Reno, 28; Wadsworth, 29; Fort Worth, 30; Dallas, 31; Jan. 1; Waco, 3; Austin, 4; San Antonio, 5-6; Houston, 7; Bay City, 8; Galveston, 9; Port Arthur, 10; Beaumont, 11; Orange, 12; Lake Charles, 13; Jennings, 14; New Iberia, 15; Morgan City, 16; Gulfport, 17; Biloxi, 18; Mobile, 19; Hattiesburg, 20; Selma, 21; Tuscaloosa, 22; Columbus, 24; Aberdeen, 25; Jackson, 26; Paducah, 27; Du Quoin, 28; Edwardsville, 29; Alton, 30.

**THE GIRL QUESTION** (Eastern, H. H. Frazee, prop.)—Bradford, Dec. 26; Jamestown, 27; Meadville, 28; Oil City, 29; Sharon, 31.

**THE THIEF**, Western—(Charles Frohman, mgr.)—Sioux City, Dec. 25; Yankton, 27; Mitchell, 28; Sioux Falls, 29; Mankato, 30; Duluth, 31.

**THE THREE TWINS**—Prescott, Dec. 27; Phoenix, 28; Tucson, 29; Bisbee, 30; Douglas, 31; El Paso, Jan. 1; Albuquerque, 3; Los Vegas, 4; Raton, 5; Trinidad, 6; Pueblo, 7; Colorado Springs, 8; Denver, 9-15; Boulder, 17; Colorado Springs, 18; La Junta, 19; Hutchinson, 29; Wichita, 21; Topeka, 22; Kansas City, 23-29; Julian, 30; Pittsburg, 31.

**THE MISSOURI GIRL.**—(Merle H. Norton, lessee; Joe Rith, mgr.)—Lampassas, Dec. 27; Killeen, 28; Goldthwaite, 29; Coleman, 30; Ballinger, 31; San Angelo, Jan. 1; Miles, 3; Brownwood, 4; Comanche, 5; Stephenville, 6; Dublin, 7; Thurber, 8; Weatherford, 10; Jackboro, 12; Graham, 13; Bowie, 14; Henrietta, 15; Vernon, 17; Seymour, 18; Haskell, 19; Stamford, 20; Anson, 21; Abilene, 22; Baird, 24; Merkel, 25; Colorado, 26; Midland, 27; Sweetwater, 28; Hamlin, 29.

**THE VIRGINIAN**—J. H. Palser, mgr.)—Cheyenne, Dec. 25; Denver, 26-31.

**TOO MANY WIVES**, with Joseph Co., Inc., mgrs.)—Portland, Dec. 24, week.

**TIME, PLACE AND GIRL** (Western), (H. H. Frazee, prop.)—Fort Worth, Dec. 25; Shreveport, La., 31; Little Rock, Jan. 1; Fayetteville, 3; Joplin, 4; Bartelsville, 5; Newton, 6; Hutchinson, 7; La Junta, 8; Denver, 9-15; Victor, 16; Pueblo, 17; Ft. Collins, 18; Greeley, 19; Cheyenne, 20; North Platte, 21; Kearney, 22; Grand Island, 23; Hastings, 24; Holdridge, 25; Lincoln, 26; Red Oak, 27; Ottumwa, 28; Grinnell, 29; Cedar Rapids, 30; Waterloo, 31.

**TIME, PLACE AND GIRL**—(Eastern), (H. H. Frazee, prop.)—Ottawa, Dec. 25; Montreal, 27-Jan. 1; Syracuse, 3-5; Amsterdam, 6; Johnstown, 7; Binghamton, 8; Geneva, 10; Ithaca, 11; Elmira, 12; Utica, 13; Gloversville, 14; Saratoga, 15; Watertown, 17; Rome, 18; Auburn, 19; Hornell, 20; Bradford, 21; Jamestown, 22; Butler, 24; Johnstown, 25; Altoona, 26; Huntington, 27; Hagerstown, 28; Annapolis, 29; Norfolk, 31.

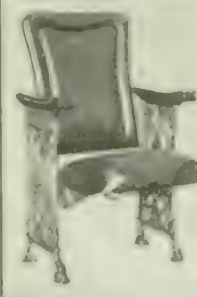
**WM. H. CRANE**—(Charles Frohman, mgr.)—Ellensburg, Dec. 25; Seattle, 27-31.

**GOLDSTEIN & CO.**  
**COSTUMERS** for all Pacific Coast Theatres. Goldstein's and Wig Make-Up, Play Books. Established Lincoln Building, Market and Fifth.



All Kinds of  
**SCENERY**

Painted, built and installed. The only real scenic studio on the Coast. Get our prices. For Road or House productions.  
Front and Sheridan Sts.  
Portland, Oregon



**C. F. Weber & Co.**  
**Opera Chairs**

All Styles of  
**THEATRE AND HALL SEATS**  
365-7 Market Street  
San Francisco  
210-212 N. Main St.  
Los Angeles

**Scenery For Sale**

Two Drops. 27 Pieces.  
Complete Production of Carmen.  
**The Francis-Valentine Co.**  
285 13th St., San Francisco.

**UNCLE JOSH PERKINS**—Frank Hall, prop.—Troy, Jan. 1; Larchmont, 2; Kayville, 3; Goumard, 4; Wells, 5; Elko, 6; Winnemucca, 7; Reno, 8-9; Truckee, 10; Grass Valley, 11; Nevada City, 12; Auburn, 13; Placerville, 14; Vacaville, 15; Napa, 16; Marysville, 17; Oroville, 18; Chico, 19; Red Bluff, 20; Corning, 21; Colusa, 22; Vallejo, 23; Santa Rosa, 24; Cloverdale, 25; Healdsburg, 26; Ukiah, 27; Petaluma, 28; Redwood City, 29; San Jose, 30; Santa Cruz, 31.

**AS THE SUN WENT DOWN**—(Arthur C. Aiston)—St. Joseph, Dec. 26-29; Ft. Scott, 30; Springfield, 31; Pittsburg, Jan. 1; Webb City, 2; Parsons, 3; Coffeyville, 4; Independence, 5; Chanute, 6; Iola, 7; Wichita, 8; Newton, 10; Abilene, 11; Concordia, 12; Clay Center, 13; Junction City, 14; Beatrice, 15.

**WRIGHT LORIMER**—Wm. A. Brady, mgr.)—San Jose, Dec. 27-29; Stockton, 30-31.

## Symphony Orchestra May be Formed

Amalgamating themselves with the California Promotion Committee a score of the leading citizens of San Francisco have come out openly and directly for the proposition of having a symphony orchestra in this city and have pledged their subscriptions and support toward the successful fulfillment of the project. This fact was brought out at the regular weekly meeting of the reception committee of the California Promotion Committee held at the Fairmont last week, when it was decided to join forces and work together. The California Promotion Committee has been working for a symphony orchestra here for the last few months. At the same time individual citizens were engaged in a similar effort. The two bodies recently became aware of the endeavors of each other, but on doing so immediately decided to amalgamate.



## New Production by New Theatre

Since the New Theatre opened in November, five productions have been made, the last being Sheridan's *The School for Scandal*, which was given for the first time by the New Theatre company last Thursday evening before a brilliant audience. Of the plays presented three have been modern and two classical, leaving seven more to be produced this season. Of the dramas to come three, *Don, The Bluebird* and *Beethoven* have been announced. The first named is by Rudolf Bresier and the second by Maurice Maeterlinck. It is likely that early in the new year a Shakespearean presentation will be made. *The School for Scandal* was enacted by a notable cast. Instead of using the costumes of a period antedating the play, as is usual, the garb worn was that of Sheridan's time—1777. This served to emphasize the lifelikeness of the delightful comedy and make the performance more pleasing to the eye. The architecture of the rooms, moreover, was true to the period. That the cast is of unusual strength may be inferred from the fact that Grace George played *Lady Teazle*; *Rose Coghlan* that of *Mrs. Candour*, and *Thais Lawton* that of *Lady Sneerwell*. The *Sir Peter* was *Louis Calvert*; the *Sir Oliver*, *E. M. Holland*; the *Charles Surface*, *Matheson Lang*; the *Joseph Surface*, *A. E. Anson*; the *Crabtree*, *Albert Bruning*, and the *Sir Benjamin Backbite*, *Ferdinand Gottschalk*. *Miss George* will remain with the organization while the play is kept in the repertory, after which she will resume her tour.

## The Man From Home

Liebler & Company no longer need a press agent for *The Man from Home*. In fact, the proposition is now up to them to engage *William R. Hearst* for an ad-writer. *William J. Bryan* to make railroad contracts and ex-President *Roosevelt*, himself to wield the "Big Stick" as manager of the company. All of which is occasioned by the speech made by the Hon. *Jos. G. Cannon*, Speaker of the House of Representatives, at Vincennes, Ind., during the late presidential election. The Grand Opera House was packed with the biggest rally of the campaign and the demonstration which greeted Uncle Joe lasted for fully fifteen minutes. During the applause this eminent statesman's eye wandered from side to side and accidentally rested on a large pictorial poster by one of the boxes, showing *Daniel Voorhees Pike* as he will appear in the great production, *The Man from Home*, which will be seen at the Opera House. When the vast audience had finally ceased its applause Mr. Cannon pointed to *The Man from Home* and praised the production as being the best he had ever witnessed. He related how friends had induced him to go to see this great play by *Booth Tarkington* and *Harry Leon Wilson*, during its long run in Chicago and after he had seen it, pronounced it in his opinion as one of the greatest plays ever produced. He dwelt particularly on its

STEVE I. SIMMONS      MAXWELL ALEXANDER

### Columbia Scenic Studio Co.

Estimates on all Classes of Theatrical Work      Office, 117 Fell St., S. F.

### George P. Webster

Stage Director  
Ye Liberty Playhouse Stock, Oakland, Cal.

MARJORIE      LILLIAN

### Rambeau      Burnett

Featured      Characters  
Chas. King Stock Co., San Diego      Chas. King Stock Co., San Diego

Katharine Marion      Moulton Sam F.

Union Pianist      Agent  
Ask Pantages of his Acts      At Liberty

Herbert      Lily

### Ashton—Branscombe

At Liberty, December 27.      Care DRAMATIC REVIEW

### Sedley Brown

DRAMATIC DIRECTOR  
(The Man Behind the Script.)  
BECK THEATRE      BELLINGHAM, WASH.

### Geo. D. MacQuarrie

LEADING MAN  
Walter Sanford Players, Vancouver, B. C.  
Permanent address, Green Room Club, N. Y.

EDWARD B. LADA  
General Music Director  
for Belasco & Mayer

TEDDY WEBB  
Comedian, San Francisco Opera Co.  
Direction Frank Healey

MINOR REED  
Scenic Artist  
At Liberty      Address Dramatic Review

being an Indiana story by an Indiana author, and urged everyone to see it. Whenever a famous man like this indorses a production in such a manner it is certainly complimentary to Liebler & Company, the producers of this remarkable play. Mr. Cannon's closing remarks were, "After seeing *The Man from Home*, I said, 'that's good enough for me to see the second time,' and I did, and I will see it the third time if I ever have the opportunity."

Margaret Dale, who has not been here since her appearance with the Henry Miller company at the old Columbia Theatre, will make her appearance in support of Wm. H. Crane, when the new Columbia opens on Monday, January 10th.

A double force of decorators are at work upon the interior decorations of the new Columbia Theatre and already the progress is such as to insure the completion of the work well in advance of the date set for the opening of an Francisco's new leading theatre.

FREDERICK GILBERT  
Burbank Stock, Los Angeles

HERMAN HELLER  
Musical Director  
Valencia Theatre Social engagements filled

JAMES O'REILLY  
Characters  
Engaged      Care DRAMATIC REVIEW

ADA LUCUS  
Soubrette and Ingenue  
Dramatic offers invited.      Care Dramatic Review

PIETRO SOSSO  
Chas. King Stock Co.  
Pickwick Theatre, San Diego

ORRIN SHEAR  
Eccentric Characters  
Engaged

ELAINE DAVIS  
Charles King Stock Co., San Diego, Cal.

Arthur E. WITTING-DAVIS Mattie  
Character Actor      Character Actress  
Joint or single. At Liberty. Address  
San Diego, Cal., Boundary and Howard Sts.

CHARLES E. GUNN  
Leads  
Care Dramatic Review

HARRY J. LASK  
Representative New York Clipper  
N. E. Cor. Sansome and Pine Sts.

HARRY MARSHALL  
Join Ed. Redmond  
Jose Theatre, San Jose.

CARRIE CLARKE WARDE  
Characters

CHESTER STEVENS  
Heavies  
Grand Opera House Stock, Los Angeles

ARTHUR SHEPPARD  
Scenic Artist      Care Dramatic Review

HOWARD FOSTER  
Care DRAMATIC REVIEW

IRENE OUTTRIM  
Willard Mack Co.—Salt Lake City.

GLENN H. JONES  
Juveniles  
At Liberty      Care Dramatic Review

ANITA MURRAY  
Ingenue  
Ed Redmond Stock      San Jose, Cal.

DAN KELLY  
Comedian  
Care Dramatic Review

FLORENCE DAVENPORT  
ingenue or Soubrette  
At Liberty.      Care of Dramatic Review

GEORGIE WOODTHORPE  
Characters  
At Liberty      Care Dramatic Review

ALFRED ROWLAND  
Harold Nelson Co.      En Route

LAURA LUCILE HEIMLICH  
Leads  
Everett, Wash.

FRED S. CUTLER  
Manager Richard Jose  
In "SILVER THEADS"  
Address care Dramatic Review

OLGA GRAY  
Leading Woman  
Empire Stock Co., Fresno, Cal.

ANNA RODGERS  
Ingenues and Leads  
At Liberty      Care of Dramatic Review

ALENE Z. JOHNSON  
Soubrette  
In Honolulu with Musical Comedy.

COL. D. P. STONER  
Business Manager Newman Foltz Co.  
Care Dramatic Review

CHAS.—THE GLOCKERS —ANNA  
"OH YOU WATER KIDS"—Fully Copyrighted. Pantages Circuit.

HERBERT MILTON  
Characters and Heavies  
At Liberty      Care of Dramatic Review

BERT PORTER  
Juveniles  
Newman-Foltz Co.

MAX WAIZMAN  
Newman-Foltz Co.

GILMORE WALKER  
Stage Director and Juveniles  
Past year with Valencia Stock—AT LIBERTY  
Care DRAMATIC REVIEW

MISS JOSEPHINE BARDA  
HARP SOLOIST AND INSTRUCTOR  
Pupil of Mme. Carusi and Mr. John Cheshire, New York City.  
135 22nd Avenue, S. F.; Phone Pacific 2987



# Walter H. Newman AND Bertha Foltz

Starring Jointly

High-Class Repertoire

Season 1909 and 1910

THEATRICAL WORK A SPECIALTY

## Terkelson & Henry

PHOTOGRAPHERS

Phone Market 5039

1220 MARKET ST., Opp. Eighth St.

## John Ince

Leading Man

Alcazar Theatre

San Francisco

## Alf. T. Layne Daisy D'Avra

Del Lawrence Stock, Victoria

## Edith Lyle

Ye Liberty Stock, Oakland

## Neva West

Care Dramatic Review

Permanent Address, 2110 Post Street

## Johnny Williams, Jr.

"TRISCO"

"The Man in Front." Can Book or Wild Cat

## Claire Sinclair

Second Business

Stock

Seattle Theatre, Seattle

## E. P. Foot

GENERAL MUSICAL DIRECTOR

At Liberty

Care Grand Opera House

## Mina Crolus Gleason

Ye Liberty Playhouse, Oakland

## Eloise May Clement

Leads

Late Lead for James O'Neill At Liberty Care DRAMATIC REVIEW

## Reva Raymond

Leading Woman

Mack Swain Company.

## Myrtle Vane

Leading Woman

Ed Redmond Stock

San Jose

## Budd Ross

Comedian

Sullivan &amp; Considine Time

## Al Hallett

Stage Director

Empire Stock, Fresno

## F. F. Munier

Characters

Empire Stock, Fresno

## Carlton Chase

Kolb and Dill

## Evelyn Vaughan

Leading Woman

Alcazar Theatre, San Francisco

## George B. Baldwin, Jr.

Alcazar Stock, San Francisco

## James Austin Gleason—Webster Lucile

Playing Title Role in Checkers

Juveniles in Checkers

## Ethel Martelle

Leading Woman

Acme Theatre

Everett, Wash.

## Thurlow White

Leading Man

At liberty after Jan. 10th. Address, Empire Theatre, Fresno

## Godfrey Matthews

Leading Man

At Liberty after Dec. 26th

Care of DRAMATIC REVIEW

## Leslie King

Season with E. H. Sothern  
Closed June 17thImmediately Engaged by  
Frederic Thompson for Folly of the Circus  
To open June 29th

## Louise Kent

Leading Woman

Richard J. Jose Company

Shubert Time



## The Advance Agent's Dream

One night an agent dreamed a dream and dreaming, dreamed he died,  
And straightway to the pearly gate his sin-stained spirit hied,  
And there he stood with downcast head and low;  
"My record's pretty rank," he said, "I guess I'm booked below."

"I've smoked a lot and drank a lot, confess it all I must,  
And flirted too, and then besides, Great Heavens, how I've cussed."  
The good Saint Peter looked at him with kindly, smiling eyes,  
But shook his head, "Don't ask," he said, "a mansion in the skies."

But let me ask some questions: Sir, were you an agent on the road?"  
The sinner lowly bowed his head, and these words from St. Peter flowed:  
"You've gotten up at four a. m. and chased the train a mile,  
Amid the train crew's jibes and jeers a sounding all the while,

And then you found as usual the time card played its tricks,  
You've chased the wrong train once again and yours goes out at six.  
You've taken some gay billposter out and spent a deuce or V.  
And then he calmly said: "Will you take the one-sheet boards from me?"

You've spent your life at bad hotels and eaten still worse meals,  
With oleo and waiter girls all run down at the heels.  
You've had your letters sent astray, your trunks have wandered, too;  
With porters, clerks and baggagemen, you're in a constant stew;  
And once a year you see your wife, now tell me is it so?"  
"It is," replied the agent as he took his hat to go.

"Ah well," said good Saint Peter, as he opened the portals wide,  
"I'm very glad to meet you, sir, just kindly step inside;  
We'll try to make you happy, we have no extras here to sell,  
For you're a poor old agent and you've served your time in hell."  
—HARRY DAVIDSON.

## The Playwright and the Public

By GEORGE P. BAKER, Professor Harvard University.

(The following is part of an article on "The Share of Playwrights and Public in Bettering American Drama," which appeared recently in the dramatic columns of the Chicago Record-Herald. Its author is a student of the drama along both theoretical and practical lines who sees in the numerous failures of the present dramatic season as proof of the increasing discrimination of the public taste.)

Some twenty years ago a witty Englishman of letters greatly delighted the young Americans in his group of hearers by his audacious and brilliant defense, for the better part of an evening, of the thesis that the great drama of the immediate future must appear in Russia and the United States. He entered on the thesis in

sheer wilfulness in order to bewilder and tantalize his circle of too-admiring English friends, but in his words there was at moments a half serious ring which puzzled and excited the listening Americans. This man, knowing the United States well, evidently felt some basis of truth in the thesis he banteringly embroidered with his fertile fancy. It has taken twenty years for that half-playful prophecy to begin to come true—but coming true it is. Even a half-dozen years ago we still imported most of our drama—the best as well as worst—from abroad. Yet within three years an English critic of the drama said to me: "The greatest change I note since my last visit, some five years ago, is the great demand among you for plays by dramatists of your own, treating American life. Not even our English plays seem to be in the old demand. The gradual growth of a truer idea of what the drama is and may be in national life, of its possible educational, social and artistic significance, combined with the extraordinarily rapid growth of the theater-going habit, is responsible for this immediate and hearty response of our public to an offering of plays on American life by American writers. In matters of art the public is too heterogeneous, too unsure of the real value of its growing desires, perhaps too little conscious of these dawning desires to express such longings, or latent impulses, till some leader or innovator unites and stimulates the public as he first gives voice to what has been only a dumb desire or a latent wish." The late Bronson Howard, commenting not long since on what seemed to him an undue percentage of failures among recent plays, said in a tone commingled of irritation and failure to understand: "The dramatists are ignoring the public. They are writing to please themselves." Could anything be more distorted than that point of view? Of course, dramatists can not wholly neglect their public; indeed they must keep them constantly in mind—their susceptibilities, prejudices, ideals and affections; but the trouble with our drama for years has been that we modeled it on standards supposed to guarantee the public what it has liked and therefore always will like. That very belief is a contradiction. The public is very stable; it never can lead in matters of art and education, but must be led. Only by knowing what he wishes to do to please himself, and then so writing that he brings his audiences to accept—and delightedly—what interests him, can the dramatist write plays of permanent significance. He who writes wholly to please himself deserves to fail. He who writes wholly to please his audience may succeed, but only for the moment; the changing public will forget him as its mood of the moment shifts. The man who best in our drama combines the power to satisfy his artistic and the power in so doing to please his audience is its chief—Shakespeare. Again and again he wrote, not what his public would expect or naturally demand, but what his sense of truth to life, his artistic conscience, made necessary for his own peace of mind. Regardful, however, of his often-studied audience, he so modeled the presentation of what he wished to their permanent interests and sympathies as to win hearty approval for what had not been done before. Herein lies the significance of

THE SUCCESS OF SUCCESSES

## SILVER THREADS

By MARTIN V. MERLE. Staged by WM. ROBERT DALY.

—STARRING—

**Richard J. Jose** Supported by a Strong NEW YORK CAST

NOW PLAYING NEW ENGLAND

Address: Broadway and 39th Street, New York. F. S. CUTLER, Manager.

TURNING THEM AWAY

—THE—

## Ewd. Armstrong Musical Comedy Co.

Now Playing to Capacity Business, Grand, Vancouver. The Best Musical Comedy Company on the Pacific Coast.

WHY?

Because We Have the Best Shows. Because We Have the Best Comedians.

Some Class to This Bunch

**WILL ARMSTRONG, EDW. ARMSTRONG, GUS LEONARD, GEO. HOWARD, MISS ETHEL DAVIS, MISS CLARA HOWARD, MISS DOROTHY LEE**

And a Chorus of Ten Baby Dolls

We Played Pickwick, San Diego, 20 Weeks. We Play Here 35 Weeks.

CALIFORNIA MANAGERS: Write us for time after January, 1910.

EDW. ARMSTRONG, Manager.

The Coast Must Be Tired of Bum Musical Shows

Here's  
a  
Real  
Drama

**AS THE SUN  
WENT DOWN**  
By Geo. D. Baker  
With  
**ESTHA WILLIAMS**

Address  
**ARTHUR C. AISTON**  
Sole Owner  
Room 304  
1505 Broadway  
N. Y. City  
Tel. 941 Bryant

...At Liberty...

FOR DRAMATIC OR MUSICAL COMEDY STOCK

## Fritz Fields

COMEDY—JUVENILES

San Diego, Cal.

this newer movement in American drama, not simply among university graduates, but in general. These writers are not mere playwrights, not merely amused or cynical observers of life, nor do they pin their faith to any sets of hard and fast technical principles as sure to produce the "guaranteed success." Instead, observing life thoughtfully, whether for comic or serious treatment ultimately, they feel the impulse to individual expression in regard to it—in prose or verse, as the case may be. That the general public is tired of its old food, failure after failure shows. This appears, too, in the insistent demand for actors, managers and play-placers for fresh material, where ten years ago they would rarely consider anything except foreign goods or the work of men already famous. The theatre turns today not only to the writers trained

outside the colleges, but to college and university bred men; it is hospitable even to the undergraduate writers. If this art of such enormous potential force, socially and educationally, is at last looking for aid to our colleges and universities, is not this exactly as it should be? A university or college existing apart from the life of the people, especially its artistic life, is an anomaly in a country like ours. Only in a comprehension of the university and the college by the masses, which, in turn, rests on a sympathetic understanding by college and university of the needs and longings of those masses, can our endowed institutions safely rest.

Olga Nethersole will open her coming engagement at the Van Ness Theatre with *The Writing on the Wall*.























